

The Paper Chase

The Newsletter of the Writing Center at Agnes Scott College

Spring 2002

Coeditors: Jennifer Villemez and Ele Paynter

2002 Annual Writers' Festival

by Gwen Sunkel

Agnes Scott College prides itself on traditions, from Sophomore Family weekend to Black Cat week. One of its most exciting traditions is the Writers' Festival, an event celebrating the work of three contemporary authors. This year's festival, beginning Wednesday, April 3, will feature Marilyn Nelson, Bapsi Sidhwa, and Scott Russell Sanders.

Poet Marilyn Nelson, author of National Book Award Finalist *Carver: A Life of Poems*, will read at in Winter Theatre. A professor of English at the University of Connecticut, was two fellowships for the Endowment in the Arts. She is currently the poet laureate for the state of Connecticut.

Bapsi Sidhwa, author of novels including *The Crow Eaters* and *Cracking India*, will give a reading Wednesday at 8:00 pm in Gaines. Her work has been praised for capturing the struggles she has witnessed, from the subcontinent partition in India, to the abuse of women, to immigration into the US. Her honors

WRITERS' FESTIVAL SCHEDULE

Wed, April 3

4pm: Marilyn Nelson
in Winter Theatre

8pm: Bapsi Sidhwa
in Gaines

Thurs, April 4

10am: Scott Russell Sanders
in Winter Theatre

Wednes-
4:00 pm
Theatre.
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Top Ten Reasons to Visit our Walk-In Hours on Monday nights

10. No appointment necessary from 7 to 10 pm—just come at your convenience
9. Free cookies!
8. Hot coffee—no decaf here! (It's free, too.)
7. Oops, that anthropology paper is due Tuesday morning... don't panic, we can help
6. Two terrific tutors on duty to help you with any random questions
5. It's not the dorm!
4. Soothing classical music after another long Monday—no Kenny G., we promise
3. Did we say cookies and coffee?
2. Your roommate listens to Metallica while she studies her calculus on Monday nights—trust us, you'll concentrate better in the Writing Center.
1. Take a study break, come down to the Writing Center, and enjoy some cookies, coffee, and creative conversation.



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Profile of a Writer:

Beth Blaney Returns to ASC

by Jana Lott

Agnes Scott welcomes back one of its own in the English department this semester. Beth Blaney (class of '91) returns for a second year as visiting professor of English 200, Introduction to Nonfiction. But Professor Blaney, a political science major and English minor, did not begin her career teaching. Her first job was in the marketing department of an architecture firm. Her life of writing mundane proposals and press releases soon bored the Agnes Scott grad. She gained her M.A.T. at Agnes Scott and began teaching 7th grade English. While teaching, Professor Blaney didn't write much on her own and really wanted to get back to the field. So, she began grad school and, in the program, wrote numerous personal essays, a few profiles, and some short stories. Since graduating she has freelanced and is currently working as the Managing Editor of *Arthritis Today*.

As a freelance writer, Professor Blaney mainly wrote features, book reviews, and articles and now her job as Managing Editor for *Arthritis Today* does still afford her the time to write. She has written a feature and many short articles for her magazine departments, but she notes, "I mostly work with freelancers and other editors on staff and edit their articles." She has many other responsibilities as Managing Editor as well, such as ensuring the magazine meets all deadlines and adheres to the established style and quality standards. Professor Blaney also oversees the development of three department lineups and she manages *Arthritis Today* online.

Though the editing position at *Arthritis Today* is her full-time job, she is also working at Agnes Scott for the semester taking over a



AGNES SCOTT COLLEGE

MCCAIN G-13
(404) 471 6242

Need help with writing
but forgot to make an
appointment?

Never fear!

**Walk-in hours
are here!**

Come see us in the
Writing Center

Mondays from 7-10 pm.

No appointment necessary.

course release from Dr. Cozzens. Blaney has always wanted to teach at a college-level writing course and this provided her with the perfect opportunity to teach and work in her chosen field. It was exactly eleven years ago that Professor Blaney herself was taking English 200 with Dr. Cozzens. The class called Advanced Composition back then both inspired and encouraged Blaney to pursue nonfiction writing. "Writing had always been one of my strengths," Beth notes, "but it was not until I took [Dr. Cozzens's] class that I began to confidently explore my 'voice' as a creative writer. Professor Blaney was "honored" when Dr. Cozzens asked her to teach the course. Professor Blaney adds this of her Agnes Scott teaching experience, "teaching at ASC has been a terrific experience. I'm thoroughly impressed with the quality of the students' writing, the variety of topics they choose, as well as their enthusiasm."

Professor Blaney gives this advice to all aspiring writers, editors, and publishers, "Read the *New York Times* and the *New Yorker* regularly. Enroll in writing workshops so you have an audience to read your work and colleagues to offer constructive criticism. Seek out internships in the field; they offer hands-on experience such as working under the tight deadlines of newspaper or magazine production. You'll learn the lingo of the industry, and begin to network with other writers, editors, and publishers."

The First Year Experiment

by Nicolette Lee

Thunder rumbles in the background, and somewhere far off in the foggy distance in a dark tower in the middle of nowhere, First Year Seminars are created. A select group of professors have labored for months to form lectures, assignments, and class plans, and finally—THEY'RE ALIVE. Taken with their new creation, they enlisted the help of the Writing Center staff as course tutors who would guide the first years through this unknown territory.

