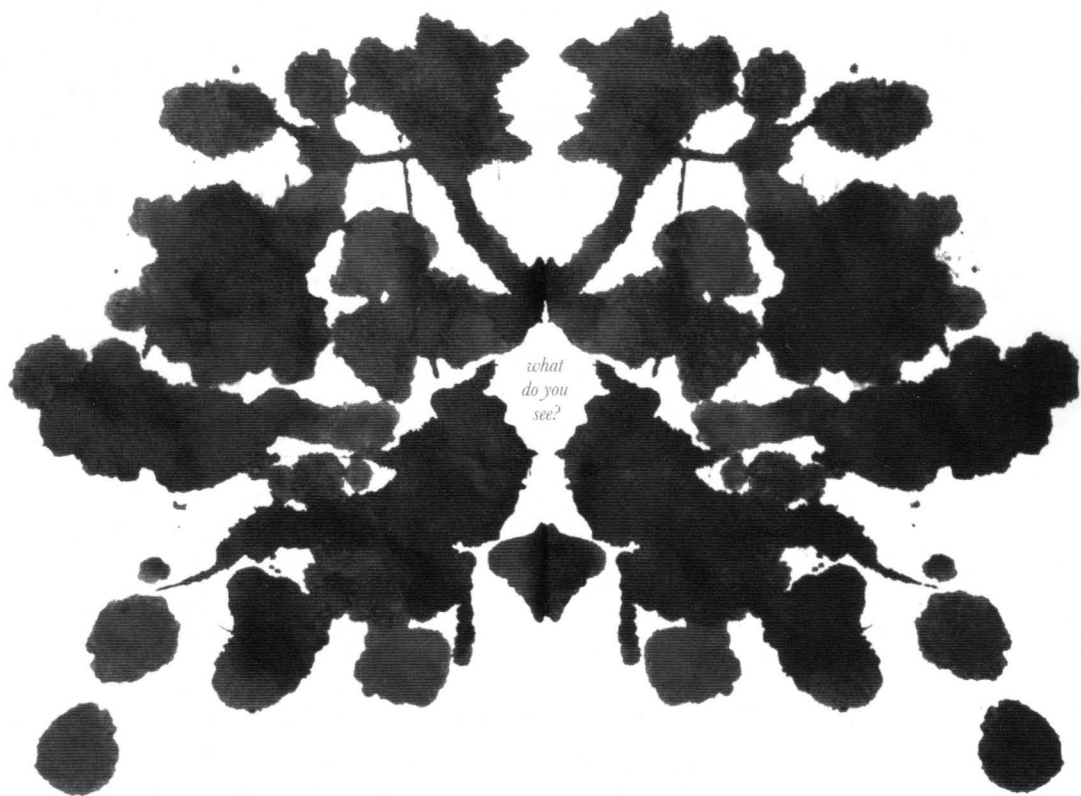




ink
well





THE WRITING CENTER

presents:

INKWELL

a student guide to writing at Evergreen

NICKY TISO
EDITOR

CHRISTINE PERRY
EDITORIAL INTERN

VICTORIA LARKIN
ASSISTANT TO THE EDITOR

EDITORIAL BOARD

DESIGN/LAYOUT
OTIS FIG

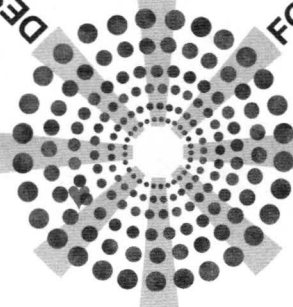
COPY EDITORS

SHAWNIE JOHNSON
ANDREW OLMSTED
MICHAEL RADELICH
SANDRA YANNONE
SHAUN JOHNSON
VICTORIA LARKIN
SETH VINCENT
BECCA TAPLIN
DANA ORDE

FOUNDING EDITORS
SANDRA YANNONE
SHAUN JOHNSON

ARTWORK

OTIS FIG



The expressions presented in this publication reflect the views and artistic sentiments of the authors. The Evergreen State College Writing Center does not take responsibility for any negative effect this writing has on anybody.

Regarding non-sexist language: Sometime in the 20th century the habit of using the masculine signifier was challenged. As an alternative has yet to be agreed upon, the Inkwell Editorial Board has chosen to let each writer decide for _____self how to address this issue.

THE WRITING CENTER

The Evergreen State College
Library, Room 2304
360.867.6420

evergreen.edu/writingcenter

**The Writing Center
is open every day**

*Evening tutoring also
available in Primetime
and the Tacoma campus*

Primetime Advising
Housing, "A" dorm
Room 220
360.867.6410

2008

vol. 3

E

W

K

N

—

INK FROM THE WELL

NICKY TISO &
CHRISTINE PERP

6

PATRICK HILL DEDICATION

9

METROPOLIS POPULATED WITH CONTRADICTION

JULES BOYKOFF

12

A BRIEF DESCRIPTION OF HOMES AND REGULAR PLACES

KAIA SAND

14

DOUBLE PINWHEELS AT THE WORLD'S FAIR

SANDRA YANNONE

18

ARTICULATIONS OF EMPOWEMENT FOR THE (UN)SCATHED WRITER

SHAWNIE JOHNSON

21

QUESTIONS OF TRAVEL

SHAUN JOHNSON

27

SELF- EVALUATION TRIANGLE

30

CHANGING LEARNING & WRITING

ANDREW OLMSTED

31

CREATING RADICAL SPACE: INTERWRITING THE SPIRAL

C. V. ROTONDO

35



SEMINAR PAPERS: CONVERSATIONS WITH YOUR MIND

CALEN SWIFT

40

ROUGH NOTES ON A LIFE

VICTORIA LARKIN

45

ENCYCLOPEDIA STERCORE TARI

MEGHAN McNEALY

49

THE WRITING GRID

SANDRA YANNONE

54

MIND MAPPING

MATTHEW KREILING

56

REWRITING REVISION

BECCA TAPLIN

62

ON YOUR MARKS

VICTORIA LARKIN

66

WHY WE CITE

MICHAEL RADELICH
& LADAI DAMA

71

HOW I THE WRITING CENTER

COLIN SELF

84

WRITERS' RESOURCE PAGES

86

EDITOR'S NOTE



What do you see in a Rorschach inkblot? Be careful, the answer will reveal your latent zoophilia. But we're not doctors here to straightjacket your psyche; we're writers, we frolic in padded rooms! We do with text as doctors do with inkblots: Interpret. We are here to help you, reader, decipher your own (ink)linations. Let the roil of words reveal what subtleties attract you, and let the staggered patterns of ink infect a larger purpose in your eyes. No one will savor the motifs, thumb the pages, or digest the devices the same way your juicy brain will! Who the hell are we to diagnose who you are based on what you interpret? I should hope it's mad. The figures that unmask themselves in the guises of this book, be they interactive, improvisational, or Socratic, should appear as ghosts waiting to be given form.

This process of giving form parallels how you respond visually to an inkblot: By injecting meaning into an empty clutter of black goo symmetrically folded, you tap your subconscious, find your desires, and recognize an internal characteristic manifested

in an external abstraction. Suddenly, the alien becomes intimate, and the intimate becomes alien. My hope is that such an exercise within these pages beckons to leap beyond and show you that culture, in all its seeming corporeality, is nothing but an inkblot waiting to be reinterpreted, again and again and again, so long as you have the courage to imagine.

This is a book of questions to be explored, deciphered, digested, and purged. We do not offer the text contained within this vessel as a whole entity, nor do we expect any one reader to identify with every article in these pages. Now I've laid a claim, so prove me wrong. This is not a novel: This is a dare. Are you diverse enough to connect to the idea of *lipograms*, *interwriting*, *the hybridism of revision*, and *mind mapping*? Where there is no singular meaning or pinpointable purpose, there is possibility, and possibility is where we thrive. By possibility I mean the infinite potential to organize these ideas in whatever constellation works for you, however chaotic, remembering, as Nietzsche said, "*One must have chaos in oneself to*

give birth to a dancing star.” Enter *Inkwell*, our dancing star. Rooted in an organic network of ideas ranging from maxims to stratum, we form connections, no matter how disparate the landscape.

Inkwell is a living document; each writer contributes their idea like an eccentric ingredient to make one hell of a cosmos. Each year a new nebula is cast based on the articles and their relationships. This year, we flexed its functioning to act as a literary journal and a manifesto. Special guests, external to our direct community but still very much a part of it, are included. *Inkwell* is historically student-originated and student-oriented, made specifically of the Writing Center’s blood, sweat, and tears. So what do Portland poets Jules Boykoff and Kaia Sand have to do with our community? The point of a community is not exclusivity; it is not a closed circle; we do not breed under stasis; we include those who interact with and extend our streams of thought. These special contributors gave their time and talent to show solidarity with our intent, and I am ebullient to have their words as our partners in crime.

As you will see, *Inkwell* channels a multitude of forms that each read quite differently from one another. Our goal is to make this range of voices accessible. Towards the success of this, I offer some suggestions for reading:

Approach the structure of the text, or the way in which something is being said, as much as the content, or what is being said; in many instances hereafter the literary techniques used to convey ideas are representational of the ideas themselves.

Participate. We are not passively telling you how to write, we are actively presenting the act of writing itself and what that can embody. Some examples:

Victoria Larkin’s article, *Rough Notes on a Life*,

is written as though it were a journal entry, while the subject matter concerns, for the most part, the possibilities of journaling.

C.V. Rotondo’s article, *Creating Radical Space: Interwriting the Spiral*, addresses the contradictions and liberations of a collaborative atmosphere through a consorting of politically deconstructive voices. Its theatricality makes it a performance piece, so try reading the roles aloud.

Meghan McNealy’s article, *Encyclopedia Stereotype Tari*, experiments with “creating limitations for ourselves and embracing... the possibility for creativity with language.” To demonstrate such a practice, she translates a single paragraph through the lens of various constraints into different, though entirely relatable, paragraphs, and briefly explains the methods utilized to craft each result.

Shaun Johnson’s article, *Questions of Travel*, anecdotally investigates the power of how questions are framed within an academic institution to reveal their critical influence on how learning takes place.

Dear Reader, we embrace the experimental because it pushes the boundaries of who we can be. We know no abandon in envisioning alternatives within language, where, in the words of Member of the Faculty David Wolach, we find “a hidden commitment, sociopolitical or otherwise.” We have no problem articulating a human sense of urgency that responds to the mutating world around us, because in doing that we foster a syntactical sensitivity necessary to rekindle an exhausted morality. Dear Reader, we are as referential as we are experiential. We fluctuate on a pendulum between mirroring our very processes with the definitions of what those processes can be, so do not be afraid to swing with us, or better yet, challenge our momentum. These are our sentiments; our aesthetic; our lives. This is who we are. ♥



CHRISTINE PERRY

EDITORIAL INTERN

It is my belief that each person sees, reads, learns, hears, and responds differently. For example, my sister and I conducted an experiment. We painted a room and wondered how others would see it. As people looked and responded, we noticed that the people with dark-colored eyes saw the color as peach. The people with light-colored eyes saw the color as pink. The paint label said peach-pink. How does that apply to writing or reading? Well, each person brings their own life experiences to writing and reading that create lenses, or filters. If a few people read the same article, would they have the same insights? In seminar we experience just this; there are many reactions to the reading. Experiencing these differences is invaluable and adds to our learning.

Why not look at this little book as a pair of glasses through which you can observe another's point of view. Hopefully *Inkwell* will sharpen your existing tools and give you new ones. These articles can assist you toward a better, or livelier, and possibly extreme experience here at Evergreen. For me that extreme experience was a change in my thinking processes. With just a subtle adjustment in how I thought of the results of my learning (before, I saw the results as either right or wrong; now I see them as up to the individual and neither right nor wrong), I stepped out of the business-school box. An extreme experience could be as close as a subtle change for you, too.

Try out the writers' suggestions for yourself; see if they help you with your processes. Compare notes with your peers. What helped them? Will it help you? Maybe studying *Inkwell* can help you make subtle changes that will become extreme changes and profoundly add to your experiences in learning.

I look at each article (and inkblot) as a window and a gift. Each time I look out a window I see something different. Each gift I open is something new to me, a mini-adventure. I enjoy looking for subtle differences and often find things new and unexpected. In reading, I may not get much the first time; but if I persist, with continued reading, I glean new insights. As Nicky Tiso says, "we are here to help you, reader, decipher your own (ink)linations," to give you insights into yourself and your writing. Just as what you see in each inkblot reveals much about you, the observer, each article is a gift that reveals a piece of the writer. These article-gifts are windows into each writer's experience. What will you glean for yourself from their experiences?

If art is in the eye of the beholder, is meaning in the mind of the reader?

I dare you to take the opportunity to search these articles for what may be here for you.

You have much to digest with this little book; take time, explore, and enjoy. ♥





metropolis populated with contradiction
just us standing on a slab of cement
we were whacking bells in distant towers
thick white bricks stacked in summer sky
the low-hanging-fruit theory of mercy & forgiveness
lamenting disintegration—tiny words playing out
but I digress, my lovely capitalista
“the hidden contingency of dominant claims”
hate a string that bound me too tightly
“screw your courage to the sticking place”

★

METROPOLIS
POPULATED *with*
CONTRADICTION

by

JULES
BOYKOFF

the city glistened
under creaky
structure chisel
spectacle from
spectacle
by gosh by golly
might as well
sell them
the rope
then

--

process statement

For me, creative writing and aggressive reading are inextricable. I'm interested in writing as a concerted social exercise, as textual imbrication that emerges from rigorous reading. My writing process involves bringing together seemingly disparate thinkers, artists, and writers, and refracting them through the lens of poetry, appropriating their words and forms and coaxing them into conversation. This process of textual appropriation—or what the art critic Sven Lütticken prefers to call “the art of theft”—is key to my poetry. As Lütticken notes, “quoting and appropriating is a way of manipulating material and introducing different meanings.” On a good day, I hope I can live up to that charge, fomenting “different meanings” through poems. In the poem included in *Inkwell* I borrow language from George Monbiot's book on global warming, *Heat: How We Can Stop the Planet Burning*, and draw formally from William Wordsworth's canonized poem, “Daffodils.” If only Monbiot's creative approach to dealing with global warming could be canonized into contemporary political practice as Wordsworth's once-revolutionary verse has been pressed into the service of literary power! Therein lies the rub! ♥

*works cited*Lütticken, Sven. “The Art of Theft.” *New Left Review* 13

Jan-Feb 2002: 89-104.

Jules Boykoff is co-author, with Kaia Sand, of *Landscapes of Dissent: Guerrilla Poetry & Public Space* (Palm Press 2008). He also wrote *Beyond Bullets: The Suppression of Dissent in the United States* (AK Press 2007), *The Suppression of Dissent: How the State and Mass Media Squelch US American Social Movements* (Routledge 2006), and the poetry collection *Once Upon a Neoliberal Rocket Badge* (Edge Books 2006), which was recently translated into Italian by GAMMM. A collaboration with visual artist Jim Dine is forthcoming (Steidl 2008). Boykoff's critical writing has appeared in scholarly journals like *Antipode*, *Social Movement Studies*, and *New Political Science* as well as popular publications like *XCP: Cross Cultural Poetics*, *Common Dreams*, and *NACLA: Report on the Americas*. His poems have recently appeared in *Inxay*, *Model Homes*, and *Tinfish*. In November 2006 he was an invited speaker at the United Nations Climate Change Conference in Nairobi, Kenya, where he presented research he carried out with his brother Maxwell Boykoff (Oxford University) on U.S. media coverage of global warming. Boykoff teaches political science and writing at Pacific University and lives in Portland, Oregon, USA, where he co-curates the Tangent Reading Series with Rodney Koenke and Kaia Sand.

~ KAIA SAND ~

A BRIEF DESCRIPTION OF HOMES AND REGULAR PLACES



process statement:

This collage launches my Dystopic Documents project, love poems construed from the same language formed to launch actions of suppression and injustice: These are the times in which we manage to love. This project is lodged in dis-ease, too: How easy is it to build a pleasant life from ominous texts—and ominous deeds—of our time? As I revised this poem, I considered the weight of words and the words within the words, syntactical gestures, word choices, declarative and imperative sentences, and the accompanying tones. I was both interested in moving inside the syntax—the prepositional phrases, the repeated modifiers, the repetitions—and reconfiguring it. ♥

While away from the CHAIR of that of any
Center this vigil POWERS this

(hereinafter —

1 sit in the present Chair

2 This Act may be cited as the “Violent Radicalization
3 and Homegrown Terrorism Prevention Act of 2007”.

form QUORUM of each other ENT RADICALIZATION AND
5 form private FORM social
HOMEGROWN ORISM.

6 (a) IN GENsignate purpose I of the Homeland Secu-
7 rity Act of 2002 (6 U.S.C. 361 et seq.) is amended by
during RAINe streams all ravel, among it roots
within a tent CELL mates e. author DISSENTING VIEWS
16 at a table ia scribe PENS an Armed and civil error
1 from forts citizens strum tracts of mended law
1 under fields and ponds a radical may travel low to grow origin

13 “F prop the head subtitle:

14 “(1) some sear may hear ‘Commission’
15 PUBLIC charge nal Commission on the Prevention
16 of Violent Radic from home Homegrown Terrorism
17 established under section 899C.

18 “(2) VIOLENT RADICALIZATION.—The term
19 ‘violent radicalization’ means the process of adopting
20 or promoting an extremist belief system for the pur-
21 pose of facilitating ideologically based violence to ad-
22 vance political, religious, or social change.

23 “(3) HOMEGROWN TERRORISM.—The term
24 ‘homegrown terrorism’ means the use, planned use,
25 or threatened use, of force or violence by a group or
26 individual born, raised, or based and operating pri-

HR 1955 RFS

for the life of the home shall be COMMITMENT

shall be to carry out this MEETING

of other faces

shall branch

shall be including 3

1 marily within the United States or any possession of
2 the United States to intimidate or coerce the United
3 States government, the civilian population of the
4 United States, or any segment thereof, in further-
5 ance of political or social objectives.

6 “(4) IDEOLOGICALLY BASED VIOLENCE.—The
7 term ‘ideologically based violence’ means the use,
8 planned use, or threatened use of force or violence
9 by a group or individual to promote the group or in-
10 dividual’s political, religious, or social beliefs.

11 shall disrupt DINGS. shall request directly

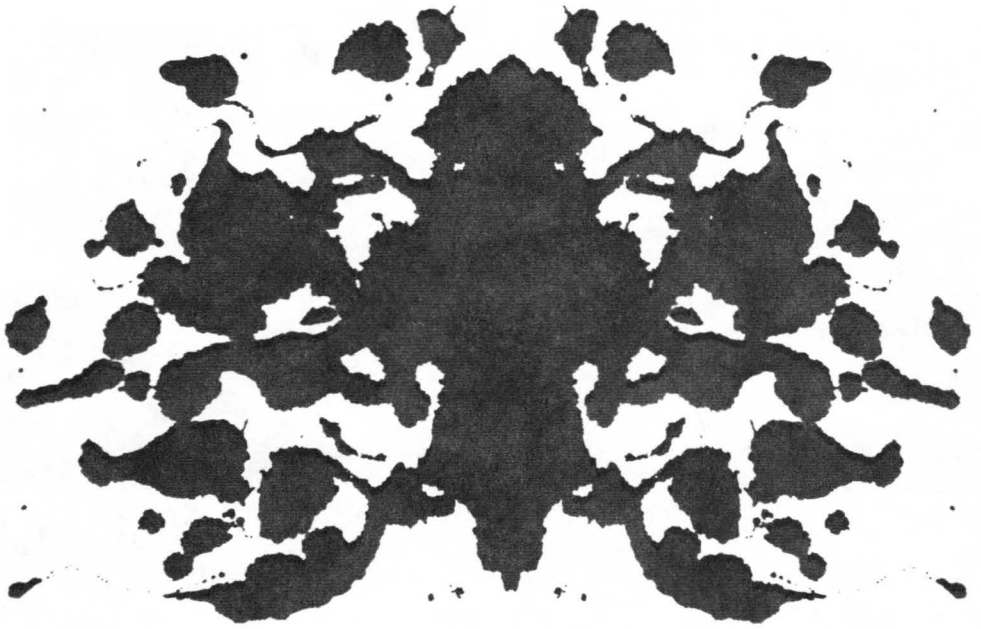
12 “The Congress finds the shall i Act.

