Best Batch of Peer Tutors. Ever.

What’s new this year? Hasta la vista, Library Annex, and Hellooo, Tom Brown-Pete Wright Residence Hall. Over at our Main Center in Reed Hall, we’ve added a more formal “mentoring” phase onto our training of peer writing consultants.

“The mentoring program boils down to this,” says Director Steve Sherwood. “Before we place a new peer tutor with a live student, each peer tutor must sit in on at least three live sessions with professional staff members or graduate students, both to observe and to participate.” We require a minimum of three “teamed” tutorial sessions in which a more experienced staff member or graduate student consultant offers advice or allows the peer to take over. In subsequent tutorials, staff members observe newly hired peer tutors as they conduct their own sessions. This mentoring program, in combination with our standard daylong peer tutor-tutoring workshop and semester-long tutoring course, enables each peer tutor to gain experience before working independently with students. “We keep a record of each session in which a peer tutor in training takes part, in order to be sure each is getting sufficient training and to assess where each trainee stands in terms of readiness to work alone,” says Sherwood.

Our traditional “newbie” orientation includes a survey of various writing center theories and Center policies, according to Cheryl Carithers, who coordinates the annual peer tutor training workshops. The mentoring system provides a more structured way for tutors to put workshop theory into practice, with the help of more experienced tutors. “Tutors observe different tutoring styles, ask questions, and receive direct feedback from the mentors once they begin conducting their own tutorials,” says Carithers. “This will make them more confident, effective tutors in the long run, and seems to be creating a stronger sense of community here.”

We’re having a great year, reaching more students than ever before. Come see us!
We are looking for mature, responsible TCU students with strong writing skills to work as peer writing consultants at the William L. Adams Writing Center in 419 Reed Hall or in our annex in Tom Brown–Pete Wright Residence Hall. Peer consultants typically work ten hours per week and earn above minimum wage. All TCU students who are interested in applying should email Dr. Steve Sherwood at s.sherwood@tcu.edu. Qualified applicants will be asked to provide a writing sample and at least one faculty recommendation.

The consultants at TCU’s Center for Writing believe that the best writing instruction occurs in an atmosphere of honesty, consideration, trust, and confidentiality. We respect and appreciate each student’s individual learning style and learning needs. If we can help you accommodate your unique needs, please let us know. We seek to help our clients learn, understand, and meet the American English writing norms and standards appropriate to their academic disciplines and writing needs, and to do so in an ethical and responsible manner. We look forward to working with you this semester, throughout your academic career at TCU, and beyond.

**PEER WRITING CONSULTANTS 2014-2015**

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<thead>
<tr>
<th>Name</th>
<th>Major</th>
<th>City/State</th>
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<tr>
<td>Amanda Aguilar</td>
<td>Communication/Journalism</td>
<td>Chino Hills, CA</td>
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<tr>
<td>Tyler Araki</td>
<td>Economics</td>
<td>North Richland Hills, TX</td>
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<tr>
<td>Malcolm Baker</td>
<td>French/Biology</td>
<td>Lafayette, LA</td>
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<tr>
<td>Aaron Boyle</td>
<td>Graduate/Brite Divinity</td>
<td>Garretsville, OH</td>
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<tr>
<td>Elie Carney*</td>
<td>Writing</td>
<td>Keller, TX</td>
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<tr>
<td>Emma Crandall</td>
<td>Writing</td>
<td>The Woodlands, TX</td>
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<tr>
<td>Garrett Crissman</td>
<td>Communication</td>
<td>Washington, D.C.</td>
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<tr>
<td>Parker Herren</td>
<td>English/Modern Dance</td>
<td>Wichita Falls, TX</td>
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<tr>
<td>Heidi Hakimi Hood**</td>
<td>Graduate/English</td>
<td>Amarillo, TX</td>
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<tr>
<td>Mitchell Klingenberg</td>
<td>Graduate/History</td>
<td>Holland, MI</td>
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<tr>
<td>Michael Lostritto</td>
<td>Writing/Communication</td>
<td>Greenville, TX</td>
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<tr>
<td>Heidi Nobles</td>
<td>Graduate/English</td>
<td>Abilene, TX</td>
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<tr>
<td>Megan Poole</td>
<td>Graduate/English</td>
<td>Lake Charles, LA</td>
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<td>Wil Rudnicki</td>
<td>Biology</td>
<td>Ruston, LA</td>
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<td>Andrew Upton</td>
<td>Political Science</td>
<td>Corpus Christi, TX</td>
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<tr>
<td>Annette Wren</td>
<td>Graduate/English</td>
<td>Austin, TX</td>
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*Fall 2014 **Spring 2015
R. Nowell Donovan’s communiqués with students, faculty, and staff are always memorable reminders of how TCU’s ethos in the 21st century remains deeply human. A Scottish-born geologist, Donovan has for over a decade helped TCU navigate the shift and scrape of two tectonic plates—the academic model and the business model—in the heart of America’s fastest-growing city, Fort Worth. Dr. Donovan sets a high standard for intra-university writing, with a distinct voice that includes humor and warmth. Whether writing the liner notes to the Music Department’s annual Christmas CD, persuading Texans to embrace sustainability, or suggesting to honors students that they invest in a pocket-sized notebook to write in every day, Donovan has a command of the English language that serves TCU well.