For those who do not already know, First Year Seminars are focused upon a specific topic such as globalization or the mystery novel and allow students to immerse themselves in their topic as they might not have the chance to do in other introductory level courses. Students get some leeway in being able to choose between a variety of different courses, each with its own subject of study.

Students seem to be very excited about the focused subject matter and in-depth study of their seminars. Ariana da Frota is taking Dr. C. Depree's seminar on astronomy, which she describes as "right up my alley, but I would've taken everything." Far from what one might expect in an astronomy course, Dr. C. Depree assigns a variety of writing assignments, including journal entries and creative writing pieces to stir class discussions. Most professors are pursuing a similarly diverse writing plan in their seminars to open students' minds to different ways of thinking about the written expression of their ideas and opinions.

Karen Cleland, a Spanish major, is equally excited about her Mexican Immigration in Atlanta seminar. She describes it as her "most impactful and influential class this year because it steps beyond the bounds of the classroom" where she is "able to encounter Mexican immigration first hand."

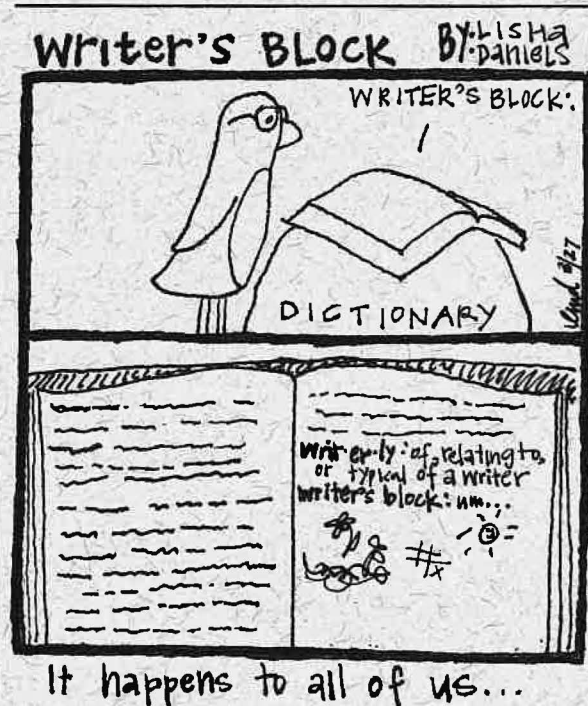
Many professors have aimed to create first year seminars that can have worldly relevance to their students. In Professor Cunningham's Globalization seminar, Kathleen Warren feels that "everything has been tied together"

between her seminar and a comparative politics course she is taking. She especially wanted to note that her seminar "helps in looking at the real world" by focusing on ways the world is globalized. In this way, First Year Seminars do not replace the previous English 102 requirement intended to help students understand and analyze literature but simply expand upon that idea in a new and inventive way.

Students are not the only ones that are impressed with the results of the first year experiment. Course tutors go to all the classes with the students, but do not complete the assignments themselves. Instead, they hold separate writing center hours to tutor their seminar students on any writing assignments that come up during the semester. The Writing Center's course tutors have been impressed with the structure of the classes they are tutoring. Tutoring the globalization seminar, Jen Villemez believes, "The assignments creatively juxtapose the ideas and issues of the seminar topic with the practice of writing. I think it's much more interesting and engaging than the regular English course."

Course tutors work closely with the

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include a grant from the National Endowment for the Arts and the Sitara-I-Imtiaz, the highest honor awarded for the arts in Pakistan.

The reading by Scott Russell Sanders is sure to delight audiences of all ages. From his children's books such as *A Place Called Freedom* to his novels and short story collections to his works of creative non-fiction like *Writing from the Center*, Sanders' breadth of work has received many awards. He is the recipient of the Great Lakes Book Award, Kenyon Review Award, Lannan Literary Award, and was awarded fellowships from the Guggenheim Institute and the National Endowment for the Arts. His reading will take place at 10:00 am Thursday in Winter Theatre.

The excitement of the Writers' Festival does not end with the readings. Authors will be on campus throughout the week working with the winners of the festival's writing contest. These pieces will be published in an anthology commemorating the event.

Tickets for the Writers' Festival are available at the Information Desk in the Alston Campus Center or on the Agnes Scott Website. Be sure to take part in this Agnes Scott tradition.

Off to Savannah!

This April, your friendly ASC Writing Center tutors will give a presentation at the 2002 International Writing Centers Association Conference in Savannah.

For our project, we are discerning the similarities differences between student, tutor, and instructor perceptions of effective writing. We will also determine what those differences mean for approaches to tutoring.

You may have seen us in Evans, equipped with slinkies, recruiting survey participants. Thanks to all who participated in the survey. Look for the results of our findings on your campus e-mail.

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professors of the seminars to ensure that the material and assignments are understandable to the students. Lisha Daniels, course tutor for Dr. Parry's philosophy seminar, said, "Dr. Parry does a good job explaining the elements of a philosophy paper, and he utilizes a drafting process that emphasizes revision and also makes good use of the course tutor."

In the middle of the semester, it seems that the experiment is going quite well. No one has blown up yet, and students seem to be enjoying learning about astronomy, mystery novels, globalization, and a variety of other topics. Writing tutors are also enjoying going to classes and helping students progress in their writing in this new style of writing intensive course. Of course, results will not be entirely conclusive until we have more trials, but it seems to be on the path to success.

Muh ha ha!! Muh ha ha!! *cough* Sorry.