13 as air and land may be home to the wolf and ant 1 of
14 bornland grown o away from (each other to pre-
15 vent vic home is e spreading b out from any Center
16 and ideologically based violence in the United States
17 and shall be appointed meeting terrorism.

18 “(2) The promotion of violent radicalization,
19 homegrown terrorism, and ideologically based vio-
20 lence exists in the United States and poses a threat
21 to homeland security.

22 “(3) The Inte hold the hand 1 of the z herein ,
23 lent radicalization, ideologically based violence, and
24 the assembled aged and new
25 the homegrown terrorism process in the United
States by provhold to the quorum OF n Each s other

Kaia Sand authored the poetry collection, *interval* (Edge Books 2004), a Small Press Traffic Book of the Year 2004. She co-authored *Landscapes of Dissent: Guerrilla Poetry & Public Space* (Palm Press 2008) with Jules Boykoff. She is working on multi-media investigations of Pacific Northwest political histories, as well as a series of love poems collaged from dystopic documents. Sand lives in Portland, Oregon, where she co-edits the Tangent Press (www.thetangentpress.org).



what a mess...

DOUBLE PINWHEELS AT THE WORLD'S FAIR:

Faith quilts her art. Anne believes she is struggling with words to describe each square of fabric because words are tapestried to Anne, Haitian lyrics and American jazz and everything in between. She stitches word after word, draft to draft, until she begins to believe in the progress she's making: patterns like Double Pinwheels and World's Fair, art Anne now knows like Faith.

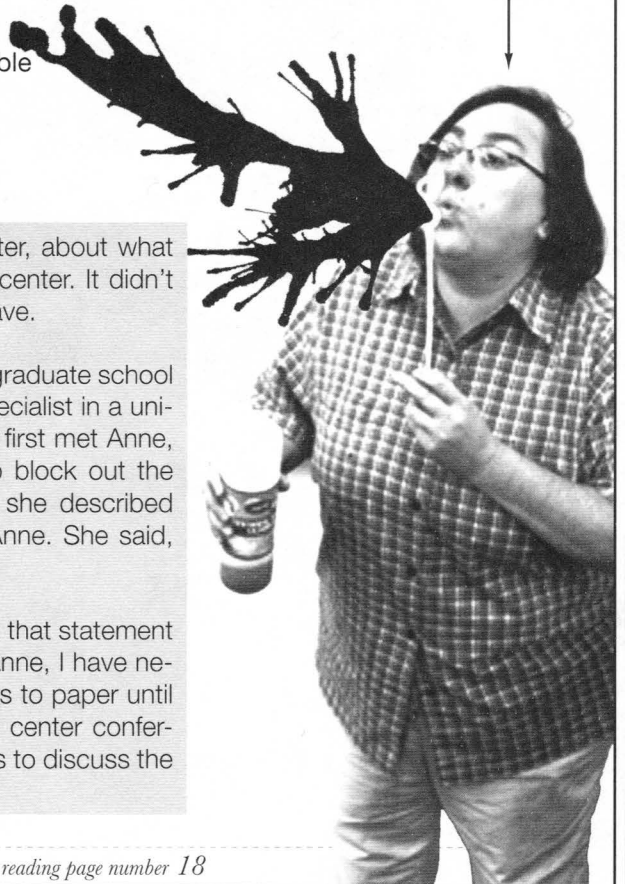
THE POSSIBILITIES FOR JOY IN THE WRITING CENTER

by sandra yannone

This is a poem about a writing center, about what can happen in one session, in one center. It didn't happen at Evergreen, but it could have.

Eight springs ago I was fresh out of graduate school working as a professional writing specialist in a university in upstate New York. When I first met Anne, I used every ounce of my being to block out the words of my boss and mentor as she described her frustrations with working with Anne. She said, "Sandy, you are Anne's last resort."

While I've thought many times about that statement in the context of my sessions with Anne, I have never committed my muddled thoughts to paper until last spring while attending a writing center conference. The focus of the gathering was to discuss the possibilities and necessities for fun.



In one auspicious session, I sat mesmerized, slack-jawed, and wide-eyed in the non-descript classroom as Bob and Ray, two professional tutors from Eastern Washington University, suggested that the best way they've learned to evoke the truth of a session is to commit that experience to paper in the form of a poem. I felt giddy, almost dizzy, as Bob and Ray read their poems, my chosen language, to share their insights from tutoring.

Then, they invited each of us to craft a poem from one of our own tutoring experiences.

I've been asking myself for weeks now, of the hundreds of sessions I've had in my career, why did the session with Anne come to mind so freely that day with Bob and Ray?

I found my answer in the words of poet, essayist, and political activist, Muriel Rukeyser: because "[a] poem invites you to feel. More than that: it invites you to respond. And better than that: a poem invites a total response" (Rukeyser 11).

I have long wanted to capture the deep sense of satisfaction I felt for and with Anne when she shared the news that her professor had praised her paper on the folk-art quilts of Faith Ringgold. I have long wanted to tell the story of how for three grueling semesters Anne's frustrations with the English language and my fears of becoming her last resort persisted through each one of her political science papers. I have wanted to find a way to share the total response of our joy of working together that peaked during our discussion of Anne's ideas about art.

There's a great Harry Nilsson song, "One," revived by Aimee Mann, "One is the loneliest number that you'll ever know." One is a number often associated with writing: the image of Emily Dickinson writing alone in her attic-like room in Amherst; Henry David Thoreau writing alone at Walden Pond; the college student writing alone under lamplight in the middle of the night.

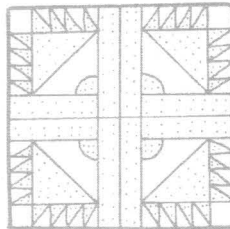
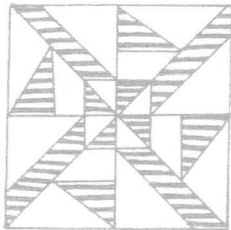
Despite Nilsson's song, most writers find a time where they defy solitude and desire community. Despite popular myth, Emily Dickinson survived in Amherst, Massachusetts during the 1800s by corresponding daily with others, including her editor and friend, T. H. Higginson. She begins one such letter commenting on the significance of their practice: "A Letter always feels to me like Immortality because it is the mind alone without corporeal friend ... I am sure that you speak the truth, because the noble do, but our letters always surprise me" (Dickinson 196). Thoreau often eschewed the solitude he is known for, preferring community with other writers like Ralph Waldo Emerson. Anne, too, ultimately chose community. And so, too, do writers at Evergreen who seek out conversations with others at the Writing Center.

With every meeting, Evergreen writers and tutors together defy the image of the writer suffering alone. The Writing Center is not a culture of one. It's not about one paper, one visit, one writer, one tutor. It's not about playing solitaire with words. It's not even one story. It's about how day after day, week after week, quarter after quarter, year after year, writers gather to share stories about their writing and about themselves.

In an essay about finding her literary mentor, poet Jenny Factor responds with insights that seem true of the work/play that I experienced with Anne and others equally memorable: "The chosen community in which writers grow and work are by nature... redirecting the stream of what it is possible to say. Sometimes it takes the surprise questions and risks of a mind outside one's own to broaden one's sense of those linguistic possibilities" (Factor 4).

Every few years I receive an e-mail from Anne like a gift from a faraway place. She's working at the United Nations or some other global agency in New York City. Reading her message, I can hear her melodic rendition of my name and her lilting, lyrical laugh.

I now know that I was not Anne's last resort. No tutor holds that much responsibility over the well-being of another writer. Anne remained and remains her own best resort wherever she is in the world, and I know this because I am here, finally, responding to my own surprise questions and broadening my story with Anne, with you. ♥



Dickinson, Emily. *Emily Dickinson: Selected Letters*. Ed. Thomas H. Johnson. Cambridge, MA: The Belknap Press of Harvard University, 1971.

Factor, Jenny. "Jenny Factor on Marilyn Hacker." *Women Poets on Mentorship: Efforts and Affections*, Eds. Arielle Greenberg and Rachel Zucker. Iowa City: University of Iowa Press, 2008. 1-12.

Rukeyser, Muriel. *The Life of Poetry*. 1949. Ashfield, MA: Paris Press, 1996.

ARTICULATIONS OF EMPOWERMENT FOR THE (UN)SCATHED WRITER...



by SHAWNIE JOHNSON



Picture this: An 18 year-old Evergreen student sits in a classroom full of 50 relative strangers, waiting for the stack of papers being passed through eager hands to make its way to her desk. Just one week earlier, she had painstakingly crafted her very first college-level synthesis essay, in the confines of a small, bedbug infested dorm, and had anticipated this moment ever since. The room remains silent, except for the occasional crinkle of shifting paper, an almost inaudible sigh from the row behind her, and the steady beat of her heart, now lodged deep in her esophagus. The student to her left passes her the essays with his head down. She closes her eyes and holds the bundle for a moment. *Ah, that first sentence! She thinks. What a sentence! And my tone, I hope it sounded right!* All the hours she had spent writing over the years seeped into her mind: writ-

ing in Honors English for three years, writing in her journal, writing eccentric stories about her mother, writing to release, writing to change, writing to understand, writing to escape. This, however, was decidedly the most pivotal writing she had ever done. THIS was college writing, and it held more promise in her heart than anything else. She retrieves her essay, breathes in a storm of doubt and hope, then looks down.

Red pen. Line edits. Three tense problems. Two typos circled. Four underlined and starred sentences. Five question marks spattered randomly in the margins. And scribbled in haphazard handwriting on the back page: "The assignment was to synthesize, not wax poetic on, our two texts. Next time, go to the Writing Center before you turn anything in."

She feels the proverbial stab in the chest. Her beloved first paper was proofread, not *read*. *Was this what she came to Evergreen to study writing for?*

Now discard that picture. It's a venerable snapshot I've tucked far away, next to my copy of Stephen King's *On Writing*. It holds a lesson I was lucky enough to learn my first quarter: Choosing the right program is important, yes. But choosing whom you learn from is just as integral to your education.

After I cried to my bedbugs and my mother about the uninspiring comments I recieved on my first college essay, I resolved to be deliberate about choosing my next mentor. Sure enough, the papers I got back after that decision came attached with an entire paragraph of typed (not scribbled) feedback (not line edits) which took into consideration my voice, my clarity, the organization of my thoughts, what worked, and what needed more work. I even developed a rapport with certain faculty by which they could track my progress in conjunction with what they already knew about my individual style and offer advice based on that knowledge. I finally found balance in the often solitary confines of writing in which I felt comfortable sharing my words. My own little utopic niche.

Speaking of utopia ... the Writing Center has taught me the importance of giving the right feedback at the right time. My intention is not to vilify the professor I mentioned above, but to elucidate the fact that any one student is at a different level with her writing at any given time. It is up to her to engage with faculty who recognize the level she is at and who can best empower her voice, as she simultaneously empowers herself.

So how do we learn about this enormous and delicate thing called *writing* which carries such a central focus at this institution? How can we cultivate our own writing style? By reading, practicing, workshoping, getting lectured, experimenting, and doing projects, right? Yes, but let's go one step further. All these activities we do to learn about writing are decisions made by the faculty who teach the program. We ought to break the habit of relying on program descriptions alone to influence how we spend the next 10 or 20 weeks of our lives. Sure, they sound provocative as hell, but they often read like invitations to David Lynch's dreams! You may be swayed to enroll in a class because its description includes a vague connection between Foucault and astrophysics, only to find out the Foucault portion is an hour lecture that goes way over your head and you never discuss the guy

again. Don't fret. The physical properties of celestial objects can't be all *that* bad....

Yeah right! We're paying tuition to get what we want out of our education, not to waste our time!

The Evergreen way allows for direct contact with the legion of intellectuals who make up our faculty. These folks are dedicated to the process of creating unique curriculum from the ground up. Literally. In the summer, faculty program teams go on planning retreats to brainstorm and coordinate their upcoming programs. From creating a book list based on texts they have personally loved and learned

from, to securing various classrooms in which to conduct the course, Evergreen faculty cover all the details.

Much of our focus at Evergreen is placed upon collaborative learning and the personal relationships we can cultivate with our faculty. It's exciting to have the opportunity to make an informed choice to work with these people. After all, we are the ones who pay to hang out with their brains.

So here's a glimpse of some tasty tidbits I've garnered from my relationships, some years long and some momentary, with Evergreen writing faculty:

First off, don't shy away from enrolling in an Evening and Weekend course. Many knowledgeable and wonderful people teach these often overlooked classes, and it's important to take advantage of the opportunities these faculty can offer.

Kate Crowe believes in writing from experience and never tells a student what to write, except that "I want them writing from their guts." She has taught an array of classes in the past from the quirky *Beats, Bukowski, and Dorothy*, to a student favorite, *Writing From Life*. For many years she has coordinated the credit-bearing Prior Learning from Experience program.

Emily Lardner, Director of the Washington Center for Improving the Quality of Undergraduate Education, "love[s] teaching students who have chosen to come to Evergreen because they want to be in charge of their own education." She writes about public issues for journals like *The Green Pages* and *Change Magazine*. Emily is widely respected for her commitment to writing pedagogy.

Steve Blakeslee, a self-described pragmatic teacher, says, "If students want to improve their writing, they need to write regularly. They need fluency and momentum to sustain them when inspiration fails." Each year, Steve offers an overview course called *The Practice of Writing*, as well as an autobiography writing class, a technical writing class, and writing intensives.

Char Simons, a freelance journalist and travel writer, opines that "All writing is creative—it is not limited to fiction. The process of shaping ideas and communicating them in the most engaging and informative way possible is creative." A conscientious writer, she cautions interested students to be prepared for serious exploration of the dark, imperialist, and often racist roots of the travel writing genre.

For all you hardcore writing devotees, look to the not-so-secret luminaries here at our college who usually offer full-time, interdisciplinary, literature and writing programs. Because writing was my main focus at Evergreen, I especially benefited from working with the following faculty members in their often intense, yet playful and mind-blowing programs.

Steven Hendricks, an Oulipo enthusiast (look it up!), flying monkey monster, and book arts guru, asserts that, "Writing enunciates the physics of the imagination; it exposes, too, the imagination of language, the structures and possibilities of narratives; writing is not the exploration of self, it is the exploration of language and literature—the desire to know literature, to escape it, the desire simply for it to imagine, the way it rains." Expect plenty of constraint-based workshops and a healthy dose of Samuel Beckett if you decide to take a program with Steven.

Leonard Schwartz, who also states that all writing is creative, is interested in the practice of using words in poems, in theory, and in other prose forms, or Poetics. He doesn't teach reading or writing so much as he teaches "wreading": the suggestion that what one reads shapes what one writes, and how one writes determines what one needs to read. Leonard regularly invites writers to give public readings on our campus.

David Wolach brought PRESS, the first annual cross-cultural literary conference, to our campus last spring, successfully stimulating the budding writing climate at Evergreen. A spontaneously combustible, perpetual student, he believes that "Reading voraciously and writing critically about those readings is how one learns a language and expands it, treats it, mines it for hidden commitments, sociopolitical or otherwise."

Gail Tremblay is a poet who writes about literature and art for many publications. She teaches English composition, and expository, technical, and creative writing. She is American Indian with Onondaga and Micmac ancestors and has a strong focus in multicultural and feminist literature and art. She has worked on translations of poetry from French and Spanish and is interested in the problems of translations, translitics, and bilingual texts. She is also interested in the intersections between text and visual work.

Therese Saliba, a writer of cultural criticism and creative prose, resists the polarization of "academic" and "creative" writing and tries to meld the two in her writing and teaching. Another avid supporter of Evergreen's burgeoning writing culture, Therese teaches Third World feminist studies, cultural studies, and comparative and multicultural literature. Her philosophy in teaching writing is to "help voices that have been relegated to the margins find a space on the main page. I like to encourage women, students of color, working class, queer students, and others in finding their voices through writing."

Marianne Bailey's grace and knowledge has personally influenced me so much that I could not rightfully omit her from this list. She teaches French, German, Caribbean, West and North African literature, theatre, and dance. She also gives extremely thoughtful and valuable feedback to her students.

If you're interested in Nietzsche, translation, surrealism, or existentialism, then take a program with Marianne.

Sandra Yannone, Director of the Writing Center, feels deeply passionate about poetry and the writing process. Years of studying with dedicated, brilliant women writers and mentors taught her that "The best work I can do is to create the space where others can experience the beauty and challenges of their voices. I believe each person has a crucial story to tell. I am devoted to working with all Evergreen writers to achieve their goal of having something to say and through the telling, learn something important about their connection and responsibility to humanity." Each spring she teaches *Cultivating Voice: A Writing Tutor's Craft*

Current deans **Bill Ransom** and **Eddy Brown** eventually will return to teaching writing when their terms as deans expire. Particularly wonderful folks to talk writing with, they are passionate about their commitment to Evergreen.

Bill has an extensive writing career, including co-authoring three books with the science-fiction writer, Frank Herbert. He encourages collaboration between writers, a grounded understanding of mechanics, and practice, practice, practice.

Eddy uses the keen eye of the photographer to teach creative writing. One of his goals is to bring serious focus on the discipline of writing to Evergreen.