Donovan first came to TCU in 1986, assuming the duties of the Moncrief Chair of Geology. Before that, he taught at Oklahoma State University, and before that, at The University of Newcastle-upon-Tyne, in England. In 2004, faculty enthusiastically supported his appointment as Provost after he had chaired the Geology department for many years. We posed a few questions to Provost Donovan recently about his philosophy of writing in the workplace, and his answers were both eloquent and candid. “I thought a lot about communication when I first took this job,” Donovan says. “I didn’t do the dean thing. I still see from the faculty perspective. When I write, I consider how they would see things. No edicts from afar. If it were in a speech, would it sound authentic? We’re all in this together; we have to communicate. The only power I’ve got is persuasion.”

If scholars in some future century should decide to look back at the sedimentary layers of routine messages we telegraph across campus daily, let’s hope they remember us by the way Dr. Donovan’s voice stands out, a bright maverick striation among the routine grayscale verbiage of the Age of Information. Whether it’s TCU’s ultimate good luck or his own wise strategy, Donovan’s way with words literally alters our landscape and academic offerings. Two of his signature accomplishments as Provost have been the Academy of Tomorrow, a high-concept, high-technology approach to interdisciplinary learning, along with the construction of Rees-Jones Hall, a focal commons in which to house it.

Does being a Scotsman give Donovan an edge in writing? He acknowledges that background shapes writing ability. “One thing that people have been kind enough to say about me is that I tell great stories. It was possibly an advantage to me in my early education that I was taught to reverence great writers from great traditions—Sir Walter Scott, Robert Louis Stevenson, and John Buchan,” he says. “But I also absorbed a lot from lesser-known writers, for example, H.V. Morton, a newspaper editor and travel writer from decades ago, during the early days of cars. Morton would travel around and record his impressions, and publish them in books like In Search of Scotland and In Search of England. Some of those may be regarded as trite by today’s standards, but some are really deep.”

Donovan’s own lifelong habit of recording notes in the field began amidst an opulence of rocks in the cold mists of the Scottish coast, with old U.S. Army surplus field jackets for warmth and Russian novels for entertainment. “All my life I’ve kept field notebooks,” he says. “Mine morphed into recording everything that’s out there, rocks or not.” Donovan has published widely in his field but says, “I have always been repelled by most writing in my discipline. Can’t we at least pretend that we’ve got some beauty in this language?”

“Dear Colleagues... to state the obvious we are slowly emerging from a hyperborean hell. I am sure that most of you have cabin fever by now. Spare a thought, if you will, for Professors McNertney and Ferrandino who have been stuck at DFW for two days while their luggage has preceded them to the SACS convention in Atlanta... this obviously will interfere dramatically with our final exam schedule... while all students are important, I ask that you are particularly understanding with respect to our seniors. If you have dialogues with irritated parents, please refer them to me.” -- letter to faculty after an ice storm, 2013

From “The Descent and Abduction of Curiosity” in Endeavors, Spring 2011

“... The century that has just passed and the one that is unfolding are full of moments, movements and incidents that do not record humanity at its best. The straightforward voices of reason and the simple songs of love have continued to be obliterated with a cynical ruthlessness. The resulting carnage of body and soul offends our sense of moral purpose and contradicts the core of our deep humanity. In this grand melee too many academic voices have been silenced, marginalized, or held in derision. Even in the relatively gentle and prosaic world of the modern academy, the clarion calls by politicians, trustees, deans, and others for “relevance” and “external funding” threaten the essential joyfulness of free thought and creative expression. To my mind, the greatest justification for tenure is to protect our intellects from the agendas of others.”

Continued on next page...
Donovan, cont

Authenticity is an element Donovan values deeply. The recent death of Dr. Paullette Burns, Dean of the Harris College of Nursing and Health Sciences, meant that Donovan would be issuing the official university statement on the passing of someone he knew quite well. “The university marketing people wrote and supplied me with the text of a public statement to be issued from my office,” Donovan says, “but I had already written some stuff in my little red notebook; I’d spent about an hour and a half on it, editing in my mind. So I said, ‘I’m sorry; I can’t do that.’” Donovan’s actual letter to the TCU community provided a very clear picture of Dr. Burns’s legacy in shaping TCU’s nursing school to be a flagship within the university. “We have lost a person of great significance,” Donovan wrote to faculty. “So what does a community of caring folk do? We mourn, we call on our inner strengths and we take responsibility for tomorrow.”