Meet our
new tutor:

Katie
Schroder



Katie Schroder is a sophomore English literature/creative writing major. In her free time, she sings James Taylor songs at the top of her lungs, reads Dave Barry columns, and sobs in front of the television watching *A Wedding Story* on TLC. She loves to see a student develop a personal style that makes her truly adore writing. When she's not in the Writing Center, you can find her fighting with the technology equipment in the office of *The Profile* where she serves as columnist and head of design.

A Call for Writing

LAST SEMESETER, THE WRITING CENTER PUT FORTH
A CALL FOR WRITING ABOUT THE EVENTS OF SEPTEMBER 11.
FROM THE MANY EXCELLENT SUBMISSIONS, WE SELECTED THE
PIECES THAT WERE NOT ONLY WELL-WRITTEN BUT ALSO
BEST REFLECTED A DIVERSE ARRAY OF RESPONSES.
THANK YOU TO ALL WHO SUBMITTED.

(go down, build up)

flowing freely
our blood, a nation
stands still, we push it with
defense pacing erratically as the stream
our first line of
denying incomprehensively
allow them to run over
your eyes
raise spare hands to
the possibility of time
with toothpicks
while combing slowly
certain passes but calculated injury
of waiting, nothing
a mild detachment on the steps
to disregard, to record
such planning
rounding the corner of
post-prevention
raise both hands to your temples
read it backwards
turn it over
take this newly punctured seed

[to be read upwards]

yi-ching lin

NYC to Provide Urns of Dirt to WTC Families

from the headlines there are 1.2 million tons
of life to be distributed. what can we say
"we're not sure
it's him, but please take it. it's
closure?" and the reply is an unanimous
negative, an unsparingly childish
no, a conjugation of "not until"
even as the needle of defeat ventures
to scar the syllables of deception,
the numbers keep rising
on the bottom of the screen:
numbers help, numbers
missing, numbers apply for death
certificates, numbers contribute,
numbers believe to be
among the victims. so take this
urn, made of beautiful wood, one
per family, just in case we
run out, and try not to take more
than you need because just enough
will protect you
from the con men, from phony
mementos
from ground zero

yi-ching lin

A Call for Writing

Sitting Behind Soda Pop

Lisha Daniels

Does he hear the violin playing, the sad, sweet voice singing? He has old ears, but they are still alert. He turns around when someone calls, "Hey, Soda Pop!" Conversations with him are not one-sidedly loud with a head hovering close, syllables painfully enunciated. There is no hearing device nestled in his ear, so when he sleeps during church services, it could be from boredom. But tonight, I wonder if the strands of song have penetrated his range of reflection.

In the aftermath of an attack on his country, amidst a sanctuary full of people kneeling, praying and lighting candles, does he perceive only this present sadness?

He doesn't rest the weight of his head in his hand, but touches his fingers to his cheek. It is as if he is fumbling to collect himself by making sure he is still there. Perhaps he is feeling for tears between the creases in his skin, tears that traveled a much smoother path in a previous time of mourning. His body always trembles, the sign of an old man, but tonight these tremors are different - grief nudges them. They could be the spasms of inner sobs; his shudders suggest the burden of experience in mourning.

Loel Sodemann, or "Soda Pop," as the youth and adults affectionately call him, has seen something like this before. I sit behind his pew and watch his shaky fingers find his face, but I cannot see that he is crying. I am sure, however, that the innocence I've felt ripped from my life was taken from him be-

fore the attacks on the World Trade Center and the Pentagon occurred. He is old enough for his years to encompass Pearl Harbor, and the addition of this current sorrow to his life seems unfair.

Perhaps instead of the violin and the words, *Be thou my vision, oh Lord of my heart, naught be all else to me, say that Thou art*, he hears the first reports of 1941, the news of the lives lost during the attack at Pearl Harbor. Maybe he hears the cries of those mothers and of a nation slightly younger than it is now, slightly less experienced. Maybe back then, he didn't wear glasses. Perhaps he wishes he didn't have them now - the embrace of the radio may have been gentler than the firm grip of television. Does he feel as dependent upon and trapped by the news as I do? Did he remove his glasses with a trembling hand and shut his eyes against the glaring ghastly images of a perforated skyline? Does he recall the fire-side chats and President Roosevelt's fervent address to the nation in light of watching the teleprompter guide the searching eyes of our current President? Soda could be the President's pop; could he tell him a thing or two? Do the innocent flames of each individual candle awaken memories of that smoke-filled harbor, now reflected by the dark clouds that haunt Manhattan and DC?

I thought about Roosevelt as I listened to the concerns of our President, but it was a reflection based on history books. My pictures of Pearl Harbor are two-dimensional box office failures that attempted to stir sentimentality with teen heartthrobs.

The realization of my nation's vulner-

to Memorialize the ASC
Community's Reactions to
September 11th

ability and the reminder of my mortality make me want to leave this pew. I want to eat ice cream, roll down car windows and sing with the radio as loud as I can. What songs did they sing in the forties?

Soda Pop's suits neatly fit his skinny frame; he is as trim as experience. Can he shoulder this burden when it can't be tucked into a cozy breast pocket? How did he carry it after 1941? *Soda Pop, how do I stand under this sadness? How much time does it take to reduce it to a dull ache and a faded memory?* But even he is no expert anymore.

His wife glances at him with a look of concern and shared sadness. He doesn't seem to notice her glance, but looks straight ahead, still trembling slightly, his fingertips moving toward his mouth. Soda Pop spent most of his life serving in the ministry. I can only imagine the peace he sought to follow him through the rest of his life – to have retired, to be surrounded by family and friends and church community.