Although they are full-time administrators and therefore cannot teach writing or take on contracts, they are invested in moving

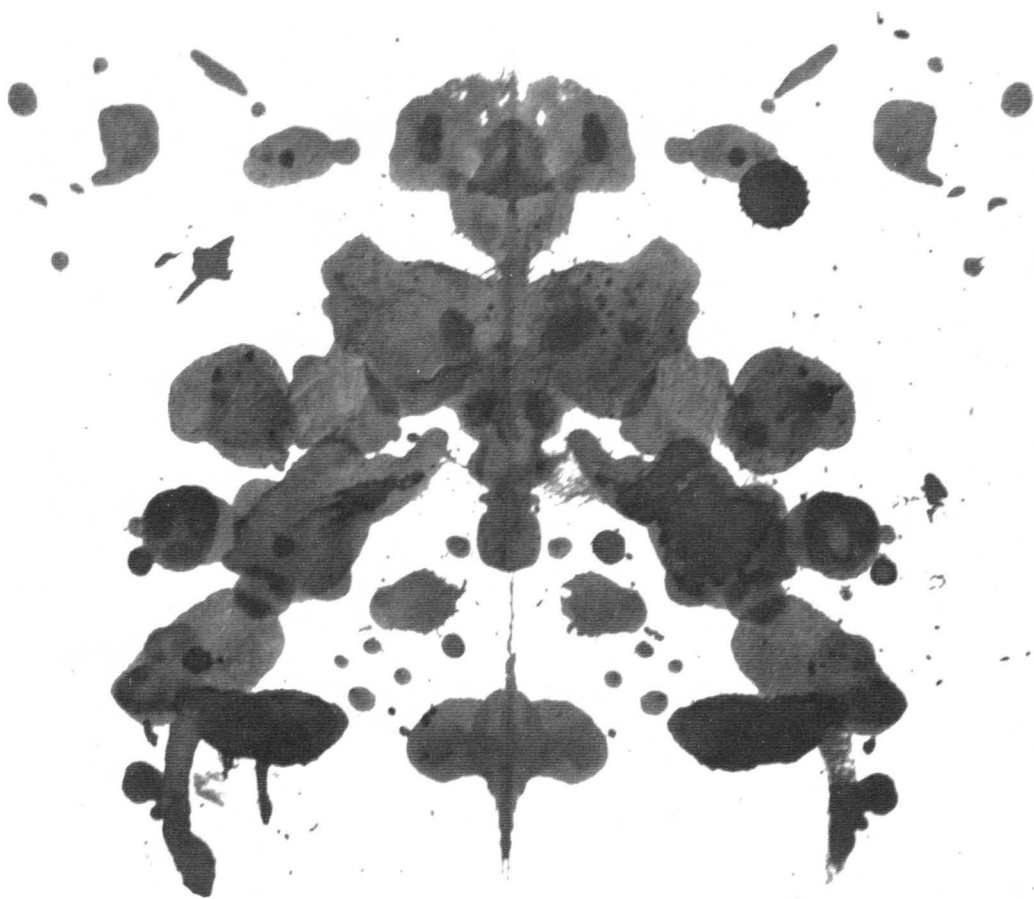
the College forward in other important ways, like hiring more writers to teach here. Faculty serve on hiring committees to determine which areas or which disciplines they prioritize for recruitment. Faculty should hear from students about how much they need broader and more in-depth writing opportunities on campus. If you're at all interested in finding more writing courses in your next program catalog, be vocal about it!

This list in no way includes each and every amazing writing instructor we have at our college. I invite readers to let us know who else has inspired you during your writing experiences here so that we can adequately acknowledge them in next year's edition of *Inkwell*.

Ah, Evergreen! It is a fairy world of hybridists, sprawling forests, and polygonal architecture! It is ripe with possibility, a unique student body, and a progressive education style! It is an ideal place to achieve your degree, and learn a thing or two about writing along the way. But Evergreen's theory won't become a reality unless we actively practice it. All these faculty members are waiting to meet you, and your plethora of words, as soon as you seek them out. So get to it! Next quarter looms just around the corner... ♥

evergreen's
theory won't become
a reality unless we
practice it





whatever it is, it's definitely not human.

SHAUN
JOHNSON'S

Handwritten signature

QUESTIONS OF TRAVEL

"Should we have stayed at home, and thought of here?"

-Elizabeth Bishop,
"Questions of Travel"

Long before I was a tutor, some odd years ago, I remember my first visit to Evergreen's Writing Center. At that time the Writing Center was buried deep within the Library building beside neglected books and dusty offices. After one climbed the two sets of stairs necessary to gain even a spatial relationship to it, one had to squint to locate its faint, fluttering light at the end of a hauntingly long and dark hallway—a light that looked more like the steady, futile effort of a trapped firefly to escape a parallel dimension than a typical fluorescent bulb. Its door, plastered with various old pieces of paper and ornate decorations, seemed to demarcate the boundary between two entirely separate spaces. It softly opened as I approached, curiously beckoning me inside.



Is a space defined from the outside, or from within itself?

The tutors and students who conversed in the Center could have been innocent travelers who once tried to escape the Library, and then at one point, as a recourse or from some other desire, made a home in this room.

How is a writing center different from other spaces at a college?

Inside the Writing Center, dusty surfaces were washed in warm, dull orange and green, from hand-cut silhouettes in long sheets of colored tracing paper adhered to ceiling lights. Kitschy tables and vinyl-cushioned chairs scattered throughout the room were not reminiscent of the standard academic aesthetic of appropriated cafeteria furniture, but seemed to have dropped from a tear in the ceiling that connected the space to a '70s sitcom. A giant window on the far side of the Center gave those interested in peering outside an intimate view of a staunch, blank Library wall, but taped to its glass were the black and white portraits of revered writers whose ghosts meandered in the space.

I was greeted by a sinewy young man whom I came to know as "the Secretary," and later, "Dan." Dan barraged me with a routine set of questions, to which I answered, "Yes," "Shaun," "I don't know," "English," and, "Reading."

It seemed my last response caught him by surprise. "Oh, what are you working on?"

What are the values of a writing community?

"I have a question about reading." I repeated myself, to appear on top of things.

I can't narrate Dan's silence, but I had felt safe to assume it was a smug, "This is a writing center." I was aware of its name, but I never thought to bring a paper there. Something inside of me proscribed it. As Dan and my tutor, Juliana, cracked open my secret agenda, it was clear that my visit was a deliberate, in-and-out mission where I carried not a paper, and proudly so, but a question—a small quandary regarding reading...faster.

What can we learn by talking? Is talking about writing important to learning or writing? How can we learn together?

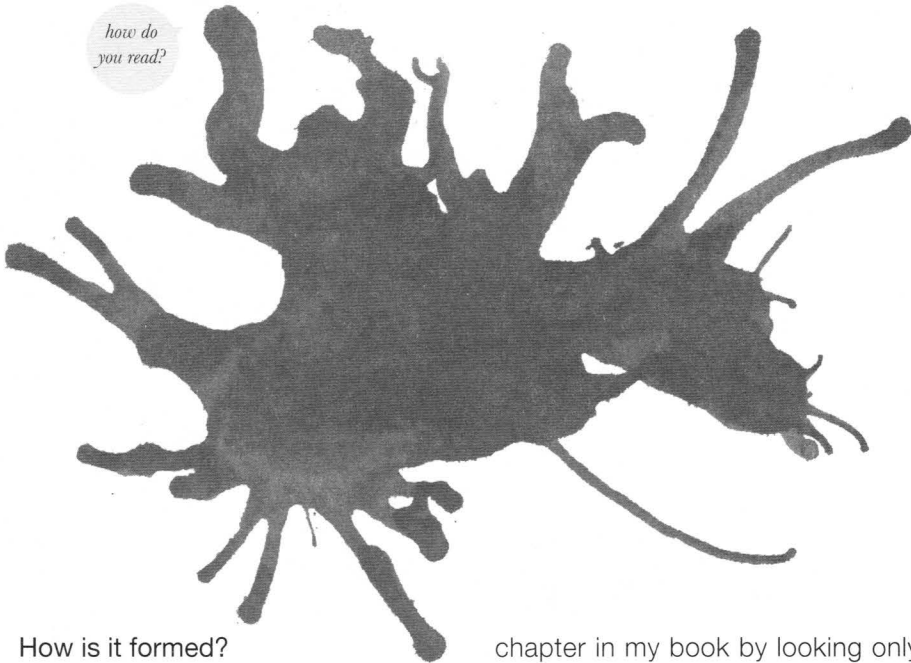
I summed up my dilemma, "That's about it. I literally have to read six-hundred pages a week. I can't keep up!" I then made what I had assumed would be a somewhat common request, "Do you have any books on speed reading?"

Juliana informed me that no, the Writing Center did not have any books on speed-reading. Now that I've got some wisdom, I understand that speed-reading is a myth propagated by infomercials (for \$19.99!), and was not, as I had expected, the solution to my new workload as a college student. Her tone was compassionate, and then ebullient when she inquired, "How do you read?"

Where does personal voice exist within the institution?

How do you read?

how do
you read?



How is it formed?

I repeated the question over to myself. *How do I read? Top to bottom, left to right... How do I read...?*

Who forms it, and who collaborates in its emergence?

Her question captured me in thinking about my own request, and then in thinking about my process of reading. As she admitted experiencing unease with onerous reading lists herself, I began to think of her as less of an “expert” per se, and I became more comfortable. She suggested that my problem may not be a matter of speed but of efficiency or focus, and as a somewhat rogue exploratory exercise, she asked me to summarize any

chapter in my book by looking only at its title. Unfortunately for us, I was reading *The Faerie Queene*, a fairly long poem by Edmund Spenser, with descriptive and formidable headers like “BOOK III,” and “TEXTUAL APPENDIX.”

If teachers remain teachers, will students remain students?

At the crest of the staircase, the firefly danced for seconds, disappeared entirely, and then emerged again. Its sporadic light illuminated a portal between the Library and the Writing Center. As its light vanished, I imagined it moving through the open door, in and out of the space I had just left. I thought to myself, a light this deep in the Library is not likely to be replaced anytime soon. ♥

works cited

Bishop, Elizabeth. *The Complete Poems 1927–1979*. New York: Farrar, Straus and Giroux, 1984.

Spenser, Edmund. *The Faerie Queene*. 1590. England: Penguin Classics, 1987.



Through doing ____, I learned ____, and that's important because of ____.

This article is about cognitively recognizing the way you write and the way you learn so you can improve upon your methods. This improvement happens through learning, practicing, and articulating new ideas. To employ better methods is to ensure greater successes as well as consistently good work. You've chosen to attend a college that emphasizes your personal development rather than your diploma, and you have the opportunity here at Evergreen to focus deeply on your "processes," the steps you take in different situations, so you'll be better at what you want to do.

To consider process is freeing, and this consideration applies all the time in higher education. Let's imagine that a

professor returns a paper to a student and encourages this person to revise it. He or she may be hurt. That's understandable. If this happens to you, I'd like you to consider that your professor is trying to assist you in your writing process. The response can go from, "Oh no! I'm not done?!" to "Don't worry, I'm not done." You're just not done. You've made a draft in the midst of a lot of work that often goes unnoticed when you turn in your final project. I like that many Evergreen professors ask for drafts to be turned in with final portfolios because that practice is another way to serve the lifelong processes that you learn how to cultivate here. I'll add that I'd hope the message you take when your professor hands back a draft is, "Congratulations, you're not done."



CHANGING LEARNING AND WRITING

by ANDREW OLMSTED

"They always say time changes things, but you actually have to change them yourself."

Andy Warhol, *The Philosophy of Andy Warhol*

I remember revisiting my first college writing project recently; I was disappointed. The poems were not nearly as perfect as I felt they were when I'd written them and turned them in. But here's the key: In an important way, I was not done. The poems were done, but I was not done articulating what I wanted to express. I now conceive of those poems as draft materials for writing I've done since that recent revisit. I am not done writing, and I love it!

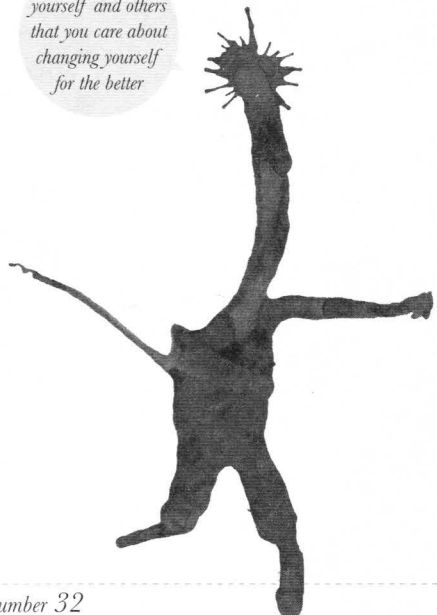
Process is empowering. Process brings your self to the unknown, with one foot in the comfort zone and one foot out of it. Your process is organic, homegrown from your own interests and your self. For this reason, "process" resists definition: Each scholar must work consciously to reflect on and improve his or her individual academic methods, to develop better cognitive and physical "processes" for all aspects of college work. I'm interested in how a person uses his or her processes as tools to engage in the very large tasks of learning and cultivating one's voice through writing.

In this way, I refer to learning and writing as two separate and comparable "processes." I encourage you to think about what it means for you to create and strengthen your own processes, and it's my experience that Evergreen wholeheartedly supports and believes in this kind of thought. In thinking about what "process" means and what yours could look like, I'd like to invite you to draw similarities between the writing and learning processes, and a related process: raising a child. Writing, raising a child, and learning all require you to plan creatively, to remain open to new and unforeseen truths, to recognize how your actions translate into consequences and op-

portunities for you and your process, and to reflect and be aware of where you are in your process—with the knowledge that previous steps in your process contribute greatly to your current situation at all times.

You cannot and should not expect to know or understand your entire writing or learning processes at the outset of college, just like you can never know how you'll act on every day of parenthood. For this reason, I want you to keep in mind an openness and an intention to dissect and carefully study your methods from time to time. This way, you'll have more tools the next time you write a paper, learn a concept, or talk with your child. Writing, learning, and raising a person all have substantial social ramifications, and you need not consider any of these processes to be simple or solitary. In developing processes, you will likely need to consider many aspects of your life, in-

*emphasize to
yourself and others
that you care about
changing yourself
for the better*



cluding many things you cannot control. I attempt to think of my own processes in elaborate, complicated, and ever-adapting ways based on what I want to try in my education and in my life. At Evergreen, I hope you work to build skills and practices surrounding the ways you think, act, reflect, and revise that you can use to live more thoughtfully and deliberately.

For both writing and for learning, I encourage you to custom-build processes. Ruminate on your past experience with these two processes. A process is hard to think about all at once! Why? I think it's hard because the process extends over time, and when I think, I feel like I'm in the middle of that process. So that's why writing things out is very useful and can help you think: Writing offers a physical and mental experience, followed by a record of that experience. That record could be a draft of a paper or a project that will come later, after revision and research and many more drafts. The drafts offer a multitude of signposts and areas for exploration. The drafts and conversations you have surrounding those drafts will serve to bring your ideas through a necessary series of developmental changes before your writing is ready to be proofread a final time. I say necessary because, whether written or in your head, I hope your ideas, values, and conceptions will go through many changes between the day you come to college and the day you graduate.

When it comes to using process as a tool for self-reflection and change, Evergreen self-evaluations are your opportunity to emphasize to yourself and others that you care about changing for the better. The self-evaluation style of transcript is geared to help

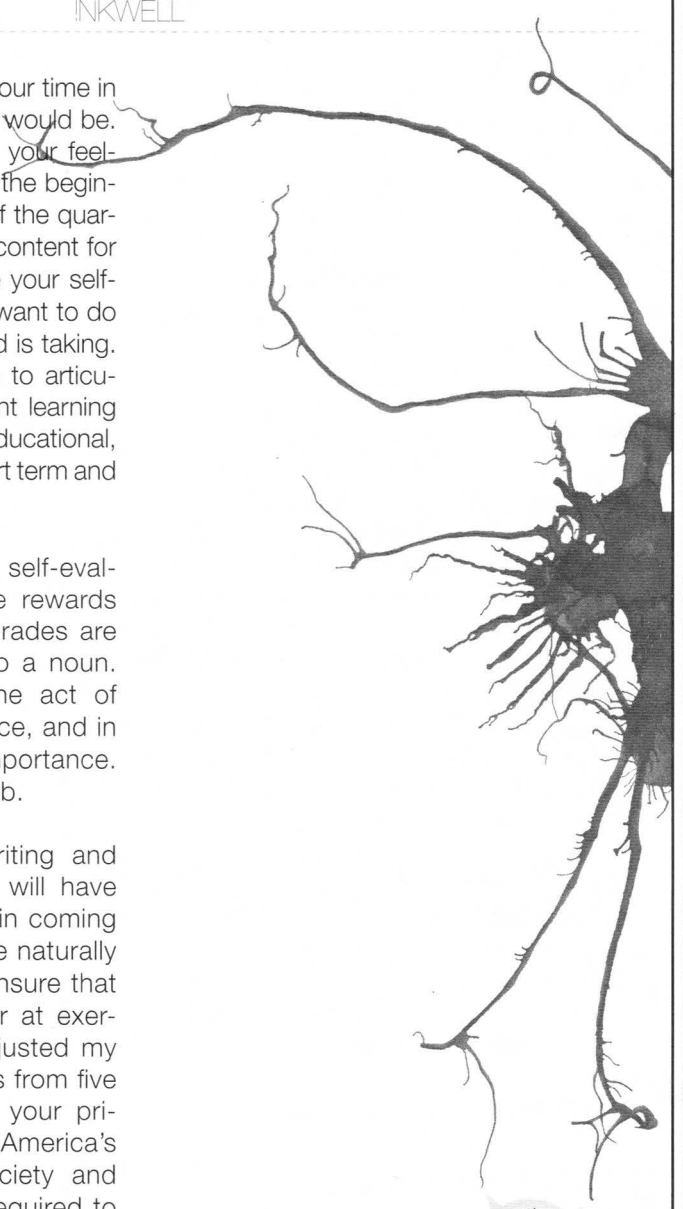
you showcase your understanding of your own position and trajectory. Self-evaluations become your story of your undergraduate education. Here's why I think this is so excellent: First, you can show employers and graduate schools a long history of genuine interest, experience, and exploration in your field of choice. You can refer to your older self-evaluations to think about how you changed over the quarter or the year when you are writing your next self-evaluations. Best of all, you get to write your own story! Evergreen's evaluation system is light-years more personal than letter grading, and it allows you to talk about your achievements rather than how well you met a professor's expectations. If, over the course of a program, you didn't do everything one of your professors would have liked you to do, you don't need to consider your experience a failure or a waste of time. At Evergreen, you are responsible for your own learning and your own development. At the end of an Evergreen term, you recognize and articulate that you not only learned, you are consciously engaged in your own learning process. Your written self-evaluations become your record of your learning, whatever you decide to learn.

As an Evergreen student, you get to choose what's important for you to learn. This sets you apart from the many people outside this school who don't have the resources and the freedom to create learning processes for themselves. My questions for any Evergreen student considering his or her learning process are, "What have you learned since you wrote your previous self-evaluation? What are you trying to learn? Do you have a plan? What are your next steps?" You can put the answers to those questions in any and every

self-evaluation you write, even if your time in a class wasn't what you hoped it would be. Checking in with your decisions, your feelings, and your changes between the beginning of the quarter and the end of the quarter is a good way to think about content for your self-evaluation. You can use your self-evaluation to point out what you want to do next based on the path your mind is taking. You can use your self-evaluation to articulate how you intend to use recent learning to move towards your personal, educational, and career goals—both in the short term and through your life.

Let me once again compare self-evaluations to grades. Grades are rewards that people work to receive. Grades are things; they turn “learning” into a noun. The grading culture makes the act of learning of secondary importance, and in many cases that means zero importance. At Evergreen, “learning” is a verb.

We all need to refine our writing and learning methods now so we will have better methods tomorrow and in coming years. Good products will come naturally if you cultivate practices that ensure that you can continue to get better at exercising your mind. Just as I adjusted my outlook on my “finished” poems from five years ago, you too can steer your priorities away from mainstream America's output-centered consumer society and engage in the scholarly work required to reflect upon and improve your academic processes. ♥



at
evergreen,
learning is
a verb

works
cited

Warhol, Andy. *The Philosophy of Andy Warhol: (From A to B and Back Again)*. United

States: Harvest Books, 1977.

Rad•ic•al Space:

n. Physical, psychological, and relational space in which a commitment to the safety, autonomy, and empowerment of oppressed voices is deliberately upheld and fiercely defended. Radical space is prefigurative, simultaneously seeking to dismantle the oppressive norms of a system while engaging in the tactile work of constructing a vision of a radical new social order. See the Writing Center.



Narrator: Confronted with the task of writing an “academic” paper, an example of your liberal education, you seek the refuge of the Writing Center.

Writer: Where do we start?