The Donovan method works. “I get amazing responses,” he says. One recent letter to students explained how Francis Scott Key’s “Star-Spangled Banner” owes its origins to a Scottish pub song. Donovan received over 400 “reply” emails, including one poem. Another playful letter he wrote to students about library renovations read, “As a member of the arcane double secret probationary society known as THEM, which has its headquarters on the fourth floor of Sadler Hall, let me confess that, for many years, our nefarious minions have been studying YOUR study habits.”

Can writing talent be transferred to students, or must one be born with it? Donovan’s answer to this question reveals a mind that does not admit impediments to the marriage of science and poetry: “I tend to think it is both nature and nurture. We are born with different imaginations and abilities to observe word patterns, much like we are born with varying abilities to recognize note patterns in music. On the other hand, good writing is often the result of the right training and some practice. I was taught to eliminate hackneyed phrases. They are so unfortunately common in writing today. That sort of rote writing is easy, but it’s not where I want to go. Can we not find a fresh way to say it?”

Thanksgiving letter, 2009

“While Ilay may be famous for whisky, it also boasts some good rocks. For those who don’t ‘get it’ rocks are wonderful Socratic partners; they have to be wooed with great patience and skill if they are to yield their stories.

So one lovely morning, leafing ‘she who must be obeyed’ to a book in the sun, I set off to have a conversation with some rocks on the wild west coast of Ilay. The path crossed a field where a large family of owls and calves were also enjoying the day. Out of the corner of my eye I noticed that one of the ‘cover’ had a ring through its nose... I stopped by a pile of rocks to view an ancient half-fallen cross that dated back well over a millennium to a time when Christianity first arrived in the islands.

I too was enjoying the day when, dimly, I became aware that the heat behind me was getting restless. I turned around and realized that I had failed the gender recognition test where cows are concerned. The ring did in fact belong to a very large black bull — that was bellowing and moving rapidly in my direction... I wondered how the Skiff would cover my demise; Provost gored to death in lonely Scottish cemetery. That was before I realized I was wearing a very bright red shirt. I generally wear bright clothing in the field so that my carcass can be recognized by the search and rescue helicopters if I fall off a cliff...”

Elegance and Accuracy

Dr. Monica Jenschke is Assistant Professor of Professional Practice in the Harris College of Nursing and Health Sciences’ School of Nurse Anesthesia. Her areas of specialty include nurse anesthesia education, pharmacology and neuroscience, and the effects of aging on postoperative pain. In addition to her teaching, Dr. Jenschke serves in the TCU Faculty Senate. During the summer of 2014, Dr. Jenschke was kind enough to assist the Center for Writing in preparing a graduate-level American Medical Association documentation style guide for TCU students, and to answer our questions about the importance of writing well in the nursing professions. We confess it makes us a little nervous that she will be reading this... 

Why are good proofreading skills crucial in the medical professions? Clarity and precision of communication are critical aspects of science in general, as well as in the practice of nurse anesthesia. Research results are disseminated in publications, at professional conferences by posters or presentations, and on websites. All of these avenues require clear communication of complex and detailed information. In science writing, an engaging title draws in the reader, sparks interest with an eloquently written abstract, and maintains attention by presenting the research or subject in a coherent, expressive style. Poor grammar, awkward sentences, and errors disrupt the flow and the reader becomes distracted.

Why is editing or proofreading important to you personally? In most professions writing is a big part of what we do. This is our life’s work, so why not produce work that we are proud of? For me, proofreading is about pride of workmanship. A strong work ethic and the importance of doing good work was a value instilled in me by my parents through their example. They had blue-collar jobs and hard work was the way of life. For people in that position, pride of workmanship is about character. These are characteristics that define who we are. These aspects of my upbringing carry over into many areas of my life, especially my profession. For me, there is a sense of satisfaction I derive from writing a document that communicates in a clear, concise, and sometimes, elegant manner. A well-written paper not only communicates an idea but is interesting to read, and even visually appealing. There is an aesthetic to the product.