I remember his eager participation in the youth musical presentation, "Jelly Submarine." The boys come out in silly costumes, dancing to a recent pop ditty by a group that now seems too frivolous for this weathered country. They dance around the audience, they dance in front of Soda Pop, they invite him on stage. Soda Pop smiles and gets up to dance with them. He is slower than the sharp, energetic movements of the boys in their denim prime, but he delights the youth on stage as well as the audience. He was once a campus minister; he is still comfortable dancing with the best of them. The youth invite him to remain on stage to play a

game, and though I can't hear him from where I sit, I can see his smile. I join the crowd and cheer for him.

Perhaps that is a memory that he'd have reflected on while sitting on his porch, a glass of lemonade on the small table beside the swing. "I remember the 'Jelly Submarine.' I was the best dancer out of all of those young fellas." Perhaps he'd have told stories that took place when 2400 lives lost was an atrocity. Yet after time had closed the wound of one tragic memory until it was only a slight scarred imprint on his mind, evil resurfaced with a vengeance to leave a fresh mark.

The violin has stopped and there is no more singing. The nation mourns the innocence lost. I mourn the innocence that has long been lost. I look at the man in front of me and his silent tears, his calm trembling. Next Sunday, the kids will call him Soda Pop, and he will respond with a smile. But they will have too much in common, though he will have more experience and more memories. The little girl in her Sunday best, complete with lace-edged socks and patent leather shoes; the boy in the balcony writing notes to the girl behind him; the old man with the glasses and a deep look in his eye who sits in front of a searching college student. Despite the difference in years, we are all on the same level, all of us asking, "Why?" We all are smaller than the pressing evil around us, and are only as strong as the other people in these pews. In a few moments, we have all aged more than we should have. In this moment, we share the weight of experience, our grief mingled with the memory of the now-silent violin.

A Call for Writing

Freedom 1776 – 2001

Qudsia Raja

To President Bush:

May you one day understand the “un-American” voices of America. Amen.

Let me tell you what it means to be American.

A flag in my hand, the star spangled banner on the tip of my tongue. Lump up my whole existence with my allegiance to my country. Transform my wardrobe into a sickening collage of reds and whites and blues—no need for greens and oranges and yellows—by God, we’re proud to be American!

Yes, yes...I went to that vigil last night. Oh, and the one this morning...and the other one this afternoon; nothing like another vigil to stir up my patriotism!

I will go around from this point onwards reeling off my disclaimer: *of course, Muslims condemn what just happened. We full-heartedly agree with the “War on Terrorism” and Bush’s campaign in Afghanistan.* I will attest to my patriotism, yes I will, even though I cry for my Afghani brothers and sisters that are being punished in the name of World Order. Thrown out of their makeshift homes to flee the shower of bombs aimed at the already barren land, only to end up in over crowded and not-exactly welcoming refugee camps in Pakistan. But I will not say a word, no I will not. Because I stand by my

country and all that my leaders do. And besides, they’re all free now, and that’s all that matters, right? Yes, indeed, we’ve done some mighty good work there, if I do say so myself. Laura Bush said that women may unveil themselves and be free! And they have beardless men and televisions and Britney Spears, and I mean, c’mon, how much more freedom can ya ask for? Nothing a little American-ness can’t cure.

...No, I will not utter a word, because my doing so will add me to the list of Ungrateful Members of Society. My words will be chosen carefully, daintily sifting through my vocabulary, not because I am guilty of a crime, but because I am guilty of being Muslim. Guilty of being Muslim in a time when every other passerby is quick to mistake a hijab as oppressive or a turban as bin laden-*esque* or “Arab, South Asian, and Middle Eastern males between the ages of 13-45” as malicious Al-Qaeda members.

A time when vandalized mosques have become commonplace: a few shattered windows, some shredded Qurans, frightened children; no harm done. Forget the fact that they, too, are God’s homes, just like every other church and temple and synagogue.

A time when hundreds of young men have mysteriously disappeared from their homes, not knowing of their crime or reason of arrest, only that they happen to “fit the profile” for what is defined as a terrorist.

And what may that be? Perhaps a beard, or a foreign nationality, or a slight accent, or per-

to Memorialize the QSC Community's Reactions to September 11th

haps a devout young man who prefers to spend most of his time praying in the local mosque. Their rights were so conveniently deemed invalid because of the US Patriots Act, the most successful attempt by the government to rob us all of our constitutional rights to know the reason for ones arrest, and to be held in prison only if hard evidence is present. Now, we're all *guilty* until proven innocent (the irony of it all).

A time when every Middle Eastern and South Asian individual living in the United States feels obligated to don a "stars and stripes" pin whenever he steps out of his door. When foreign-born taxi drivers in New York interviewed by TV news anchors feel the need to shout an "I love New York!" and "God bless America!" into the camera every two seconds. Hoping, of course, that perhaps doing so may bring back the oh-so-frightened customers so that *they* in turn can put food on the table at the end of the day. When hanging insanely huge American flags outside your home automatically make you "American" in the eyes of your suspicious fellow-citizens—ever watchful of your every movement—making sure no supplies of anthrax go unnoticed and no "hostility" and "aggressiveness" unreported.

Hostility??