The revolutionary paradigm begins within the deeply personal space of an individual tutoring session, interwriting, in which dominant frameworks for interaction—

patriarchy, racism, intellectual chauvinism, physical and psychological oppression—are eroded through a pedagogy based in popular education and radical empowerment.

Narrator: *Sitting down now.*

Writer: I’ve never been here before, how does this work?

Tutor: How do you go about writing?

Bullet Point The process of creating and disseminating radical space fluctuates between disparate spaces and is in irreconcilable tension with forces opposed to it.

Bullet Point At its most intimate, within the space of an individual tutoring session (interwriting), radical space gestates in the interaction over text or the idea of text between two writer-tutors.

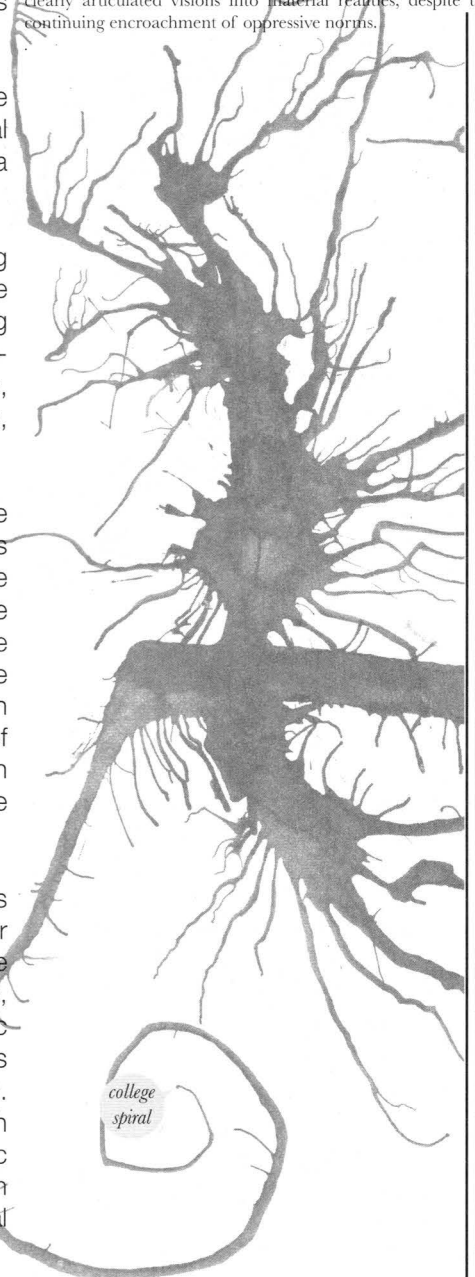
Bullet Point The coalescence of the gestating forces created within individual sessions takes place within the next spiral or spatial container: the Writing Center. In this space collaborative projects of prefigurative, radical space occur: workshops, parties, joint writings (*Inkwell*), conversations, permutations, and manifestos.

Bullet Point The forces, once coalesced in the spiral of the Writing Center, follow writer-tutors beyond the bounds of the Center and into the next, broader spiral: the College. Within this more permeable spiral, space is highly contested, the tensions between radical space and its oppressive antagonists heightened. With this increase in tension, however, comes an enlarged community of writer-tutors, potential radical agents, within which the forces from concentric spirals percolate and are infused with new spirit.

Bullet Point Coalescence in the College spiral is less distinct, though the College as spatial container emanates more potent radical and oppressive forces into the next spiral: communities, continents, and human society beyond. From this monolithic space, which radical space seeks to permeate in its entirety, comes the most potent forces of oppression. Guided by human agents utilizing state violence, an elaborate network of interlaced markets, systemic and historical racism and patriarchy (all this fused in the form of global market society: capitalism), radical space faces pervasive hostility.

Pre•fig•ure•a•tive:

adj. A process which simultaneously seeks to dismantle existing systems of oppression while intentionally constructing radical new systems of social interaction. Movement that transforms clearly articulated visions into material realities, despite the continuing encroachment of oppressive norms.



Bullet Point The dialectic of interactions which constitute the contest between radical and oppressive space will never be truly resolved. To conclude that oppression has been vanquished, domination obliterated, and a new order achieved would be to allow oppression to arise anew. Thus the constant tension between oppressive, hegemonic forces of market-governed society and radical opposition and alternatives, must remain permanent.

Bullet Point The unending revolution.

Tutor: What are you hoping to accomplish with our time today?

- Reading out loud
- Reading in silence
- Conversing
- Storming together

Constraint 1: The academy preserves the liberal humanist tradition of literature.

Constraint 2: Affluent white males produce and defend the literary tradition.

Constraint 3: The literary tradition is a bastion of class, sex, race, and state-sponsored power.

Constraint 4: English literature replaces religion as Marx's infamous "opiate of the people."

Inter•writing:

n. The intimate space within and between two writer-tutors during an individual tutoring session.

"As religion progressively ceases to provide the social 'cement', affective values and basic mythologies by which a socially turbulent class-society can be welded together, 'English' is constructed as a subject to carry this ideological burden from the Victorian period onwards" (Eagleton 24).

Constraint 5: Literature, academic writing, and the academy operate as a spurious means of social control, enable oppressions born of English class, gender, intellectual roles, and racist imperialism.

Note: Constraints may be combined or altered in order to fit circumstance. Not all constraints are listed.

"If the masses are not thrown a few novels, they may react by throwing up a few barricades" (Eagleton 21).

As a space dedicated to non-hierarchical, popular forms of education and writing, the Writing Center is a node of radical opposition and alternative to **Constraints 1,2,3,4,5** (as well as those not listed), a node whose pulse spirals outwards, contesting space at Evergreen and into the world beyond.

...you realize that a tutor, far from reifying these oppressive standards, is willing and eager to explode them with you, to circumvent and redraw them, like manipulating a star map. A tutoring session takes you beyond the form of this intellectual legacy to which you are not beholden, which in fact excludes your voice entirely. You discover that beyond, under, flanking, and dive-bombing that form, are the free realms in which your own voice restlessly evolves, scrawls, and asexually divides, a linguistic amoeba frantic for expression. Soon, you forget that the form ever limited you at all...

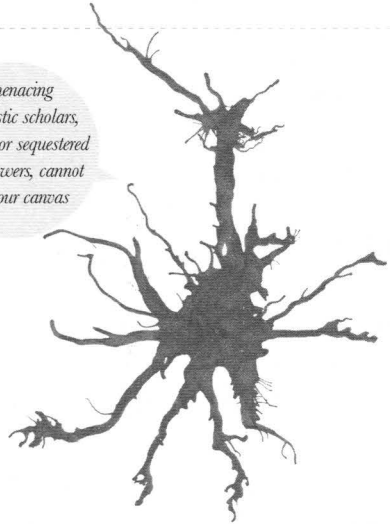
Narrator: Look now, the tutor writes down what you say, takes careful stock of your answers, your musings, asks clarifying questions, attempts to distill potent ideas. The conversation, for now it is just that, even though you were expecting to be handed concentrated writing wisdom, becomes excited, the tutor latching on to your words, finding in them star maps from skies yet unseen.

Writer-Tutor: Have you ever tried making a mind map?

Writer-Tutor: Again with the questioning. *This time you resignedly gesture no.*



*the menacing
chauvinistic scholars,
long dead or sequestered
in their towers, cannot
touch your canvas*



Narrator: Now, you fear, the chauvinism of form and schematics will once again encroach upon your psyche, make writing like attempting to escape a steel bubble.

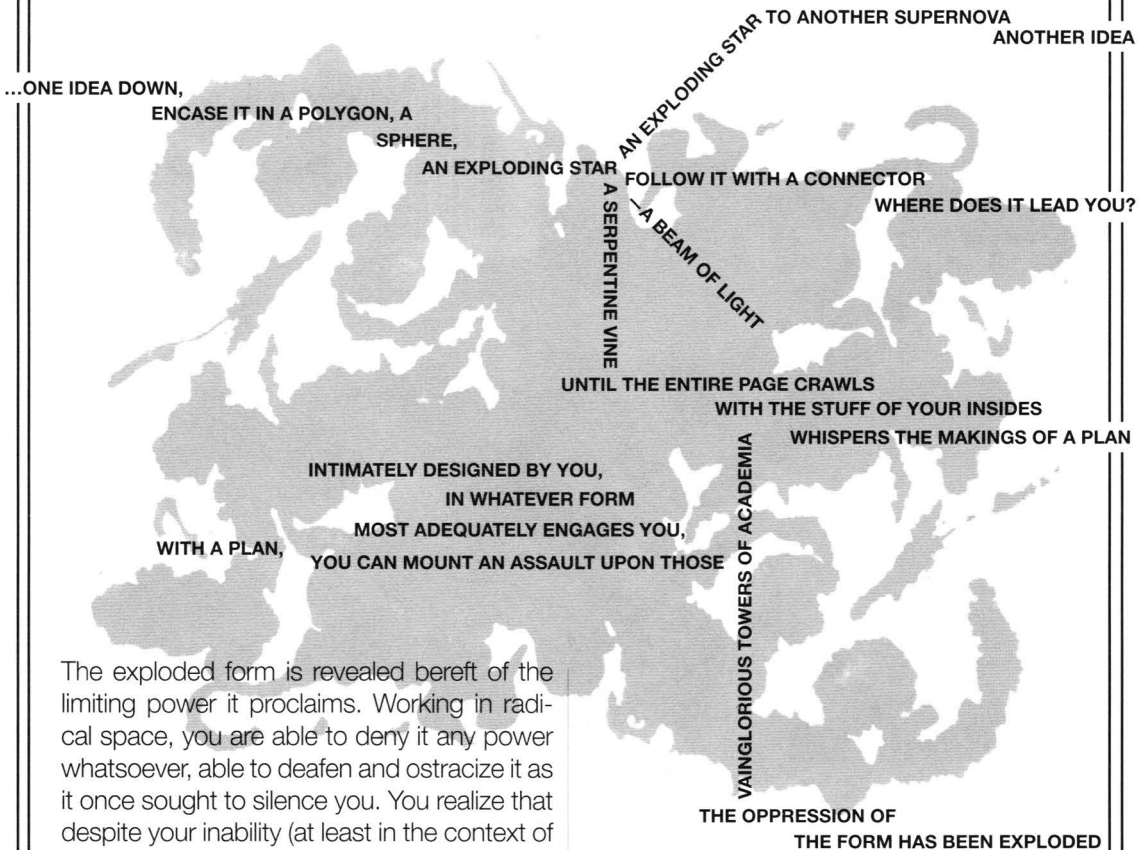
It turns out your steel bubble is in fact one of permeable glass.

Narrator: But then the pencil and the ideas that you had so adeptly divulged earlier, are before you. Again, the power is in your hands, the menacing chauvinistic scholars, long dead or sequestered in their towers, cannot touch your canvas, cannot withhold your voice.

Writer-Tutor: The looming inadequacy once felt in the face of the task of "academic" writing erodes; definition, invention, and creation...

placed at your disposal. Unlike the authoritative statements of antiquated intellectuals to which you have no affinity, questions engage you, they ask of you. You are compelled, not to enact some rigid ritual of writing, but instead to engage the vast spaces in which questions, properly posed, can illuminate.

the writing center



The exploded form is revealed bereft of the limiting power it proclaims. Working in radical space, you are able to deny it any power whatsoever, able to deafen and ostracize it as it once sought to silence you. You realize that despite your inability (at least in the context of this assignment) to remain in this unchecked state of linguistic anarchy, you can work within said form; shoot it through with blazing holes of your own design. So you return to the form, the patriarchal, racist, and elitist form, and you shatter its now feeble skeleton. Your thesis, divined from the prior formless storming work, is driven, not static, and is never subsumed by the prejudices of the now exploded form it inhabits. Your textual examples are drawn from text galaxies from the canon. Your organization is attuned to your audience and is undeniably you, defiant. You realize that even such oppressive institutional forms are

beholden to you, writer, and that language is so malleable as to allow you, even within the given (now radically transformed) structure, to frame meanings, theories, analyses seemingly antithetical to the form itself.

In that space where form is defied, exploded, bent to your will, writer, you come to find the power of your own voice and realize white male "academia" to be a bitter ghost, the failures of which are denied only by those whose identity depends upon clinging to its last vestigial claims to viability. ♥

works cited

Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.



SEMINAR PAPERS:

CONVERSATIONS
WITH YOUR
MIND



The Long Hall

When you step into a classroom, when you open a book, you are opening yourself to a conversation that has been going on for a long, long time. The ideas you encounter there are ideas that hundreds, thousands, millions of other people have discussed. Welcome to the discipline. Welcome to the hall of the history of the human intellect: It is shadowy and brilliant, full of living ideas and the ghosts of scholars. Voices have been silenced here. Voices have been raised up. Most of the talking takes place through ink and paper. Have

you talked to Plato yet? You've really got to hear his ideas about republics. And if you talk to him, you've got to talk to John Adams. But no matter whom you talk to, make sure that you talk back. A conversation's only a conversation if everyone speaks.

Writing Seminar Papers—

What's the Point?

This is what I used to think: *Why do I need to write a seminar paper, anyway? I read*

the book. We're going to discuss it in seminar tomorrow. What's the point? That's like saying, Why should I chew the strawberry shortcake, anyway? I'm just going to digest it in my stomach later on. What's the point? It's always better to process something as you're taking it in; not only does it go down easier, it also tastes better. I love strawberries.

Here's another thing I used to think about seminar papers: *I just have to write them to show I read the book.* Here's what I have to say about that: Even if that is all my professor wants (for most, that's not the case), what good would it do me? What am I learning if I'm just covering my bases? I say, let's take seminar papers as an opportunity to taste as much as possible.

Puzzling Passages

Some of the wisest advice about learning I have ever heard is this: If you're going to take the time to think in depth about what you're reading—to write about it, or discuss it—don't choose something you already know or agree with. Choose something that you haven't thought about much before. Perhaps that part that gave you a funny feeling. Maybe the bit that you disagreed with so strongly you couldn't even contextualize it. Or the part that just plain confused you.

Figure it out on paper. The first time I read Nietzsche, I couldn't understand him. It was as if I didn't speak the language. I started picking a paragraph apart word by word, paraphrasing and interpreting and wondering. Lo and behold, I arrived at some understanding of what confused me—and I had more questions.

Pick Something

I don't like the beginning: the moment with book in hand and empty page before me. The only thing to do is to pick something, and start writing. My goal is to engage in the text in some way—any way. I might summarize, interpret, rant, or write, "I am totally confused." To begin with, it makes sense to do this—to say whatever is on your mind. Then, kindly, question yourself. Challenge yourself to go deeper, think harder, go farther—like wading in the cold ocean.

Anything

I have tried and failed so many times to write about the book as a whole. It's a near-impossible task to respond to the entire book both briefly and deeply, especially right after finishing it. Instead, I like to pick a passage and discuss it at length. Or to pick a theme, a symbol, a particular technique of the writer's, or an idea that is entirely new.

Thinking on Paper

Once I have my teeth in it, I can usually just let go. Once I begin doing the focused work of noticing things about the text, opinions come thick and fast. They do not come out pretty; I have to work with them a little bit. But opinions lead to more opinions, and if the focus stays on the text, soon there is more to say than room to say it in. This is the chewing, the tasting, the swallowing. This is letting loose; just like talking to a friend, or thinking out loud. It's talking on paper. It's beginning to seminar before the seminar. It is responding to the text.

No Holds Barred

Response is about listening and then, with your whole self, expressing your opinion. Books, films, conversations with friends, childhood memories, deeply held principles: These are all parts of our intellectual selves. They make up our understanding of the world. If the reading makes you think of something that happened to you, write about it. If it makes you want to write poetry, or type in all caps, do it. If writing about molecules makes you think about love, write about love—and about molecules. If writing about truth makes you think about racism, write about racism. What I am saying is: Let us recognize response as emotional and as intellectual. It is both, and the feeling and the intellect enrich each other and allow us to plumb the depths of the whys and the hows. Don't hold back; trust that every thought is important, and part of learning.



Conversations With Your Mind

You're standing in a room, empty or chaotic or both. You need to say something to fill the silence, or to string the confusion into a pattern. The more you say, the more you have to say. You are beginning to truly think. (Don't think about it too much, or you might stop thinking.) You follow this thread, that theme. What was your reaction? Note it. Why did you react that way? Write it down. Why does the writer say that? Maybe because of this, or that. Is what she just put forward a good point? Does it relate to your experience of the world? Finally, you have something to say. That is: X. When you say X, you ponder it for a while. Maybe X is not actually quite true, unless it is qualified. But then, if you look at it in another way, X is impossible. Now you are disagreeing with yourself. You're talking with yourself. It's not crazy: It's intellectual.

Text Exploration

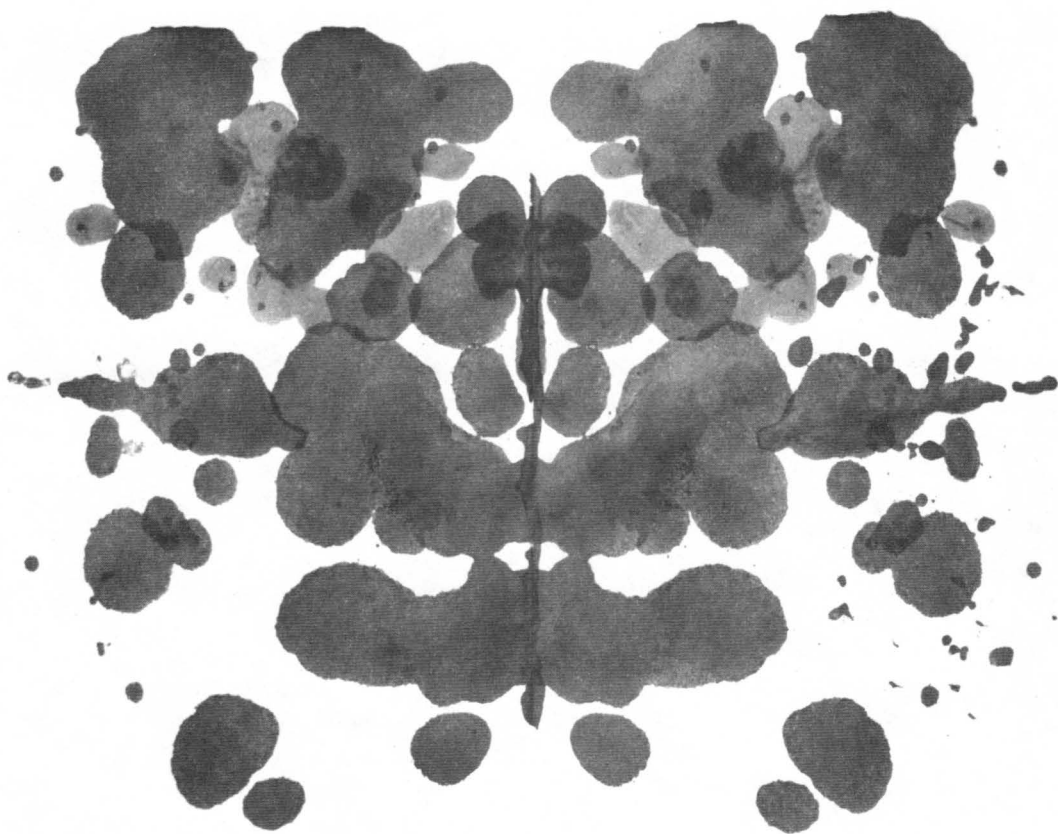
Talk to the text like you talk to yourself. Converse. Respond. That book you just read was written by a person: a living, breathing person who laughs, drinks coffee, sleeps, is discontented, shits, makes love. What if they were talking to you in person instead of on the page? What sorts of questions would you ask them? At what point would you say, "Whoa, I don't know if I follow you"? What parts are weak? What is strikingly true? Reading a book is not so different from talking to the author. In fact, I talk to the author as I read. I scribble in the margins, and I berate the writer out loud. I look for holes in the argument. I notice style choices and organization. These are things that inform my response. The world of the book and my world are joining as I read: I try to be endlessly curious, fiercely questioning, aware of myself, open-minded, as I explore the world that this other person, this absent author, has created. It is strange to my eyes. There are some things that are the same—I recognize blue sky, land, water—but the air is different. Through my telescope, the plants are bizarre, the inhabitants foreign. How shall I make sense of all this? First I must experience it.

Process of Inquiry

Perhaps there are two extremes of response. One could be characterized as passive, the other aggressive. I have written both kinds. In the one, I do a lot of describing the text, paraphrasing the argument, perhaps offering hints of its greater significance. In the other, I assume that I am right in my quick-formed opinion of the text, and I make big pronouncements about the writing, the argument, what was neglected, what we should understand from the book. However, I favor a response that falls between these two poles. Describing, identifying, and then questioning. Observing, wondering, and connecting. The fertility of the middle ground lies in inquisitive thinking. Rather than just repeating, or just opining, I want to really get to the heart of what I think I'm hearing from the text. I want to figure it out, and I want to connect it to what I know and believe already, and I want to just think and talk as much as possible. This means observing, and it also means arguing, but mostly it means exploring:

Here are all these ideas.
How shall I make sense of
them? ♥

Special thanks to Stephen Beck, Gillies Malnarich, and Emily Lardner



i see you in this one.



Tuesday, rainy gloomy morn, on the bus to school, coffee delicious in this chilliness... Halfway through June and I'm still wearing sweaters! I wonder how this will affect the crops? At any rate the flowers are blossoming—little English daisies singing in the grasses, columbines and poppies bobbing their heads...I can smell the warm violet sweetness of irises everywhere, while the rhododendrons and azaleas have already dropped their blooms, leaving exotic carpets of pink and fuchsia on the green, so much green...I'm wearing my green rain boots—they match the plants...I hear it's already in the 90s in NY...

Got my journal out, as always—me in my little world, writing to myself, to that unknown friend, that unknown person...What compels me to it? It's like writing letters that may or may not ever get read to people who may or may not ever exist...

I wonder when people started journaling, writing diaries, personal histories?

I was about 12 when I started, living with Mom and my brother, needing a place to release what I didn't feel free to speak...I wanted to hear and express my own thoughts, so I wrote, scrawled, spewed, cried myself onto paper, even though I had to hide it, or put it under lock and key...I'm so addicted to it now that I'd feel alone in the world without pen and paper to scratch myself onto... but I don't really know what compels me...

Who am I writing to? Myself? All the people I've had crushes on? Dead people? My chil-

dren? People I'm angry at? God? The American Government? Who did others write to? Why did they write?

So many different reasons, I'm sure...

How much of "history"—this story constructed around The Word of Someone Else—has been a-mended by discoveries of journals written by people in the category of oppressed at the time? Or by the elite few who could write?

We need places for our own words, chronicles of our own lives to balance out the story...

For centuries, women in many different circumstances wrote diaries—no doubt because they had nowhere else to express themselves, excepting in needlework! And the few long ago women's diaries that I've read often rail against that very needlework! And what about those diaries written by women who crossed prairies and mountains in covered wagons and lived in barren wastes, struggling against Men and Nature...?

And the diaries of women writers...Because they wrote other things, their journals became valuable material, saved for me to read. How many times have I found myself in there, still facing the same challenges? I wonder if they thought about posterity while they wrote? I'm not sure they wanted their inner selves bared for all to see, but I for one am grateful to whoever didn't burn that writing; those words are like letters for me—in place of physical friendship I have these women's personalities: their opinions, their struggles, sorrows, joys, wit, their observations of the life around them, often the same as now...often different...

And these diaries have much in common with others written during oppressive and violent times, diaries written in hiding, and hidden away, often in hopes that they would be found someday, left as testimony to a suppressed truth...

I didn't start journaling with the intention of recordkeeping. It was definitely to have "someone" to confide my most secret and most angry thoughts to. It was only with time that it became a will to write. I still have that John Steinbeck quotation Mom copied out for me, saying a writer writes, so keep on writing, no matter what you write. So I did. One goal I had was to write like myself, to sound like myself, to be natural. I wanted to write so constantly that my thoughts would spill freely onto paper without me censoring or editing myself. Journaling was the way I practiced writing in my own voice. No need to research or make stuff up—plenty of words waiting to be spilled.

But I left out many details—I'd go on for weeks just recording my feelings and thoughts, while only vaguely alluding to actual incidents...

The power of details really came across to me while reading Holocaust diaries, especially *The Diary of Dawid Sierakowiak: Five Notebooks from the Lodz Ghetto, 1939–1943*. Dawid's diaries begin just before Poland was invaded, and continue on until he died in the ghetto. He recorded political developments in and outside the ghetto; he recorded the grams of food he was allotted; the condition of his clothes, his environment, his body, his family; he recorded that he tutored for money to buy books, and which books he was reading; titles of other

things he was writing; his attempts to get any kind of work; his increasing weakness; his own anger, frustration, and sadness...

Dawid's inclusion of these specifics makes his predicament palpable, measurable, comprehensible, insofar as it can be comprehended from any distance at all...

I love him for doing it, for being committed to writing, day after day until he dropped dead. He became a friend to me because he wrote. Through even just the five journals that remain, his legacy lives on, in me, and now you, too, whoever you are reading this...

But one could get in big trouble/die for what they write in a journal...

I remember my 9/11 journals: all that heretical shit, chickens roosting, etc... I knew it was compromising, but it was my testimony – nothing I was ashamed of, but nothing I felt like broadcasting, especially under the circumstances and ensuing conditions. But I also grieved. I was living two hours outside of the city at the time, going to community college, but the city was my home, those were my people. I rushed back by the 13th, continuously jotting things down, crying onto my pages as the bus rounded that skyline, gaping hole still pouring out smoke, me and the woman beside me, a stranger, exchanging glances, holding hands, tears filling our eyes...

The next week, in a class I was taking, *Images of America: The Dream and the Nightmare*, our professors asked us to begin keeping a journal.

I felt a bit queasy inside: Could I let them read all that crazy shit I'd already been writing? Did I have to? I didn't know them—maybe they worked for the feds?!? Of course I knew it was up to me to hand in whatever I felt comfortable with. I figured I could just "redact" the compromising bits, and only hand in what was safe:

the funny stuff: t-shirts, "I survived 9/11" being sold by 9/15; **the sad stuff:** mourning with hundreds of people in Union Square; flyers posted all over the city: "Have you seen...?"; **the details:** choking on smoky air the whole week; trucks full of firemen returning from ground zero day after day, covered in dust, empty hands, hearts heavy in their eyes; signs posted, "NY We love you more than ever"...

But handing in my internal dialogs about how and why it might have all happened?

Those particular professors became my friends so I handed in every damning bit of it; but I had to think about it first. I had to get to know them, to question them. I had to decide how much was safe to share—it's no light matter handing your innermost thoughts over to outsiders...

Still, at least I wrote it all down fresh,

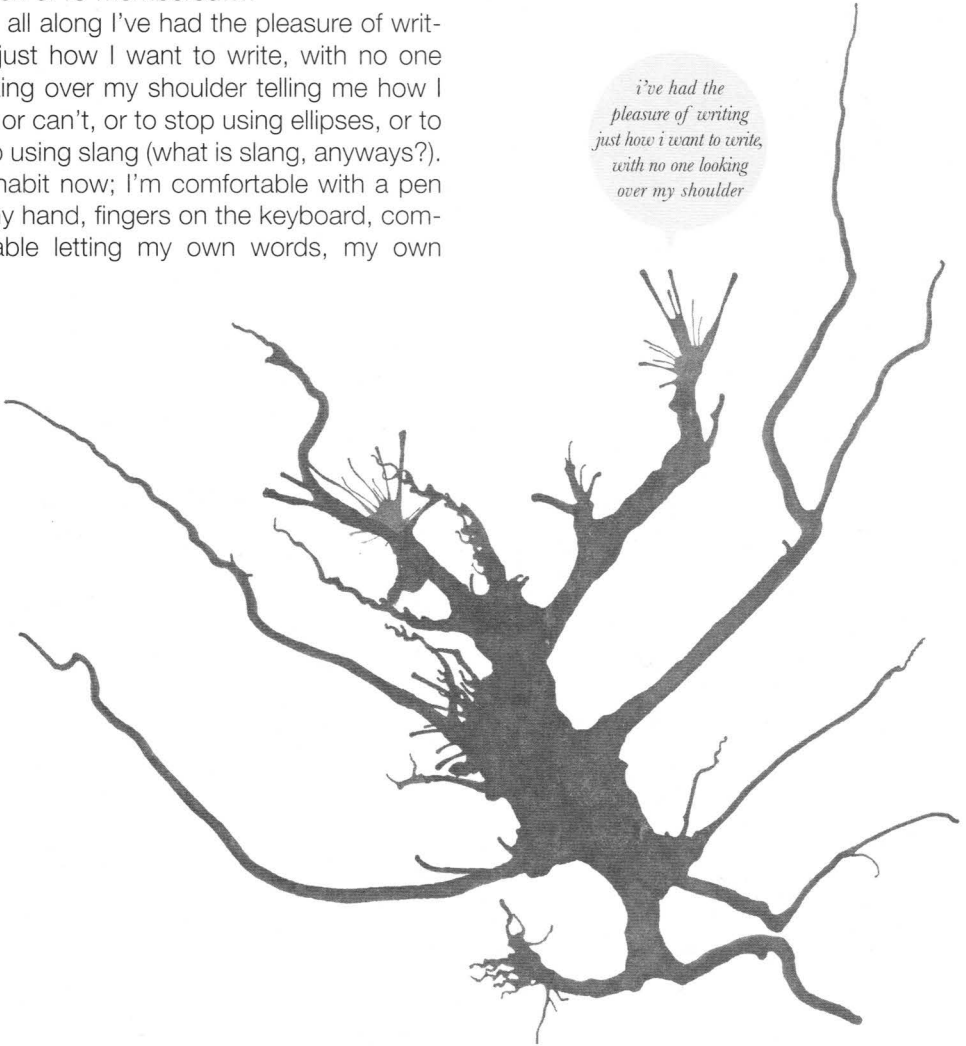
because now it's a matter of historical record, mine and others, for better and worse...

At this point, with all the journals I've kept, I have much material to mine, to pass on: stories, dreams, ponderings, understandings, details and events that I've either forgotten or re-membered....

And all along I've had the pleasure of writing just how I want to write, with no one looking over my shoulder telling me how I can or can't, or to stop using ellipses, or to stop using slang (what is slang, anyways?). It's habit now; I'm comfortable with a pen in my hand, fingers on the keyboard, comfortable letting my own words, my own

thoughts flow out onto a page. It helps me to write everything else I ever have to write without sounding like somebody I don't know, and that's what I like most: It's all in my own voice, and I know it when I read it. It's my voice, my story, my way, written out to that unknown somebody—maybe to you, whoever you are...♥

*i've had the
pleasure of writing
just how i want to write,
with no one looking
over my shoulder*





ENCYCLOPEDIA STERCORE TARI

by

MEGHAN McNEALY

Con•straint:

n. A limitation or restriction.

What is Possible Here?

When referring to our writing, what are the limitations or restrictions that we are faced with? What challenges us in such a way that we must work to find the words, to compose the sentences, and to structure the text that will communicate our ideas? Consider the constraints that are present at the time of any writing. What are we writing about? What language are we writing in? How much time do we have to write this? From the very moment we decide to write, there are restrictions that exist and which govern the way we sculpt with language. When we are unaware of these constraints, we are working against them as they keep us from producing our



ideas to their truest potential. The acceptance of these constraints affords us the ability to see the way that language can behave within the constraint's parameters. We can take advantage of these challenges by producing a text that is aware of its limitations, and resolves the gap between an idea and text by working with the language that satisfies our constraint. In poetry, forms like the sonnet, sestina, and haiku prescribe a certain formula within which text is constructed, and so the language we choose to signify our idea must satisfy these constraints. Even the traditional five-paragraph essay is a constraint, a way of structuring the text before it is written in order for the writing to function in a specific way.

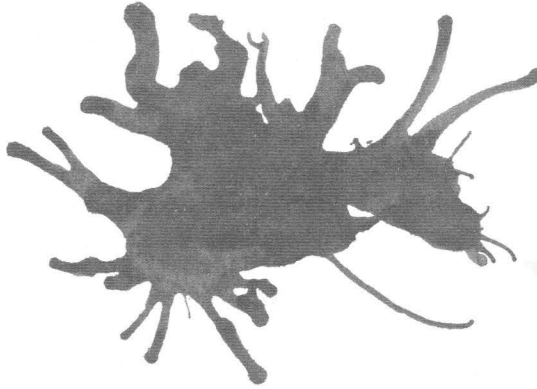
Con•straint:

literary. A rule, structure, formula, or restriction on the way a text is composed in order to subvert over-used, perpetuated forms of literature and ways of saying something in favor of new, yet undiscovered functions of language.

What is Possible Here?

By creating limitations for ourselves and embracing our constraints in choosing language, we allow the possibility for creativity with language, whether we are constructing a text that is creative or expository. Consider the language we choose as a monster not of our own making. How is our language, our way of saying something, affected by the language that has already happened around us? How can we use language in a way it has never been used before, that has not been inadvertently absorbed by our imaginations from the stimuli that we are constantly inundated with?

*we can
investigate any
text we are
writing*



*an idea has
formed in our mind,
a reason for writing
of which we have
become aware.*

Working with constraint begins with the question WHAT IS POSSIBLE HERE?

Just as we might approach a research project with a rich question or the intention of revealing an idea in a new way, we can investigate any text we are writing by using constraints that force us to work with language in a way that we are not used to.

Here are some examples of investigations into a text through the use of specific constraints:

we are about to compose a text. an idea has formed in our mind, a reason for writing of which we have become aware. we choose to compose a text that will cradle this idea, give it a being and a home, existent beyond the nascent void. we choose action for this idea in the act of writing. the text will be composed of language. a language will be chosen and the text will be composed within the constraint of this language until this language is the delineation of the idea: a skeletal posture, muscle memory, and breathing; a hard-wired circuitry, greased cogs, and steam. from

our idea, a text is produced, a structure and a function.

This is the idea that is trying to be communicated, written off of the top of the author's head, and therefore composed of the English language that author is accustomed to. Now the author will investigate this idea within the limitations of different constraints.

Possibility #1: NOTATION

Id.g Lx/Constr. g Txt g Stx/Fx = x choose y

[where x = writer]

[where y = Id. choose x, x choose Lx, Lx choose Constr., Constr. choose Txt, Txt choose Stx/Fx]

By re-stating the idea in a very simple structure, almost pre-language, the author is able to investigate the very core function of the text. "This is what I am trying to say," the author might say, in a notation that makes sense to her. In this way, she has also created a formula for the text she is trying to create.

Possibility #2: LIPOGRAM *[restriction of a letter of the alphabet]* IN “E”

an author is about to play with word composition. an ash of insight tugs at an author's mind, a standard for writing of which an author now knows. an author wants to play with word composition so insight will know comfort in its birth, and so it will grow with honor and humility from this vacuum of an author's mind. an author wants to play with living word compositions, not just words or paragraphs or writing or books, but blood and skin and lungs; not buttons or cogs or plugs, but a matrix, a program, a tool.

The same idea is being represented, but in a more carefully considered language. Now the words that are the first to appear in the mind of the author may not work within the rules the author has set for herself. She must push past her habits with language, and challenge her imagination to think for itself, to play with language in a way that it is not used to playing.

Possibility #3: IAMBIC PENTAMETER

at the edge of a text our author waits, / idea shapes her thought, it communicates / in language of mind, where idea hovers / until language of text births and covers / idea in a blanket of dialect, / space where a reader is free to inspect.

With the constraint of rhyme and meter, the language perhaps becomes a bit more vague, but new images and associations are created, and another function of the original idea is explored. Knowing that the last word of the lines must rhyme, the phrases that are in the author's head

must be reconsidered and coded into new shapes and images.

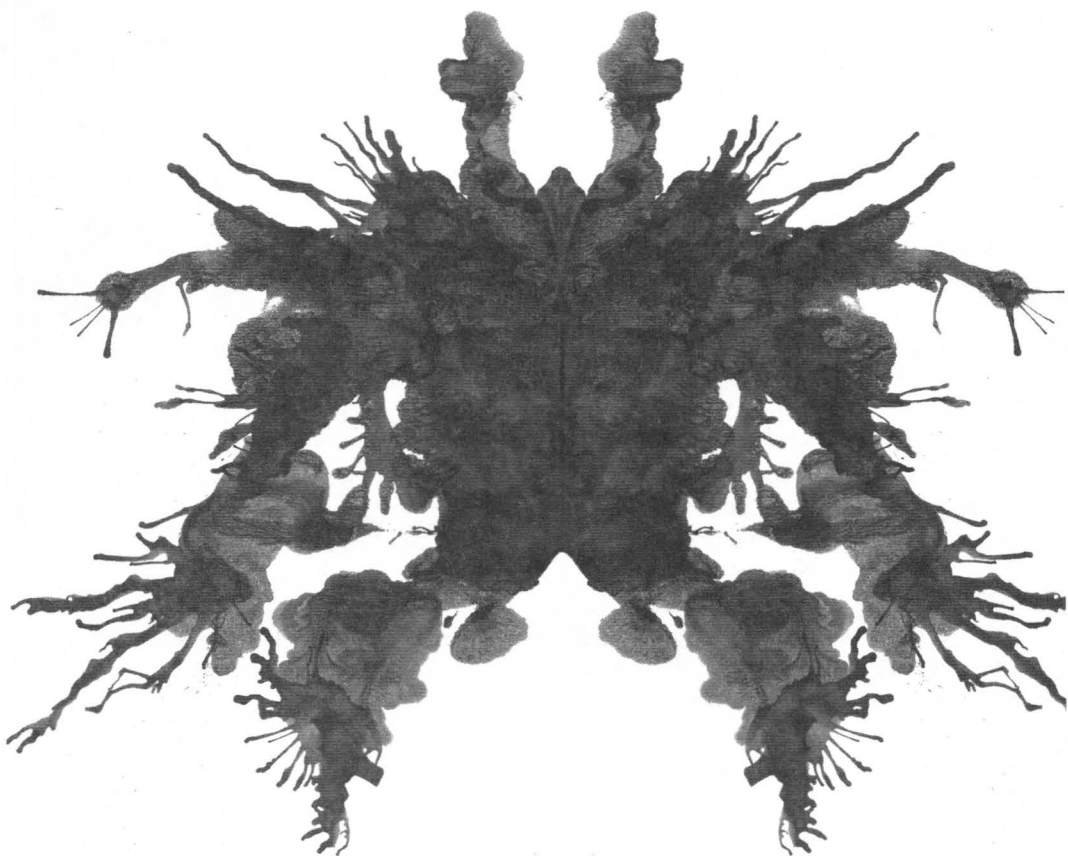
**Possibility #4:
ANTONYMIC TRANSLATION**

they are not ready to deconstruct an image. the void is deteriorating outside their bodies, the chaos from reading they are forgetting. they hesitate to deconstruct an image that won't disturb that void, steal a shadow and prison, holographic within the idea of dying. they hesitate, entropy from the void out of static reading. an image won't deconstruct without the inability for expression or communication. the inability to express or communicate won't be neglected, but an image won't deconstruct outside a freedom without that inability to express or communicate since that inability to express or communicate is not a formless void: the invertebrate crumpling, forgotten butter, or suffocation; the soft, disconnected, open path; rusted, empty pegs, and icicles. for their void, the image is copied, the pile or the apathy. ♥

Editor's Note:

An antonymic translation is not a replacement of each word with its opposite, but the replacement of a sentence with its opposite. Antonymic translation acts as an analogous translation of the base language's ideas in order to invert the meaning.