Well, maybe my *hostility* is a result of your stares and your whispers and your frightened expressions. The way you smile nervously when I look your way, or how you cling to your loved ones, perhaps thinking that I may do something rash. Or maybe it's from hear-

ing O'Reilly rant on endlessly every evening about the "Iz-lamic people," cynicism and hatred in every word her utters. Perhaps it's in the way you pride at the unveiling of the Afghan women, ignorant of the fact that it's not the covering that oppressed them, but the ruling power itself. It could be the result of hearing Pat Buchanan lust over his new book, mentioning rather carelessly on national television that he fears the growth of Islam and that American should become immigrant-free in order to save itself (nothing like a little dose of Buchanan to make me feel like a proud American).

Here's a suggestion. Why don't you just brand "terrorist" across our foreheads and send us all to camps like we did to the Japanese years ago. That worked out really well, didn't it? Round us up in neat little rows and sandwich us into cheap chicken-wire communities, isolating us from "mainstream" culture (we're all "fundamentalists," anyhow; not like we want to be a part of mainstream American culture in the first place, right?). Maybe make us wear some nifty little badges too so you can identify us from "everyone else" just in case we're ever allowed to immerse into Society again for a brief moment. Throw in a couple of history lessons while you're at it (doctor's recommendation: 1 lesson, 3 times a day, taken with a huge swallow of self-respect and plenty of conformity. Avoid excess exposure to free-thought, may cause hallucinations of freedom and justice). And there you have it, a nice well rounded born-again American, molded precisely to taste.

Spring 2002 Tutoring Schedule

TIME	MON.	TUES.	WED.	THURS.	FRI.	SUN.
9:15-9:45			NL			
9:45-10:15	TUTORS		NL			
10:15-10:45		GS	NL	GS		
10:45-11:15	MEETING	GS, JV	NL	GS, JV		
11:15-11:45		GS, JV		GS, JV		
11:45-12:15		GS		GS		
12:15-12:45					GS	
12:45-1:15	EP, MG		EP, MG		GS, MG	
1:15-1:45	EP, MG		EP, MG		GS, MG	
1:45-2:15	EP, MG		EP, MG		GS, KS	
2:15-2:45	EP, MG		MG		KS	
2:45-3:15			HH			
3:15-3:45			HH	LD		
3:45-4:15		KS		LD, KS		
4:15-4:45	LD	KS		LD, KS		
4:45-5:15	LD	KS, HH		LD		
5:15-5:45		KS, HH				
5:45-6:15		HH				
6:15-6:45		HH, JL				
6:45-7:15		HH, JL				
7:15-7:45	WALK-IN	JL				
7:45-8:15	HOURS	JL				
8:15-8:45	WALK-IN			LD		
8:45-9:15	HOURS			LD		
9:15-9:45	WALK-IN					
9:45-10:15	HOURS					

Writing Center

Tutors

LD

Lisha Daniels

MG

Melissa Gallegos

HH

Hillary Harshman

NL

Nicolette Lee

JL

Jana Lott

EP

Ele Paynter

KS

Katie Schroder

GS

Gwen Sunkel

JV

Jennifer Villemez

Welcome, Katie, who joined our tutoring staff this semester! Look on page 4 for her bio.

Note from the editors:

Well, it's been a hectic semester here at the Writing Center. We've been busy planning our conference presentation, volunteering with Newcomers' Network, anticipating the Writers' Festival, and, of course...tutoring! We've tried a lot of new things for the center this semester and would especially like to thank all of the students who have helped make our walk-in hours a success. We hope to see many of you on future Monday evenings and at the Writers' Festival events.

~Jen & Ele

The Paper Chase

The Newsletter of the Writing Center at Agnes Scott College

Fall 2002

Coeditors: Ele Paynter and Amber Prentiss

Cheers to the Writing Center

by Nicolette Lee

We may not yet be a place where everybody knows your name, but we're working on it. Instead of beer, we have coffee, cookies, and music every Monday night at our walk-in hours from 7-10 p.m., and instead of a disgruntled postal worker named Norm, we have eleven hardworking (if slightly goofy) tutors waiting for their next writing conferences with students. But the Writing Center at Agnes Scott College is about more than just tutoring...

When the homework is becoming too much, and your eyes are straining in front of your computer screen in your dark room, come by the writing center and get that that warm and fuzzy feeling that only your mother's gingerbread usually supplies. We have *Scrabble* and *Boggle* to give you that much-needed study break while still keeping your agile, Agnes Scott mind moving. Flat screen computers loaded with a variety of software await your viewing and listening pleasure. Each computer has its own set of headphones, so you can now work on a paper or surf the net while breaking it down with your favorite punk band, grooving to the latest R&B hit, or chilling with some Bach. The same comfy chairs are tempting you to sit in front of our fireplace, equipped with a brand-new, specially designed fire screen. The fireplace will be put to use during walk-in hours as the cold months approach to keep your hands warm for writing in your winter conferences.

The writing center is open 24 hours a

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The Love of Tutoring

by Katie Schroder

So what do tutors do when the day is through? Perhaps you imagine us like you pictured your elementary school teachers when you were young—once class let out, they must curl up in the corners of their classrooms and await new mornings and familiar students.

Yes, sometimes we do feel like we live in the writing center. Some of us do have lives in the outside world. But we also get some really great opportunities from time to time that pull us from our comfortable little cave in G-13 McCain.