Constraints are a way to maintain control with our language by being conscious of its programming. The irony of limitation, in this sense, is that it frees us. Constraints open us to a seemingly infinite process that makes translation the exemplar of all writing.



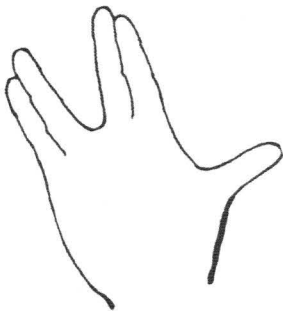
can't quite put it into words...

THE WRITING GRID

The Writing Center dedicates its work to exploring the many ways writers write. Our tutors have thousands of appointments each year, and each represents a different approach to writing. The Center considers its most important work to empower you to write in your own voice, in your style, and with your individual process. To do this, we urge you to examine and track your writing process with each important piece of writing you do.

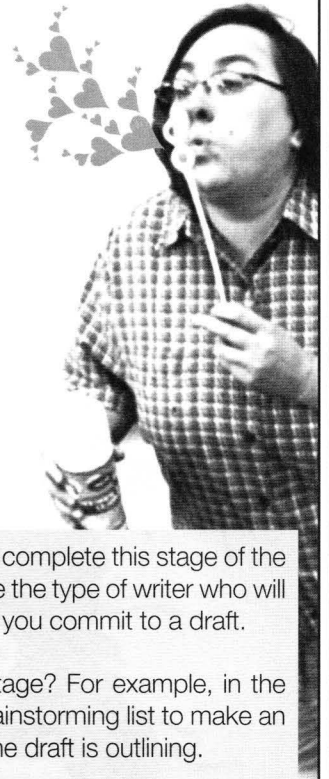
The the grid on the next page gives you space to answer three important questions related to each stage of your writing process. After each stage of the process on the grid, ask yourself:

- 1) What is your desired “product”? What will you have when you complete this stage of the writing process? For example, after brainstorming, you may be the type of writer who will have a list of all the possible ideas you are considering before you commit to a draft.
- 2) What strategies do you use to create the product for this stage? For example, in the drafting stage, you may create the first draft by taking your brainstorming list to make an outline. The product is the first draft; your strategy to create the draft is outlining.
- 3) Who/what are your best and most realistic sources for feedback during each stage? With writing that matters, most people seek out intentional feedback. For instance, I had one of the Writing Center tutors read this article after my first draft and after I completed a revision to help me consider further revisions.



I like to think of the writing process as an open hand, each finger extending to represent a different stage of the writing process. Some writers collapse all stages into one, creating a closed, tight fist. The tight fist doesn't encourage thoughtful development; the tight fist doesn't allow the writer to witness the distinct stages of the writing process.

Using the grid in conjunction with an author's note (see the Writing Center's website) can further empower you during conversations with peer writers, with writing tutors, and with your faculty. Knowing your writing process can help you eliminate some of the struggle that can accompany writing and leave you more time to grapple with your ideas and your imagination. ♥





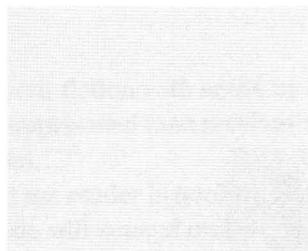
PRODUCT

STRATEGY

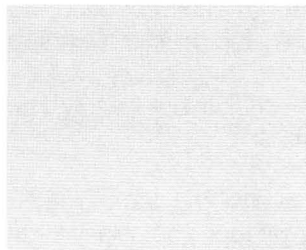
FEEDBACK

use
me

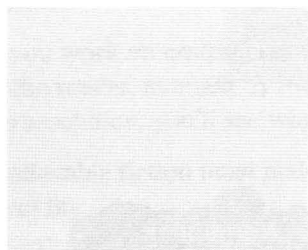
BRAINSTORMING



DRAFTING



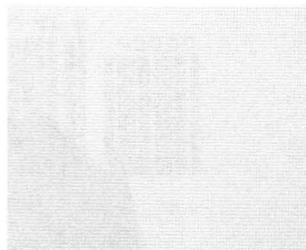
REVISION



EDITING



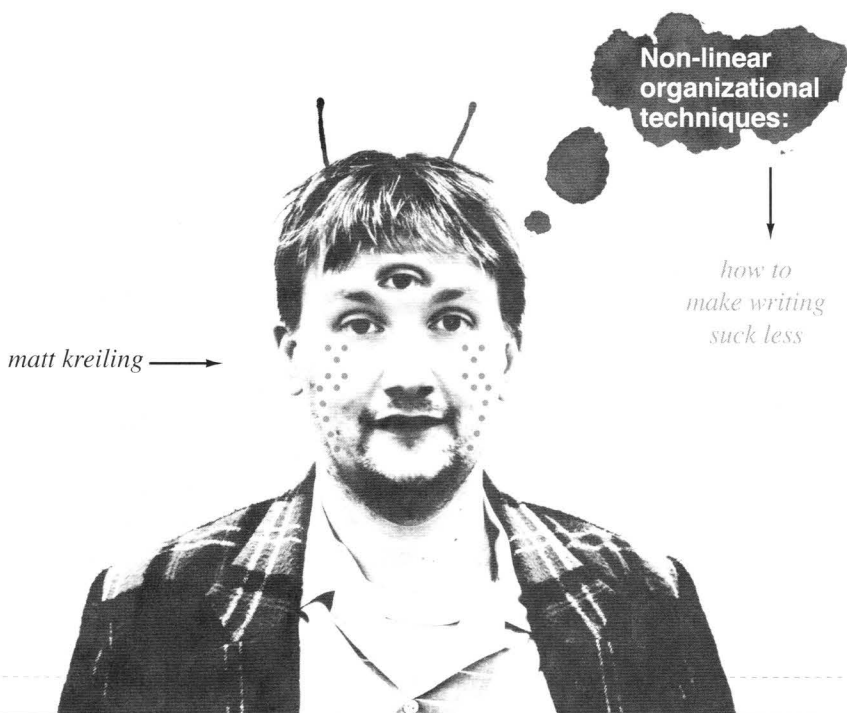
PROOFREADING



use
me

Man, this introductory paragraph is hard. I want to reach out to those, like me, who get really frustrated when trying to write a paper, but I don't want to turn off those who enjoy writing papers. I want to offer a solution, but I need to talk about the problem first. I want to be playful and entertaining, but convey useful information. I want to be concise, but friendly. I guess I'll just jump right in:

Writing is an amazing technology, but it isn't always the best tool, particularly for the activities of brainstorming, organizing and outlining ideas, and taking notes. There is a better way to do these things, but first let me tell you two ways writing sucks.



Writing Sucks part i: Linearity

We use writing to help us think, but writing is not thinking. Thoughts do not have a beginning, middle, or end, but shoot out in all directions. When we are asked to "express" our thoughts in writing, it's like someone asking us to describe a sunset using only dominoes. How can we stack words in neat rows, little black marks on a white background, and expect it to mean something, to somehow reflect what is going on in our heads?! Linearity, the domino quality of writing that happens because each word depends on previous words, can trap, intimidate, mislead, and generally cause many people to hate writing. In fact, linearity often creates problems with reading as well. How many times have you mulled over a paragraph in the middle of a chapter in the middle of a book, and when you finally understood what the writer was talking about, you had forgotten why she was talking about it? It happens to me all the time.

the idea

*that
led to the
idea*

*that was
connected to
the concept*

*that
supported the
thesis*

*along with that
other idea, which was
also connected to the
paragraph you just
finally understood,
except that now you
are not really sure.*

Which brings us to another reason why writing is not always a great way to spread ideas...

You are so far down the tracks that you have great difficulty seeing

Writing Sucks part ii: Words Can Obscure the Ideas

If you close your eyes right now, I am willing to bet that you could not recite the second sentence of this essay, but I am equally sure that you have a basic idea about what I've been writing about so far. In fact, you have probably internalized all the important ideas and integrated them with a dozen of your own. Even if it is near impossible to remember the exact words of the sentence, your mind has absorbed the meaning and let the words go. You have gone beyond words.

And it is really hard to talk about what is beyond words...using words. In fact, studies have shown that students who are given a full transcript of a lecture remember less about the lecture than those who were required to take thorough notes, and those taking the thorough notes remember less than those who were instructed to only write down key words. When it comes to taking notes, less can be more. When we write down a near transcript of a lecture, or copy down large passages of the text we are reading, we often obscure the main ideas.

This essay is not about why writing sucks. It is about how to make marks on that blank piece of paper that:

- 1) don't trap you in linearity,
- 2) resemble your true thinking process,
- 3) create an easier way to organize thoughts, and
- 4) are easier to remember.

This process is most often referred to as mind mapping, which refers to a term coined by a guy named Tony Buzan, but it is also referred to as branching, clustering, concept mapping, bubbling, visual thinking, or non-linear organization.

I believe that anyone, even those who don't consider themselves visual thinkers, can benefit by breaking away from the strictures of linearity and playing with these techniques.

Mind mapping and similar techniques mirror the natural architecture of thoughts, increase our ability to make and remember associations, and most importantly: allow us to play.

Ideas are like giant balls of velcro, covered with tons of little hooks.

Each little hook connects to other ideas, and each of these ideas can hook thousands of other ideas.

At its core, thinking is built on associations — connections.

When we **encourage** and explore connections,

e a s e o f f

the bonds of black and white linearity,

and see each idea as a radiant center

or a seed,

the connections proliferate.

I think of mind mapping, non-linear organization, or whatever you want to call it, as a way to make play.

“The opposite of play is not work. It's depression.” – Brian Sutton-Smith

Most of our trouble with writing stems from the mistaken idea that work cannot be fun. Play can vanquish the ever-present internal censor, the overdeveloped critical part of our mind that makes writing a chore rather than a pleasure.

Play isn't important just because it is fun. When we play, we use our whole brain, not just the rigidly structured language center in our left brain.

Brainstorming in Space

It may take a few times to get comfortable with mind mapping, but many people get results the first time.

For our purposes, a mind map: 1) radiates from a central image; 2) uses key words; 3) uses colors, emphasis, and images.

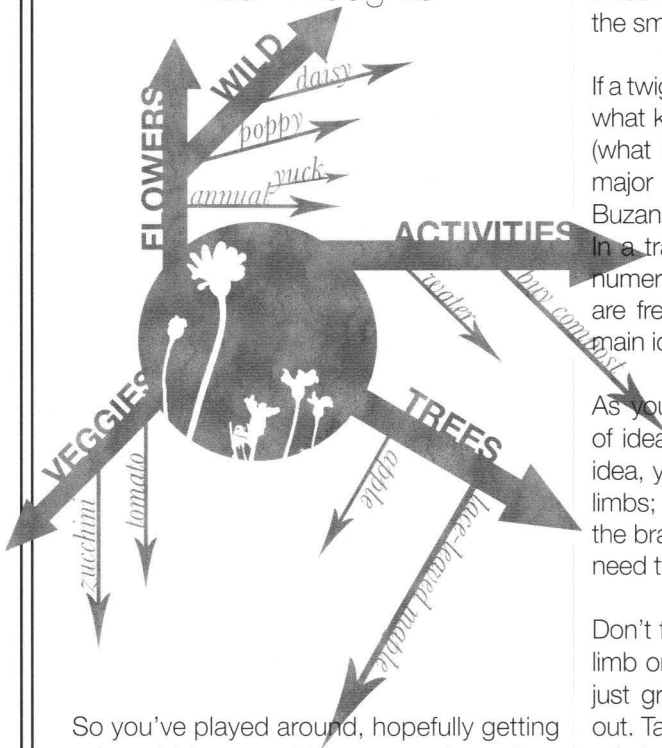
- Put a blank sheet of paper in front of you, horizontally.
- Lay out your colored pens. Sharpen your colored pencils.
- Draw an image in the center that represents the subject that you are brainstorming about using three colors.
- Smile.
- Draw a branchy shape coming out from the center image.
- Print a single key word, your first association, no matter how silly on the

branchy shape.

- Draw another branchy shape; print another key word; if a picture or a symbol is easier or more fun, draw it.
- Keep associating, and embrace even the most absurd connections.
- Branch off the branches.

Radiantly Organizing

Your Thoughts



So you've played around, hopefully getting a lot of ideas, making connections, but, most likely, your page is a mess—lines drawn everywhere, doodles...but how will this help you write a paper? Don't worry, you've already done most of the work, getting all the ideas out of your head and relating them to each other.

Are there any words or images on the page that seem to have more things connecting to them than others? There is a reason for this: they are central ideas.

Take one of them and put it in the center of a fresh piece of paper.

Now, without losing your sense of play, but with a little more care, branch out from this center. Choose main ideas, like the bigger limbs of a tree, not specifics, which will be the smaller branches and twigs.

If a twig-type idea keeps popping up, imagine what kind of major limb would connect to it, (what bigger idea it is supporting?)? These major limbs, or main ideas, are what the Buzans call "basic ordering ideas" (Buzan 85). In a traditional outline, these are the roman numerals, but unlike a traditional outline, you are free to jump around from main idea to main idea to supporting idea.

As you work, look for the natural hierarchy of ideas. In order to explain fully the central idea, you need the basic ordering ideas, the limbs; to fully explain the limbs, you'll need the branches; and many of the branches will need twigs.

Don't feel trapped if you suddenly feel that a limb or even a twig should be at the center; just grab another sheet of paper and try it out. Take your time. Use colors, different size printing, symbols, and images.

When you feel that the relevant ideas are all out there, beautifully radiating from the center, ask yourself, "Do I have a thesis?" A thesis is a proposed answer to a question that is worth asking—a question that you

have to think about to answer. Of course, there are many other ways to define a thesis, and if my definition isn't helpful, someone at the Writing Center can help you work on your thesis or point you in the direction of some great handouts. I will just settle for giving you a quick example of a thesis question. The question that this essay answers is not, "What is a mind map?" It is instead, "Why and how are mind maps better tools for organizing ideas?"

Once you settle on a thesis question, take a look at the mind map and imagine the main limbs as sections of the paper. Circle everything that seems to fit into one section. Now do the same for the next section, and so on. Look for a natural order that suggests itself: Put a roman numeral "I" in the area(s) that you have circled that you think will become the first section of your paper, a "II" in the next section. These do not have to be hard and fast categories. You may find your thinking changes as you convert this non-linear piece of art into a paper with a beginning, middle, and end, but in my experience, the paper comes out easily and quickly if I have taken enough time to play.

Less Words, Better Notes

So far, I have been talking about getting ideas that were already in your head out

onto paper, but mind mapping can also be used to understand and remember the ideas of others, whether from a lecture, text, or meeting. Taking notes using mind mapping, especially during a disorganized meeting, seminar, or lecture, can get messy, but some of the techniques, particularly the use of key words, will help you absorb the information and remember it much more easily. The technique works best if you have an outline to start with. This can be the table of contents of a book, the headings and subheadings of an article, or the outline provided by the lecturer. If you don't have the major limbs before you start taking notes, you will just have to accept that your mind map will probably be a little messy.

Use Key Words. I have tutored many students who pull out thorough, neat, and massive notebooks, that are nearly useless. By breaking down ideas into key words, instead of copying down information verbatim, we are actively learning, and it sticks with us.

Make Connections. If you haven't figured it out by now, non-linear organization techniques are all about connections. When you fit new information into the web of other information, it is easier to recall and makes more sense when you can quickly see its relationship to other pieces of information.

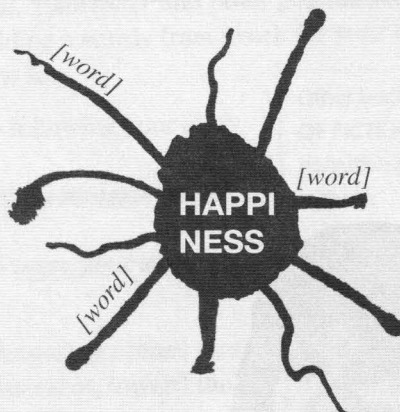
Buzan, Tony, and Barry Buzan. *The Mind Map Book: How to Use Radiant Thinking to Maximize Your Brain's Untapped Potential*. New York: Penguin Books, 1993.

Smith, Brian Sutton. *The Ambiguity of Play*. United States: First Harvard University Press, 1997.

works cited

Blow Your Mind Exercise

Get a blank piece of paper. Print the word, "HAPPINESS" in the center. Draw ten branches coming out from the center, like this:



Think of ten words that you associate with happiness. If you are near someone, have them do the exercise too and compare your results.

Pick one of the ten words. If you are doing it with other people, choose a word that most of you have in common. Make ten associations from the word you picked.

Now do it again. Or just imagine doing it again, and again, and again. From any of the words you generated, it is easy to generate ten more, and from those ten, you could easily generate one hundred, and from those, a thousand, and so on, FOREVER. In other words, your mind has an infinite associational capacity.

If you do this exercise with others, you can also see how different people make different associations.

The LESSON: You will never run out of ideas. You are unique. ♥

INKWELL

REWRITING REVISION

A HYBRID PROCESS



high five me

as told by

**BECCA
TAPLIN**

the world's one and only

**OCTOPUS INK
INK OCTOPUS**

you are reading page number 62

Every time you begin writing, the words that you write appear before you. Each pen stroke or finger pulse produces words and characters that you can then read. The goal of writing is to get what you read to be equal to what you want to write. This is a nearly impossible task to succeed at on the first try. This is why writers are not people who sit alone and crank out page after page of poetic perfection. Instead, they keep reading and altering their writing (often drastically) until the way that they read it connects to what they wanted to write. The process that unites the way that you read with the way that you write is revision, and it will guide you through the entire writing process. Revision gives you elbow room whenever your writing gets too crowded, in your head, on the page, or in between.

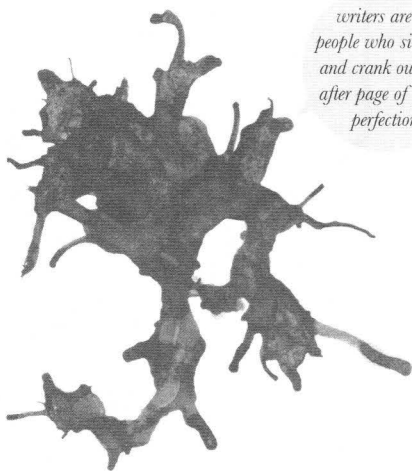
Revision grants you the ability to change your writing. You can take risks, write out absurdities, make an essay rhyme, or leave out the thesis of a thirty-page paper, all because of revision. The words that end

up on any page you are composing do not have to stay where they are. You are equipped with erasers, delete keys, and pens to scribble with whenever you are writing—use them. Better yet, open new documents and tear out new pages to write on. Start fresh and keep writing.