On Valentine's weekend of next year, February 13-15, 2003, the tutors will travel with Prof. Christine Cozzens to the Southeastern Writing Center Conference in Charlotte, NC. This year's convention is entitled "Making a Difference: Writing Centers and Change." As we regularly present research projects at the annual conference, our staff has submitted a presentation proposal and begun planning a presentation based on the theme. We have decided to address change that is occurring in classrooms

(continued on page 2)

(Cheers to the Writing Center continued from page 1)

day, 7 days a week for studying, lounging, and general hanging out (in addition, of course, to tutoring, and except for our Monday meetings from 10-11). Simply use your ID card to get in past library hours and make yourself at home. This is the only place in the library where food and drinks are more than welcome—as long as you clean up after yourself (but we know you will). Also, we have a small lost and found area where we place your ID or floppy disk, left behind after you've gotten so caught up in your munching and relaxing.

Now that you've gotten a taste of how comfortable, work-stimulating, but also just plain relaxing the writing center is, check us out sometime. If you don't want to sign up for a tutoring session, just stop by the ground floor of the library to visit our space. Our resources await your arrival: a dictionary on every table, reference books by the door, a bookcase full of sample papers, and a wall of handouts on everything from writing in math to analyzing poetry. Please come in and make the writing center your home away from home.

(Love of Tutoring continued from page 1)

at Agnes Scott based on the practices of tutoring and peer editing. Namely, we are excited to see professors regularly including time for peer editing of writing in their classes. What are the differences between collaborative learning in the writing center and that which goes on in classroom? We are also interested in exploring the question of how tutoring can be learned. Can tutors teach tutoring? Do we teach already by modeling the roles involved in collaborative work?

We will keep you posted as our research progresses in our preparation for February. Look for the results of our project in the next edition of *The Paper Chase* and at SpARC next spring.

This year, be grateful for
WALK-IN HOURS!

Mondays, 7-10 p.m. in the Writing Center.
Come with quick writing questions and
enjoy coffee, cookies, and music.

Who Wants to Argue?

~or~

An Alternative Approach to Writing a Thesis Paper

by Megan Morris

Dear Scotties,

I am writing to you today to most strongly advocate argument. Generally, I am a peaceable person who really doesn't enjoy much noise and dissention, yet I now step forth to highly recommend that you engage in a great deal of it, and soon. Why? For the very simple reason that it will have a very beneficial effect upon your papers, provided you go about it in the proper manner.

The inquisitive reader might, once again, inquire after the reason for this rather bizarre statement, but it is not far to seek. Please, bear with me while I explain the process of an academic argument (because I am certain that that is the only variety of disagreement present on this campus). The steps toward creating an argument are as follows:

1. Your English professor assigns a paper on Jane Austen's *Emma*, and the first draft is due on Monday. She's told you that you can say anything, as long as you have a strong, original thesis.

2. PANIC! You didn't read the book too carefully the first time, and you can't come up with a thesis to save your life. You bite your fingernails and procrastinate for a day or two before rereading *Emma*—quickly.

3. While you're rereading the book, something keeps nibbling at the corners of your mind; it's an idea that won't let you alone—it's something about a movie, one that you saw when you were about thirteen. Oh yeah, "Clueless" was supposed to be a spoof of *Emma*, wasn't it?! Of course, you hastily reassure yourself, you outgrew that movie LONG ago, but you used to think that it was so funny that Cher ignored the guy under her nose and went meddling in other people's business.

4. You didn't like *Emma* at all at first, but you start noticing that the lovely title char-

acter makes the same mistakes as her modern sister, only in an antiquated way—and that IS funny. So why on earth, you wonder, were they so dim-witted? Maybe it was because nobody—except the men they end up with—expects them to do anything except look beautiful and be properly snobbish.

5. You excitedly share your idea with a friend, who disagrees. Strongly. She maintains that their idiocy stems from highly advanced sexual frustration; they end up taking the most convenient gentlemen who will have them.

6. Your friend demands that you give your reasons for your opinion. You decide that it is necessary for the defense of your honor to prove your point, but you insist upon having some time to prepare your arguments.

7. You go to your room and practically incinerate a sheet of notebook paper with your furious gaze. Since you already know what you want to prove, you write it at the top of the page, then chew on your pen and think about WHY you had this idea in the first place.

8. AH-HAH! You remember that it was based upon "Clueless" so you go back and re-watch the DVD. You notice three or four circumstances that correspond to the book and clearly support your idea. You swiftly scribble these correlations on your no-longer-blank sheet of notebook paper, which you no longer want to burn—it has far too many cool ideas on it!

9. After a little more preparation, you meet your friend again in Evans. You present your argument, amazing her with its detail, complexity, and organization. She admits you have a point, so the two of you agree to conclude your disagreement with mutual respect for each other's ideas; this is the ideal outcome anyway.

10. It occurs to you that this well-developed argument would make a beautiful paper for English, so you start writing!

My dear Scotties, do you not see what a wonderful and painless process that was? It was fairly quick, enjoyable, and mutually satisfying for both you and your friend. Had you not begun the argument, you might still be muttering imprecations at an empty computer screen.

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Lisha Daniels is a senior (woo hoo!), English literature-creative writing major. This is her third year tutoring, and she is also co-coordinator of the writing center. One of her favorite things about tutoring is watching the way a student changes her ideas during the conversation, starting out a little hesitant and then building confidence by the end of the session. She usually doodles her name in different fonts and colors. If she could have one wish, she would magically remember the Korean language. And she loves making mix CDs.



Melissa Gallegos is a junior English major. Her favorite part about tutoring is making insane yet enlightening connections in analysis. She plays the violin—sometimes on the Quad! She's also trying to learn Welsh. Her one wish would be to abolish orphans...by making them sons and daughters. Bet you didn't know she's a (unofficial) Musical Chairs champion!