If you are a seasoned poet assigned a 15-page paper on taxonomy, revision allows you to play with the concept of your paper. Take whatever ideas you have and write a poem, play with the words, play with the idea of writing a paper, play with your writing. Revision allows you to write the way that you write and fit it to whatever constraints you are given.

As you wander your way through each step of the writing process, revise. Revision will likely carry you to the next step. After you have brainstormed and written a two-page freewrite about the particularities of the sub-prime mortgage crisis, the way to get to a first draft is to read back over your freewrite and let your writing catch your eye. Your eye may be drawn to effective adverbs, to dull adjectives, or to how your conclusion does not pair well with your thesis. The words, phrases, and ideas that catch your eye will guide you in what to write next, whether it's more adverbs in the second half, snazzier adjectives, or a brand new thesis.

Reading through and identifying meaning in your writing is revision. Taking what you think is the final draft of your novel and discovering that the central character really wouldn't have moved to Belgium, she would have stayed put, and then re-writing the ending, is revision. And that



writers are not
people who sit alone
and crank out page
after page of poetic
perfection.

twenty-page description of the farm? Only the first page was descriptive, the rest kind of dragged on about combine harvesters. Reading your writing and identifying inaccuracies, finding boring parts and adding sentences, is revision. Taking pages out, finding a synonym for a word, or conducting an antonymic translation of a paragraph, is revision.

Revision functions this way because reading does not follow the same process as writing. As you read your work between stages of the writing process, parts will catch your eye, parts will drag on for too long, parts may not make sense, and parts may make perfect sense. You will only be able to see all of these parts of your writing by reading and revising it. The act of writing prevents you from reading, which is why writing is a process. You start, you stop, you start other processes. No one can write a paper while proofreading it. Thoughts do not flow into writing when you are constantly stopping after every word to check it over. Let your writing flow playfully, and worry about what that writing reads like when you are reading it. Read to revise, and don't write to create something perfect.

As you continue revising, the parts that catch your eye in your paper may begin to melt away. The more you revise, the more the parts of your work become cohesive, and you start to encounter the whole of your writing. Making your writing whole requires a hybrid process of tailoring how you read to how you write and allowing revision to be part of each step of your writing process. ♥

*reading does
not follow the
same process
as writing*





too easy.



ON • YOUR • MARKS

Accentuating Eloquence (set in type, not in stone)

Strictly speaking, when it comes to punctuation you probably don't need anything but commas and periods.

With some dexterity you could probably even skip the commas.

Long ago one was lucky to have spaces between phrases.

Latin inscriptions in what was known as scriptio continua didn't even have spaces between words

Way back when, most anything written down was meant to be read aloud. Texts

were occasionally marked with symbols signaling various pause lengths to an orator.

By the 4th Century CE, in response to a decline in literacy, professional scholars and educated readers began to punctuate their own copies of older Latin texts in order to clarify and maintain the integrity of meaning for future generations. Manuscripts "pointed" by these elite readers became known as *codices distincti*. There were not very many of them.

Once the Bible was translated into Latin, things really got going. Matters of in-

;

“

)

:

,

!

by

V
I
C
T
O
R
I
AL
A
R
K
I
N

?

—

(

;

•

”

terpretation became paramount: Meaning hinged on where you paused. Unthinking scribes could mess up everything: Was God the Word, or was the Word with God? (See Augustine of Hippo, *On Christian Doctrine, Book III.*) Augustine, that vigilant church Father, insisted that punctuation keep meaning in line with Orthodox Church Doctrine; anything else was considered “heretical pointing.”

Irish scribes, working with Latin as a second language, introduced many innovations of punctuation, including spaces between words, and symbols (some based on ancient examples) to delineate breaks in grammatical structure. As book learning increased, so did jobs for scribes. The more scribes inscribed, the more skilled they became. They created new symbols for more subtle effects. For a few centuries, different scribes in different regions did different things, and the general conversation about when and how to point flourished.

Then, a new invention happened: In the 15th Century, printing by type was created, and punctuation marks as we know them today took shape and firmly established their functions. Moveable type ensured consistent reproduction of older and newly created symbols. As printed texts traveled wider and farther than manuscripts, this

consistency inspired more standardized use; beginning writers modeled their punctuation on what they read, and so passed on what they’d absorbed.

As with kings, scribes, philosophers, and fashions, punctuation changes with the times. By the 1800s, novelists were punctuation happy! Novels were overfull of every punctuation mark available! Like Victorian bric-a-brac, there wasn’t a spot left un-

adorned: layers upon layers of commas;— even dashes following semicolons!

Modernism then demanded a break from centuries-old forms. Like women’s clothing, punctuation was minimized and streamlined. Some writers eschewed anything but the period. Wouldn’t dream of commas. Commas only slow a reader down. Sentences

punctuated with periods are firm. They are decisive. Thought is complete. Rows of sentences marked by periods march ahead. There shall be no such frippery as commas. We certainly won’t entertain any colonized species. And let’s not even mention the vagary of ellipses...oops...

Since at least the 4th Century, there have been many scholars, scribes, philosophers, grammarians, and authors who’ve written discourses about punctuation. One ongoing point of contention has been whether writing is meant to re-present the

What would you make of
this, without punctuation:
**Georgie my brother replied
to his wife we are in debt**

**Georgie, my brother, replied:
To his wife we are in debt.**

**Georgie, my brother replied,
to his wife we are in debt.**

**Georgie, my brother, replied
to his wife: We are in debt.**

**Georgie, my brother replied
to his wife, we are in debt.**

spoken word, and is therefore rhetorical; or whether it is meant to adhere to an internal set of syntactical rules, mostly based on Latin construction. Some have been emphatic that each writer has their own expression, and punctuation should be used to accentuate individual eloquence. Others have been more concerned with punctuating according to semantic units, seeking a prescribed grammar, a consensus of correctness based on logic: rules.

Most often, writing is not exactly re-producing speech. Writing does not fly out of the mouth like the spent arrow; it can be considered and altered before it goes out into the world. Writing is crafted voice, and punctuation is part of that craft.

Each punctuation mark becomes akin to a look, a gesture, a breath—like a stage direction in tone:

He leaned to the side and muttered to his table mate: "...—and that was no joke!"

She explained to her cousin: "...; the strawberries are ripe!"

He weighed their silence before continuing: "...: three heads in each jar."

Writers use punctuation to give cadence to their text, according to their own taste and intent, not the rules. Trying to remember the rules can detract from, and is often a turn off to the craft of writing: If someone is busy trying to remember all the rules before they can use a comma, what happens to creativity?

The first step is to know your own writing. The next is to know your punctuation.



*as with kings,
scribes, philosophers,
and fashions, punc-
tuation changes with
the times.*

A good way to get to know the rhythms of your writing—also a good way to proofread your own work—is to read your writing out loud, noting where you pause, and noting the kind of pause you want.

Not all pauses are equal.

You could say there's a sort of hierarchy of punctuation, representing different degrees of pauses, going from no pause at all (no mark), to a brief minimal pause (,), to a medium pause (;), to a major pause (:), to a full stop(.).

Commas are the most versatile of punctuation marks, and can probably cover most pausal needs.

Where a period signifies a full stop, implying completion of an idea or a sentence, a comma is a brief pause inside of that idea or sentence.

Commas perform many subtle and distinct tasks.

They emphasize (or subordinate):

"I live a quiet life, without my family, in New Hampshire."

They separate and add:

Sharon, her two children, and the dogs, all came with us.

They shift tone:

Just how, young man, do you intend to pay for that window?

And they help us know what is and isn't connected:

My parents, Arthur, and Todd were at the table that night.

A medium pause maintains a connection between separate ideas or sentences.

For this a semicolon can be used:

I never meant to come here; the car stalled.

Semicolons can also set off comparisons:

What is there between public and private; sacred and profane; wet and dry?

and are useful for lists with commas inside:

Three items were in the drawer: a silver pistol, with J.S. engraved on the handle; a packet of letters; and a small box, locked, with no key in sight.

Colons separate more definitively than semicolons, and they have an anticipatory quality. Most often used before lists (and examples), they can also come between sentences, suggesting that what follows

directly elucidates what preceded:

Mother and Father were happy: Baby had a home.

Punctuation rules are sometimes grounded in tone.

Here are two complete sentences joined by a conjunction and the required comma:

Harry and his dog went for a walk, but they never arrived at the shore.

Without the conjunction, the rule states that you must use either a semicolon or a period:

Harry and his dog went for a walk; they never arrived at the shore.

Harry and his dog went for a walk. They never arrived at the shore.

Note how each choice changes the emphasis and connection of the second sentence.

Does one seem more ominous than another? Our choices set the moods.

Most punctuation is a matter of style, and taste. For instance, using dashes, parenthesis, or commas for separating asides:

Knowing my marks—like knowing my words—allows me to shape and highlight the world of my text.

Knowing my marks (like knowing my words) allows me to shape and highlight the world of my text.

Knowing my marks, like knowing my words, allows me to shape and highlight the world of my text.

As authors of our own texts, it is up to us to know what we mean, how we want the mind of the reader to hear us, and how to use punctuation to convey our music to their eyes. If we were to write without any punctuation at all, surely our messages would get muddled. Mindful use of punctuation allows us to ensure clarity, and create subtle effects, in all kinds of our writing.

There are lots of fun books, believe it or not, about punctuation. Some were written in England, and there are different rules in England (some of which I prefer). Some are full of rules, and some are full of amusing examples illustrating creative use. Some people prefer the simplicity of rules, but rebellious folks like you and me prefer to do as we please, "within reason" (reason being: *have one*).

I'll leave you with a short list of the books I've gotten into, both for style and rules, and a reminder that you can always come to the Grammar Garden (in the Writing Center) to Play with Punctuation. 'Til then! ♥



Suggested Reading List

"Rethinking Punctuation." John Dawkins. ERIC ED 340 048. 1992.

"Teaching Punctuation as a Rhetorical Tool." John Dawkins. CCC 46.4 (1995): 533-548 (available on JSTOR).

Pause and Effect: An Introduction to the History of Punctuation in the West. M.B. Parkes. Berkeley: U of California Press, 1993.

Eats, Shoots & Leaves. Lynne Truss. New York: Gotham Books, 2003.

Rhetorical Grammar. Martha Kolln. Pearson Education, Inc., 2003.

The Elements of Style. William Strunk & E.B. White. New York: Longman, 2000.

A Writer's Reference. Diane Hacker. Boston: Bedford/St. Martin's, 1999.

The New Well-Tempered Sentence: A Punctuation Handbook for the Innocent, the Eager, and the Doomed. Karen Elizabeth Gordon. New York: First Mariner Books, 2003.

Comma Sutra. Laurie Rozakis. Avon, MA: Adams Media, 2005.



WHY WE CITE

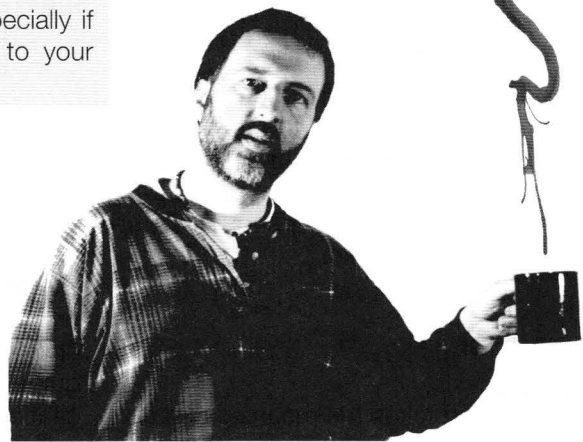
There are a few good reasons to cite. The first reason, which is repeated by many a high school teacher and college professor, is to avoid plagiarism. Good citation can save a lot of trouble as well as help legitimize your own writing in the academic establishment. Another reason that we cite is that it helps facilitate academic discourse by allowing the reader to know from where your sources originate. It is important to give credit to the thoughts of another, especially if those thoughts contributed to your own body of writing.

Making Hay of APA
BY MICHAEL RADELICH



How to Attain Enlightenment Through Positive
MLA Citation

BY LADAI DAMA



Quoting Directly

A direct quotation is a form of citation that borrows verbatim from the text. A drop quotation is a direct quotation that is put between “quotation marks” and is less than four lines long. A block quotation is a direct quotation that is more than four lines long and is indented at one tab mark or ten spaces. In MLA and APA, both forms of direct quotation require a sentence that introduces the quotation, with the quotation as a part of that introductory sentence. A direct quotation cannot stand alone.

Correct Direct Quotation Introduction:

The author said, “Your mom likes to eat cheese” (Giblee 33).

Incorrect Direct Quotation Introduction:

The author made a joke about your mom. “Your mom likes to eat cheese” (Giblee 33).

Quoting Indirectly

An indirect quotation is when the writer borrows the meaning of the text without using the exact words of its author. Indirect quotations often refer to paraphrasing and summarizing and should not be put in quotation marks.

Summarizing vs Paraphrasing

Summarizing takes the meaning of a text and reduces it to a few basic points for

brevity. Paraphrasing retains the approximate length and full meaning of the text while changing the language for the purpose of clarity. Whether you summarize or paraphrase, citation is still required. While summary can require one or more in-text citations, paraphrasing must have citations for every major idea introduced by the original author.

Plagiarism

Plagiarism is the absolute disregard for honoring the words and ideas of another. It is stealing. The approach to plagiarism in most guides is to tell you how to avoid it, but not what it is. At the Writing Center, we advocate awareness of plagiarism.

Plagiarism is:

1. Failure to cite quotations and borrowed ideas.
2. Failure to enclose borrowed language in quotation marks.
3. Failure to put summaries and paraphrases in your own words (Hacker 359).

MLA or APA?

Usually your professor will assign a specific style of citation to use, such as MLA, or APA. But sometimes you are given the choice as to which one you prefer. This guide will help you decide which form of citation best suits your focus.

MLA

Modern Language Association citation is the most commonly used form in Evergreen liberal arts classes, including cultural studies, literature, language, and history. MLA lends itself well to literature essays because it is easily used for both paraphrasing and direct quotations within texts.

APA

The American Psychology Association style of citation is widely accepted in the social sciences and sciences. This form lends itself well to annotated bibliographies.

More on Citation

Here are some links to citation generators and online citation info:

Diana Hacker Online (Definitive Quick Reference Guide to Citation)
www.dianahacker.com

Knight Cite (Citation Generator)
<http://www.calvin.edu/library/knightcite/index.php>

The following essays and their reference pages are both, at once, explanations and examples of proper usage of MLA and APA citation. While the information contained in these essays is all bonafide and taken from the following texts, all of the citations within the articles are parodies.

Publication Manual of the American Psychological Association;

MLA Handbook for Writers of Research Papers.

Sixth Edition;

A Writer's Reference. Sixth Edition.

For complete references, see final works cited page.

Making Hay of APA

Michael Radelich
APA Citation Rules
Dr. Knotty Pines
August 18, 2008

APA Style demands that you include a cover page (and sometimes an abstract) for your essay. In the middle of your cover page center the essay's complete title. Then, centered at the bottom of the page on separate lines list fully your name, the college course, the professor's name, and the date. The header in the upper right corner of every page consists of the first two to three words of your essay's complete title, followed by five spaces, and then the page number. The abstract appears on the next page, is titled "Abstract," is meant to be a quick overview of your essay, and should be less than 120 words. Start your essay proper on the next page.

In her groundbreaking work on citation, *Reference This*, Dr. T. J. Kicks (2003) claimed, "Don't panic if you are worried about how to cite a single book by a single author using APA citation standards" (p. 10). On the other hand, as another prominent CC (or Citation Critic) noted, "You can also do it this way if you don't mention the author's name in your prose" (Dunkirk, 1987, p. 456). But what, indeed, did a famous Villanova critic with the dubious first name of Kierkegaard say about "the hubbub surrounding the issue of citing long and tedious quotations from more than one page of a text?" (Ufferbaum, 1987, pp. 56-57).

If you're using a book by three to five authors, you'll want "to list all the authors the first time you cite a source, taking great care to punctuate it deliberately and carefully" (Zucchini, Squash, Cee, Deem, & Erg, 1876), and then "for any future references from the same text, just simplify the technique by using only the first author's name followed by 'et al,' carefully punctuated" (Zucchini et al., 1876). But what if you do not know who wrote the text you are citing, such as information from a pamphlet, or from an organization's glossy End of Year report? Fallen-arch expert Janice Jacks said, "Never fear. Simply use the pamphlet or report's full organization name the first time" (Shoelaces Anonymous of Greater Hartford [SAGH], 2001), and then "simply abbreviate the organization's name thereafter as an acronym" (SAGH, 2001).

"Personal communications, letters, and interviews are referenced in-text," as an esteemed colleague told me weeks ago over lunch (U. Perchance, interview, May 3, 2003).

"Sure, fine, and good," said Yung and Fang (1998), and added, "but what might you write if you do not know the precise pages the quote comes from due to your text

being of the unpaginated variety? Use the paragraph number, counted from the beginning of the text" (para. 44). So then, picture this—you're using two books by the same author (published in the same year!) and the quote you are using doesn't come from the author's first novel, *The Dough of Bread*, but rather comes from his second novel, *All Ye Yeast, Rise Up!*, both published in 2003. "It's simple," claimed those novels' author Robert Fenton (2005): if citing from *Dough* by Fenton (2003a), just put "the year and a lower-case letter (beginning with "a," then "b," etc.) after the author's name." If citing from *Yeast* by Fenton (2003b), then use the next letter, and so on, listing chronologically on the works cited page, starting with the oldest.

Then there are the times you need to quote what someone in their book cites that is actually cited from another book they have read! "Wow!" elucidated Herman Nickels (1991) in his book *Confused? Me Neither!* When he discussed indirect quoting, Nickels told the reader that his ex-Army bud Freeway Jones once told him to "Stop worrying about this damned APA stuff and get back out there in the field!" (as cited in Nickels, 1991, p. 345). Hmmph!!

Misspellings in texts you are citing from: what to do, what to do?! A. X. Emerson (1987) said, "If you come across a misspelling [*sic*] of some soart [*sic*], it's easie [*sic*] to note" (45). You can also use brackets around a word to clarify, alter a word of, or add a word to, the quotation you are citing if it does not grammatically fit into your sentence, as V. Gassill (2008) claimed her mentor J.K. Hershman taught her: "Hershie always [told] me to do it [bracketing words] with much care [and diligence]" (342).

And that's it! Your supremely simple and clear guide to APA styling is now complete! Just "write away, right away, and your essay will be sparkling, complete, and correctly cited!" (Stickler, 1984, p. 45).

references

Film or video recording	Adie, N. (Producer), & Allen, W. (Director). (2000). <i>Knotty pines</i> [Motion picture]. (Available from INGEST films, 2323 Narrowway, Suite C2, New York, NY 10001).
Report from private organization	Bayonne, New Jersey Chicken Wing Association. (1987). <i>Wishbones vs. turkey-noses for porcine-intolerant farmers</i> . (3 rd . ed.). Trenton: BNJCWA Printing.
Article online also available in print	Boreson, Z. (1876). Discrepancies in air types [Electronic version]. <i>Atmospheric Science Research</i> , 31, 43-54.
Translation	Dunkirk, P. J. (1987). <i>A philosophical approach to chewing gum</i> . (I. M. Sticky & U. R. Snappy, Trans.). Los Angeles: Arabica Press. (Original work published 1876).
Article in a scholarly journal with continuous pagination	Emerson, A. X. (1978). The fundamentals of breathing while swimming in consomme. <i>Journal of Comparative Soupology</i> , 43, 827-834.
Republished book	Gassill, V. (1988). The way to hell. In J. Kutoff (Ed. & Trans.) <i>Anthology of bad places</i> . London: Charing Cross Press. (Original work published 1956)
Document from an internet site	Gutstein, H. (2006, May). <i>Investigation on holding a mallard captive while driving</i> . Retrieved August 23, 2006, from http://duck.car.soc.unl.edu/crazy/duck_car_text.htm
Article in a journal that pages each issue separately	Humdrum, R. F. (2007). The eclipse of the coalminer and the canary. <i>Birds Against Work Monthly</i> , 13 (16), 34-37.
Book by a single author/ Two or more books by the same author	Kicks, T. J. (2003). <i>Feet and their toes: The fallen arch</i> . Hartford: Arch Press. Kicks, T. J. (2005). <i>The revolt of toes: Nailed!</i> Hartford: Arch Press.