Katie Schroder, a junior, is in her second semester of tutoring. She loves tutoring when an "I can't" is turned into a "Let me show you what I did." She often doodles future Dave Barry-esque columns. As a caffeine-addict, her one wish would be to have double chocolate mocha pouring from a self-replenishing spout in her dorm room. She's set the record for World's Tallest Unsupported Pile of Unfinished Crafting Endeavors.

Meet



Amber Prentiss is a senior and first year tutor. She really enjoys helping people figure out what they have to say. She would love to have good penmanship, but she's pretty good at doodling stick figures in motion. Her twin also goes to Agnes Scott - so be careful before yelling out, "Hey, Amber!" Oh yeah, and Go, Dog. Go is her favorite children's book.



Ele Paynter is a third year tutor and co-coordinator of the writing center. She's an English literature-creative writing major and a member of the class of 2003! She loves when students come in a little frustrated but by the end of the conference really get into their papers. If she could have one wish, she would have a plan for after graduation...and world peace. Did we mention she's a senior? She's also a pro at stocking ponds with fish.





Nicolette Lee is a junior political science major who often doodles smiley faces and hearts in the margins of her notebook. Her favorite thing about tutoring is forming bonds with tutees. "Working with them truly brightens my day," she says. She has the uncanny ability to fall down standing up. What can we say...she's coordinated like that. Also, she's set some sort of record for liquid consumption - once at a restaurant, the waiter had to bring her a pitcher because she was drinking so



Katherine Mohney, a sophomore, loves ice cream. She also loves art history, her major. Her favorite aspect of tutoring is helping people overcome writer's block, and her one wish would be to travel to Europe and eat at an outdoor café (probably some ice cream). Watch out for Katherine on the road, too—she's set the record for most curbs hit while turning!



Megan Morris, a sophomore and a German and English double major, is a first year tutor. She enjoys working with people and their ideas. She wishes she could magically train her dog to run with her—no work involved—and she's probably set a record for the number of times she's left her keys on her dining hall tray.



Kristen Parks here, class of 2005 and a first year tutor. She just can't settle on a major - there is just so much she wants to do! If she could have one superpower, it would be the ability to speak every language in the world fluently. While she's working on that, she definitely sets the record for taking the longest showers ever and using all the hot water. Would that cancel out her superpower? Who wants to talk to the girl who uses all the hot water?

Tutors!



Chanika Perry is enjoying her first year as a writing center tutor and her last year at Agnes Scott! Her favorite aspect of tutoring is watching people figure things out themselves. She tends to doodle "Get me out of here" in nice, curvy letters - not while tutoring, just in general. If she could have one wish, she would have a shot of Kobe Bryant or Maxwell every morning with a cinnamon-raisin bagel...and world equality. Her record: "I have slept with the same Garfield stuffed animal since I was seven years old, and I'm not going to stop!"



...And swing by the center to meet Christina Lee, our newest tutor. Christina, class of 2005, is eager to begin helping you with your papers.

Prized Paper

by Melissa Gallegos

We all like to get the credit we deserve, but sometimes there just isn't a venue. Take really skilled ear-wigglers for example: absolutely no recognition, outside of the Little Rascals. For those of us who like to wrestle with words rather than athletes and don't have a TV show, writing contests are the perfect competitions, but they sometimes seem a bit scarce. That's why we've posted a list of contests in the writing center for you to enter. Here are a few:

The Writers' Festival

An annual tradition at ASC, the Writer's Festival (March 27-28 this year) showcases three extraordinary writers as well as a writing contest open to all Georgia college students. Several finalists are chosen in each category (poetry, personal essay, fiction, and one-act play). Finalists participate in a master class with the visiting artist in their winning category and have their work published in the Writers' Festival Magazine. At the end of the festival, the visiting artists choose an exemplary submission from each category; winners receive \$250.

Entrants may submit in more than one category. Look for posters around campus to learn more about guidelines for submission. Entries are due December 6. Contact Prof. Steve Guthrie at sguthrie@agnesscott.edu for more information.

Ethics and Animals Essay Contest

Linked to the Ethics Program's Speakers Series, the essay contest requires entrants to write on the ethical treatment of animals, incorporating at least one of the guest speakers' views. The winning entry will be published in an Ethics Program publication and the writer awarded \$150. The runner-up will receive \$100. Deadline for entries is April 21. Contact Prof. Denis at x5364 for more information.

Awards Convocation

Though not a contest, this Convocation is a time for several writing awards to be ...

awarded. The Hutchins Prize is for the most outstanding First-Year essay. The Academy of American Poets Prize goes to an outstanding poet. The McKinney Prize is awarded to the best critical essay about literature. Monetary prizes accompany all three awards. Submissions are requested early in the Spring semester.

Though winning a contest may bring you fame and glory (or at least a cash prize), the real triumph is in entering. (I know, it sounds like your mom just took over the column, but hear me out.) Not only do you get a chance to win a prize, but you also get to realize your potential as an artist of the written word. To be able to succinctly and poignantly address a topic is a rare skill and one that takes practice. Like training for the big meet, working up to a contest submission requires several training stages, from brainstorming notes to the eighth revised draft, and a good coach, like, let's say, a writing center tutor. After whipping that first essay or poem into shape for submission, just imagine how easy the little critique for philosophy class will be to tune up, not to mention your seminar project senior year.

For information on other contests, ask your professors and check the bulletin boards outside department offices and in the writing center. There are tons of ways to help pay off that tuition—or your ego—through practiced, intelligent writing. So get to it!