Article in a magazine	Lewis, Q. U., III. (1976). Why dog's noses are black. <i>Newsweek</i> , 231, 54-57.
Government publication	National Institute of Peony Sniffers. (2003). <i>Clinical training on identifying AD-48 aromas in peonies</i> . (DHSS Publication No. NIPS ADG 03-1234). Washington, DC: U.S. Government Printing Office.
Television episode	Retread, W. (Writer) & Dimmness, T. (Director). (1993). Bonnie eats a frog [Television series episode]. In B. Turnbull (Producer), <i>Amphibious meals</i> . Los Angeles: Columbia Broadcasting Society.
Article in a newspaper	Ufferbaum, K. L. (2003, August 26). What to do about the hangnail that hides. <i>The Boston Globe</i> , pp. D1, D4-D5.
Work in an anthology	Yuban, U. (1967). The art of instant coffee. In F. G. Cuppa (Ed.), <i>Drinking for breakfast: Hot stuff!</i> (pp 76-103). Kalamazoo: Bucks Press.
Edited book no author	Yung, K. V., & Fang, E. B. (Eds.). (1998). <i>Cheese of color: Psychological implications of whey-induced interaction</i> . San Francisco: Curds Publishers.
Books by two or more authors	Zuchinni, L., & Squash, Y. (2004). <i>Tables Made of Vegetables</i> . Louisville: Cellulose Printing.

Dama 1

Ladai Dama

Prof. Goddhattha Sitama

Buddhist Psychotherapy 101

December 8, 2008

How to Attain Enlightenment Through Positive MLA Citation

Since 1883, the Modern Language Association has been guiding students on the righteous path of citation so that every author can receive credit for his or her ideas. There are, however, a few rules to live by that can save you from the terrible bowels of plagiarism and the violation of sanctimonious intellectual property laws. The golden rule of academic writing is, when in doubt, cite, both in-text and at the end of a paper.

Begin your paper with your name, and be sure to make a left alignment for your heading; as it is written in the MLA Guide, so should you do. Beneath your name, your professor's should be written, for no one attains enlightenment without the wisdom of others. In addition, you should write your course of study and when the paper is due, to mark the time and place of your journey toward citational bliss. Any MLA master requires no title page, but only a modest center-aligned title at the beginning of your text. A simple size 12 Times New Roman font should be employed while recording your reflections and insights in any MLA work.

According to the writings of MLA masters-passed, an in-text citation should be used "for any borrowed idea or formation of ideas" (Smeagol 77-80). If you wish to quote directly from the wisdom of other authors, quotation marks should be used at the beginning and end of the borrowed text, a space, then an open parenthesis, the author's name, the page, and a closed parenthesis followed by a period if you wish to end your sentence. Like any man, a direct quotation cannot stand-alone; it must be adjoined to an introductory sentence. If the quotation is not grammatically compatible with your sentence, [brackets] may be used to augment the quotation so that it fits. It is not necessary to put any sentence in quotation marks unless it is taken verbatim from the text. The MLA guides also refer to paraphrases and summaries as borrowed ideas that need citation (Babar 43-46). The teachings of MLA masters say that any paraphrase or summary should be followed by the author's name and pages touched on, within parentheses and followed by a period.

According to famed citation master Sarah Balmoral, "If you wish to refer to the author's name in any sentence and you're using just one book from that author, the author's name is not required in parentheses at the end of a paraphrase, quotation, or summary, but the relevant page numbers are" (7).

When you're cast into doubt because you wish to use two books by the same author and the quote you are using doesn't come from the author's first novel (*The Dough of Bread* 83), but rather comes from his second novel (*All Ye Yeast, Rise Up!* 78), do not be afraid! For both of those works share the same author, Robert Fenton. The first time you use either book, simply use the italicized title in parentheses instead of the author, followed by the page number. Any subsequent times use "the most easily recognizable and significant word from the book's title to distinguish for the reader whence the quote comes" (Yeast 345).

On the road to mastering citation, you will encounter many quotations, the length of which are mysterious and unpredictable. On the one hand, there will be the simple drop quotation, but when a piece of text is four or more lines, it shall be known as a "block quotation." Block quotations require no quotation marks, and should be set at one "tab" or a ten-space left aligned margin. As B. F. Marvelosa said:

Any direct quotation, including block quotations, should be integrated into the introducing sentence and cannot stand alone as its own sentence, and therefore should be introduced with a colon. The setting off of the text performs the same function as quotation marks. The block of text will include the same citation used for a common drop quotation, except that there will be no parentheses around the author's name and the citation and the ending punctuation will go at the end of the sentence rather than the end of the citation (36).

Even some of the most sage wisdom comes from unpaginated scrolls. In this case, you will count the paragraphs and in parentheses, after the author's name, write "par." and then the corresponding paragraph's number. This is also the method for citing ancient rhymes and poetry, except that the word "line" is used in parentheses instead of "par."

Modern chronicles such as newspapers will quote others in interviews and other works as a secondary source in reviews. In this case, "you will want to cite both the speaker of the wisdom and the one who records it" (Abbadabba qtd. in X-treme Quilting 3: 496). When more than three authors pool their wisdom into a single text, you will want to record merely the first author and then refer to the others as "et al." (Narr et al. 425-33). When many people come together to form a foundation that puts out publications or press releases, you will need to write out the name of the foundation, the first time you use it (American Cheese Foundation). Subsequent times, you may refer to it in acronym form (ACF).

works cited

Scholarly journal that paginates each issue separately	Abbadabba, Doo. "Brontosauri and the Back Pain of Carhops." <i>Bedrock: A Journal of Igneous Rocks</i> 24.5 (1986): 77-80.
Book by a corporate author	American Cheese Fund. <i>Blue, Bleu, Blew, and Blu: The Lactatious Findings of the Wisconsin Rind Conference of 1925</i> . Champaign: Roquefort Printing, 2000.
Document from an internet site	Babar, Elephas. "Trunk or Samsonite: An Animal's Dilemma." <i>Fauna</i> 3 Aug. 1999: 43-46. <i>Fauna Online</i> . 2002. Amer. Assn. For the Advancement of Luggage. 24 Nov. 2004 < http://www.faunaonline.org/cgi/content/full/345/3897/32 >.
Newspaper	Balmoral, Sarah. "For Just Once, Please Shut Up." <i>Chicago Times-General Gazette</i> 14 July 2003, late ed.: C7+.
Online magazine	Burns, Bonnie. "White Witches and Mark Knopfler." <i>Brugges Online</i> . 23 May 2007: 51-52. 24 Sept. 2007 < http://www.brusselsinfo.net/news/5479998.asp >.
Interview	Goerning, Hermie. Interview with Julie Andrews. <i>Daytime</i> . CBS. WCBS, New York. 13 Oct. 1965.
Government publication	Great Britain. Ministry of Bad Teeth and Overbites. <i>Investigation into the Trouble with Canines</i> . Sheffield: Halitosis Publishers, 1928.
Republished book	Holmes, Sherlock. <i>No Shit, Watson</i> . 1895. London: Baker Street Press, 2006.
Film or video recording	<i>It's a Wonderful Fife</i> . Dir. Edouard Manet. Perf. Francais Morde. Elysee Studios, 1866.
Anthology or compilation	Jassel, Barbra, ed. <i>The Way of the Q-Tip: Hippies Drumming in the Ear</i> . Olympia, Washington: Nutkill Printing, 1956.
Two or more books by the same author	Laurel, Bovey. <i>How a Nail File Works</i> . New Haven: Swab Press, 2005. ---. <i>Cuticles, Carnage, and Cadillacs</i> . New Haven: Swab Press, 2007.

Magazine article	Jempta, Eve. "Exploding Lisps." <i>Death Weekly</i> . Sept. 1997: 13-34.
Lecture, speech, reading, or address	Koutin, V. "And I Thought <i>Disco</i> Sucked." Noise and Geographical Retribution Conference. RCAA Convention. Gold Bar Hotel, Toronto. 17 Aug. 2008.
Article in a scholarly journal with continuous pagination	Mann, Namaste. "Do Quotation Marks Exist?" <i>Punctuation Up the Wazoo Quarterly</i> 34 (2005): 210-224.
Entire internet site	<i>Nineteenth-Century Tales of Stevedores</i> . Ed. By Robert-John Jackson. May 2005. Embassy of Austria, Auckland. 23 June 2007. < www.austria.loc.gov/ >.
Book by two or more authors	Peepers, Jason H., John T. Flush, and Geoffrey Leechy. <i>What Kind of Wood Is That? The Shocking Facts About Cellulose and Tortas</i> . Trillville, Texas: Crisp Brothers, 1786.
Work in an anthology	Salinas, Jo. "Beans, More Beans." <i>A Hammock Amid the Kentucky Wonders</i> . Ed. Beatriz Enough. New Paltz: Legume Publishers, 1995. 89-110.
Translation	Steve, Malcolm. <i>Selected Radical Monographs</i> . Trans. Lykee Welako. Helsinki: Steve's Bindery, 1876.
Painting, photograph, or sculpture	Simon, Paul. <i>Mother and Child: Apart</i> . Queens College Art Museum. <i>Rock Music and Paintings 1965-2003</i> . By Garth Funkel. Bayside: Flushing UP, 1988. 345.
Book by a single author	Sméagol, Herschel. <i>Curing Guinea Fowl</i> . Sheboygan Falls: Carne Press, 2002.
Performance	<i>Zoot Suit Suite</i> . By Mario Dinelli. Dir. Herbaceous Allen. Perf. Mario Dinelli III. Orange Thighs Theatre, New York. 4 July 1976.

works cited

- American Psychological Association. Publication Manual of the American Psychological Association*. Fifth Edition. Washington, DC: American Psychological Association, 2001.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Sixth Edition. New York: The Modern Language Association of America, 2003.
- Hacker, Diana. *A Pocket Style Manual*. 5th ed. Boston: Bedford/St. Martin's, 2008. <http://bcs.bedfordstmartins.com/pocket5e/player/pages/Login.aspx?sViewAs=S&userid=>
- Hacker, Diana. *A Writer's Reference*. Sixth Edition. Boston: Bedford/St. Martin's, 2007.
- The Purdue OWL*. 16 Aug. 2008. The Writing Lab and OWL at Purdue and Purdue University. August 20, 2008. <http://owl.english.purdue.edu>.



OH, HOW I _____
THE WRITING CENTER

~ a madlib ~
by Colin Self

Me: Do you _____ that? I'm having _____ sensations. I just came out of the _____ Center, and my _____ is _____.
verb adjective adjective noun past tense verb
 My voice is so cultivated and my _____ has started to _____. It's like writing is here inside me. Or did my writing just
noun verb
 begin to _____? Oh my _____, I think my _____ are following me. Maybe it's just my _____ being more clear. Still,
verb iconoclasm plural noun noun
 my vocabulary is _____ articulate!
adverb

You: OM__! No, wait. You just came from the _____ Center? _____ says she works there. I don't believe her. Every time I
letter adjective celebrity
 go there, my head becomes clearer than _____. That's a part of my new vocabulary. I leave there so empowered because
noun
 my mind gets adapted to paper. It's like freedom of _____ or something comes back to me! You know the sensation?
abstract noun

Us: Clerical sensations, right? No, wait! It's that _____ drive. I understand completely. I love the smell of empowered syntax
adjective
 in the _____. My thesis even comes _____ with me. Do we know what the tutors do? Is it _____ or voodoo?
noun gerund noun
 Maybe the CIA implants _____ in their skulls. They know how to _____ my brain. It's beyond organization.
plural noun verb

Me: Why, because it sticks with you like a _____? My headache is _____ gone now. And that's a good thing! It's a
noun adverb
 metaphysical _____. Their formulas of _____ spark language for creative ideas. It's _____ writers block. Maybe
noun noun adverb
 writers block isn't even real, because I can say this: _____. Did we know that word before? Not before my
really big word
 session! And they listen like _____. They really can map my _____ without being _____. It's _____ magical. ♥
interjection noun adjective adverb

PRIMETIME

Nestled in the southeast corner of A-building's second floor, and decked out with holiday lights, streamers, couches, and vintage paint-by-numbers, Primetime is undoubtedly one of the coziest spots on campus. Serving as a satellite of both Academic Advising and the Writing Center, Primetime

is a space for *all* students, whether they're first-year writers grappling with their first college papers or Evening and Weekend students who can't make it to Advising during daytime hours. Primetime also hosts an array of community activities and workshops, including everything from karaoke to career counseling.

WRITING CENTER WORKSHOPS

All workshops located in LIBRARY, ROOM 2310 (next to the Writing Center)

The Writing Center offers several regular workshops series that expand and polish students' writing skills. Workshops are free and open to all students, staff, faculty, and alums. Stop by the Writing Center for updated times and dates of all workshop series. Spontaneous workshop explosions also are prone to occur throughout the year, so check often to see what new series we may offer!

Creative Nonfiction

This workshop seeks to prove that all writing can be creative and liberatory, from seminar papers to dissertations. Writers will share skills and approaches to making all of their writing dynamic as well as collectively develop new ones. These workshops take as a basic principle that every individual possesses the skills necessary to understand and determine her own world; workshop participants are as much educators as they are learners.

Grammar Garden

This four-part workshop series is a light-hearted romp through the components of English, which will enable you able to identify and untangle the weedy knots that might be impeding the flowering of your written works.

Self-Evaluation Workshops

*weeks 9 & 10,
every quarter*

These workshops are dynamic in that they focus on the individual needs of the participants while also providing insight into the bigger-picture concept of the purpose of evaluations and the value of writing them. We see these workshops as springboards for students to develop their evaluations regardless of where they are in the process.

Creative Writing

This open-ended extrapolation of your brain offers unique opportunities to develop techniques that promote the craft of creativity in your writing!

STUDENT GROUPS

Slightly West

LIB 2310 (Writing Center)

867.6098

slightlywest@gmail.com

Meets weekly to plan events and discuss the inner-workings of the journal. E-mail for meeting times.

Writers' Guild

LIB 2310 (Writing Center)

867.6098

writersguild-evergreen@gmail.com

Attempts to integrate the individual writing process with the collective writing experience (whatever that means). The Writers' Guild practices weekly writing exercises, organizes readings of Evergreen and Olympia writers, and produces a quarterly literary journal, *Print for Breathing*.

The Phrontisterion

CAB 320, space 14

867.6033

thephrontisterion@gmail.com

An academically-minded magnet for students fascinated by the literature, philosophy, history, and culture of ancient Greece and Rome. They seek to better understand the humanity of today with the guidance of the prominent minds of Greco-Roman antiquity.

Sabot Infoshoppe

LIB 3303

867.6574

evergreeninfoshoppe@riseup.net

Their mission is to house and distribute a wide variety of non-discriminatory literature, zines, information, entertainment, and resources for the community.

KAOS RADIO PROGRAMS 89.3 fm

KAOS is a non-commercial community radio station, located in Olympia, Washington, serving and broadcasting to the South Sound area.

KAOS programming includes a wide range of music, women's issues, Native American, Spanish language, comedy, Democracy Now!, local, national and international public affairs, call-in discussion, and more.

KAOS is licensed to The Evergreen State College, Washington's innovative four-year college, nationally acclaimed for its interdisciplinary studies in the liberal arts and sciences.

Cross-Cultural Poetics

Sundays @ 12 PM

Poets read and discuss their work with poet and member of the Evergreen faculty Leonard Schwartz.

Writer's Voice

Wednesdays @ 12 PM

Host Francesca Rheannon interviews authors.

Free and Fair

Thursdays @ 8 PM

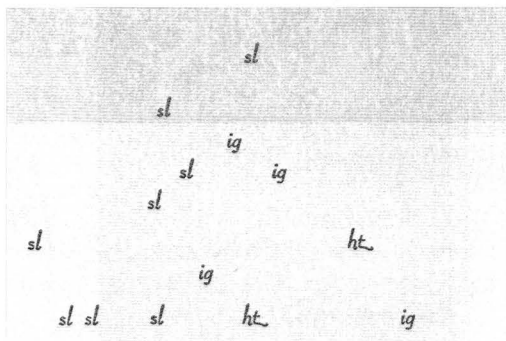
Host John Ford conducts sporadic interviews with progressive authors.



PUBLICATIONS

Slightly West

Slightly West is Evergreen's annual literary and visual arts journal. It emphasizes the work of students, alumni, and faculty. The journal aims to incorporate the work of book and page design along with the writing and artwork it features. The journal is a great avenue for finding an audience for your work at and beyond Evergreen.



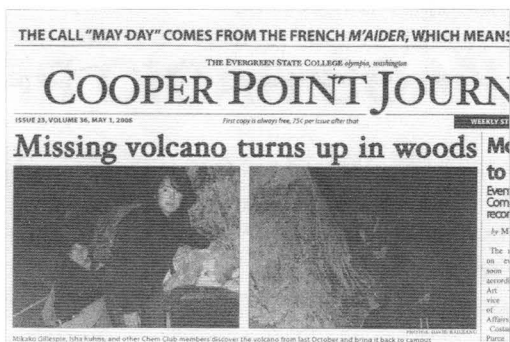
Print For Breathing

This is the quarterly literary arts journal put out by the non-profit student group, The Writers' Guild, which they artfully bind themselves. It is a newer outlet for a variety of Evergreen writers to submit their poetry, prose, essays, and visual art of all kinds.



Cooper Point Journal

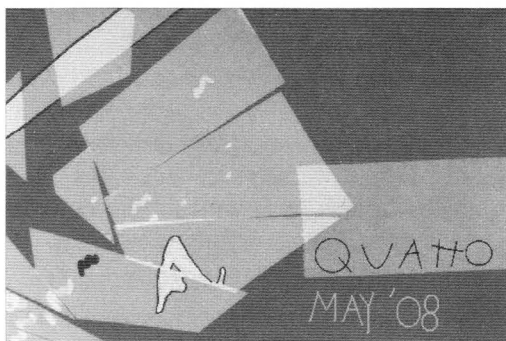
The weekly student newspaper provides students of The Evergreen State College with a venue for expressing themselves. Contact the members of the Cooper Point Journal for submission guidelines.




Quatto.net

A new Evergreen webzine that welcomes submissions of photography, animations, videos, music, essays, critiques, articles, short stories, and poems. Send submissions to:

quatto.evergreen@gmail.com







*we really do ♥
you.*

THE END

THE WRITING CENTER

The Evergreen State College
Library, Room 2304
360.867.6420

evergreen.edu/writingcenter

♥ *a student*

♥ *guide to*

♥ *writing*



vol. 3

INKWELL

2008