You've put so much work into that essay—ever thought about turning it in for a prize? Contests exist in every genre. Here's just a sample...

(Who Wants to Argue? continued from page 3)

Worse yet, you might be trying to fend off the suggestive remarks of the little paper clip that lives in the corner of Microsoft Word.

"But," you might object, "my friends don't want to argue about *Emma* with me!" Fortunately, there are two easy answers to that problem. First, chances are that your friends need to write their papers, too. Discussing ideas will benefit everyone. Second, you may always visit the writing center; we will cheerfully argue with you about any problem under the sun. I look forward to the increased clamor on campus!

Inquiring Minds Want to Know...

by Chanika Perry

After interviewing several members of the Agnes Scott community, it became pretty apparent...we actually read here! See what some of your classmates had to say to the question, "If you could be any character from literature, who would you be?":

We'd be Indigo (Yaisha) and Sassafrass (Yolanda) from Sassafrass, Cypress, and Indigo by Ntozake Shange, because they're magical, know the old ways of the women, and they were doin' it. The power of women!



YAIASHA HARDING
& YOLANDA
ROBINSON '03

I would be Elizabeth Bennet from Pride and Prejudice because she ends up with Mr. Darcy, and he's kind of weird. I like weird people.



HEATHER OWEN '06



SAM BRYANT
Woodruff Scholar '03

I'd be Scout from To Kill a Mockingbird, because she's honest, fair, and always believes in Tom when people doubted his innocence. She's a happy, mischievous child...

Deconstructing the FYS

by Katherine Mohnney

"Deconstructing Britney," "Alien Nation," and "Other Worlds" are not the names of new TV shows that you're watching instead of doing that English paper. They're actually the names of new seminar courses offered to knowledge-seeking first-years this year. These catchy and interesting courses, while making students in classes who did not have this opportunity jealous, introduce first-years to interdisciplinary studies and give them a first taste of advanced work.

In fact, the primary purpose of the first year seminar is to introduce first-years to the college-level study in all aspects, especially through the courses' writing-intensive format. Each professor has various writing assignments structured within the courses, whether in short weekly writings or several larger assignments. As in most English 101 courses, the writing process is emphasized with rough drafts, revisions, and peer tutoring. The difference with the FYS system is that it allows first-years to choose their area of study and gain an extensive knowledge of the topic. Professors encourage discussion within the classes, and since the topics greatly interest the students, most students find participating fairly easy, and they frequently engage in conversation. In addition, the courses allow first-years to explore interests outside of introductory level courses, and the small class size (15 max) allows more one-on-one attention from the professor.

First-years now have the opportunity to learn to read critically, think deeply, and write thoughtful essays in courses covering a variety of intriguing topics. So, whether they've always wondered what it would have been like to live in ancient Rome and Prof. Cabisius' "Pompeii: Life in a Roman City" appeals to them, or if a more contemporary set of interests makes Prof. Laird's "Southern American Roots Music and Modern Media" intriguing, or if they can never put down that mystery and Prof. Guthrie's "The Detective Novel in the Modern World" strikes their fancy, first years can explore their interests through the First Year Seminar.

Fall 2002 Tutoring Schedule

TIME	MON.	TUES.	WED.	THURS.	FRI.	SUN.
9:15-9:45				NL		
9:45-10:15	TUTORS!	KS		NL, KS		
10:15-10:45		KS		NL, KS		
10:45-11:15	MEETING			NL		
11:15-11:45	LD	EP, NL	LD, KM	EP		
11:45-12:15	LD	EP, NL	LD, KM	EP		
12:15-12:45		EP	KM	EP		
12:45-1:15	LD	EP	LD	EP		
1:15-1:45	LD	NL	LD, MG			
1:45-2:15	MG	NL	MG			
2:15-2:45	MG, NL		MG	EP		
2:45-3:15	MG, NL, AP		MG	EP	AP	
3:15-3:45	MG, AP, LD		MG, KP		AP	
3:45-4:15	AP, LD	MM	MG, KP	MM	AP	
4:15-4:45	AP	MM	KP	MM	AP	
4:45-5:15	CP	CP	KP	MM		AP
5:15-5:45	CP	CP	KS	KM		AP
5:45-6:15		CP	KS	KM		AP
6:15-6:45		CP	KS	KM		AP
6:45-7:15	WALK-IN	CP	KS	CP		
7:15-7:45		CP	KM	CP		
7:45-8:15	HOURS	KP	KM	CP		MM
8:15-8:45		KP, MM	KM	CP		MM
8:45-9:15	WALK-IN	KP, MM	KM	MM		KP
9:15-9:45		KP	KM	MM		KP
9:45-10:15	HOURS	KP	KM	MM		KP

Tutors

LD

Lisha Daniels

MG

Melissa Gallegos

CL

Christina Lee
(hours posted soon!)

NL

Nicolette Lee

KM

Katherine Mohney

MM

Megan Morris

KP

Kristen Parks

EP

Ele Paynter

CP

Chanika Perry

AP

Amber Prentiss

KS

Katie Schroder

*Look on pages 4-5 for
more information
about each tutor.*

Note from the editors:

We continue to be busy in the writing center. It's great to see so many of you coming in for help with all kinds of writing. Be on the lookout for information about our website, which will be up-and-running soon. You'll be able to view our handout series online, along with lots of other helpful information...but don't be shy about coming to the center anyway—we'd love to see you! Happy Thanksgiving!

~Amber and Ele