Have you always been good at proofreading, or did you find yourself in a situation that forced you to be a good proofreader? Proofreading began with editing and critiquing my own work before submitting documents to my instructors. I soon discovered that in addition to content, the quality of my writing had a big influence on my grades. I begin writing by first getting my thoughts on paper and then going back later to edit or proof. So the first draft is for content and the second is for format and editing. As I became more involved in education, I found myself reading and grading student papers. I consider reviewing student papers a collaborative process done in the spirit of creating a high quality product. Proofreading for another is similar to the process of editing for oneself with the added components of communicating with the author and giving feedback. Communication and feedback are important aspects of the instructional process and students learn to become better writers when their instructors do a good and thorough job of proofing.

What’s your advice for TCU students about proofreading? Whatever you do, do it well. One practical tip for proofreading is to complete an assignment a week before the due date. Come back to the paper a few days later and read it with fresh eyes. This works well for detecting sentences that could benefit from a different structure and helps catch problems with grammar or typographical errors that you may have missed on the first go-round.

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KARETS ARE GOOD FOR YOU!

SECRETS OF TCU’S TOP PROOFREADERS:

Research shows we proofread the paper we intended to write, not the one with all our typos! So how can you beef up your proofreading chops, when you have Auto-correct and Spellcheck and green squiggly lines in Microsoft Word documents? We polled some of TCU’s best proofreaders, for tips for Digital Age proofing. They all recommend a combination of self-reliance, tenacity, and Jedi-mind tricks of Microsoft Word. As you will see, these pros know some great workarounds to that neuroscience that dooms us not to notice our own errors. And if they contradict each other? Well, they contain multitudes – of good advice.

Elaine Cole, Director of Marketing Communications, Neely School of Business: The challenge with proofreading your own work is that you know what you want to say, so you see what you want to say instead of what is typed. The trick is to make your eyes see your work from a new perspective, which forces errors to be more readily visible. Change the font style, and document width. Make it look like a newspaper column. Look at the words in a new way, whether larger and sans serif (26-point Arial) or smaller and serif (9-point Times New Roman). Take the printed paper to another area, away from your computer.

Sandra Record, Strategic Communications Manager, TCU Strategic Communications Management: Don’t proofread on the computer. Print it out and mark errors, then return to the document to correct them on the screen. Spell-check on the computer is a handy tool, but keep a dictionary and a reliable reference book on grammar close at hand. Be careful of words that have two acceptable spellings. If it’s your own writing, have at least one other eagle-eyed person read it, preferably two… even if you’ve read back over it time and time again. Agreement of subject and verb can get a little tricky that have two acceptable spellings. If it’s your own writing, have at least one other eagle-eyed person read it, preferably two… even if you’ve read back over it time and time again. Agreement of subject and verb can get a little tricky.

Melinda Esco, Production Manager, TCU Press: I think that people who are “left-brained” are naturally better at proofreading (this goes back to my theory that proofing is a science). I have a degree in journalism and was taught proofreading skills. I was a typesetter for many years early in my career so proofreading was an integral part of my job. I prefer proofing on the screen for a couple of reasons. One is that I can increase the size of the type if need be. Another is being able to search the document for other instances where a particular word or phrase might appear and having easy access to an online dictionary. For me it depends on the document. I usually like to read something all the way through and then read it again to proof. I don’t always have the time to do this if the document is lengthy.

Kathy Walton, Editor, TCU Press: There is a distinct advantage to letting your piece “cool off.” A lot of surprising things will pop out at you after you’ve given yourself a break – and I mean at least a couple of days – from the work. If you can’t manage that, then at least take an hour or two – watch TV, wash dishes—and come back to it then. You can correct errors quickly on screen, but often the hard copy helps you see things you might have missed on screen. The best thing to do is to proof in both forms: proof on screen, print, proof the print, reprint corrected pages. Go with whatever is easier on your eyes. I start with editing. I will proof whatever jumps out at me the first go-round, but I need to shift my focus a bit to do a decent job of proofreading. So it’s edit, proof, print, proof again. If you are publishing the piece, you proof it again… and again. If you are proofing someone else’s work, check sources (dictionary, style manual) before you haul off and “correct” someone who may have it right in the first place.

Howard Horne, Pre-Print Specialist at TCU Printing and Copying Services: Good proofreading skills are a gift. Good proofreaders are worth their weight in gold. They can save in time and production cost by avoiding the dreaded re-do. It has been my experience that you are your own worst proofreader. Since I have been working for TCU I have found this notable proofreading trait in some of my co-workers: Joe Lusk, Cindy Matthews, and Bob Goode. These people have been a wonderful support team. Their efforts have made the workflow move incredibly easier. For any printer or graphic design business that offers turnkey production, proofreading is an integral part of the organization. I once worked for Quik Print in the pre-press department. Production was crude by today’s standards. We used Variotype phototypesetting computers. This was before the Macintosh era. Typesetters, as we were called then, had to create and store type on six-inch disks. Type was generated on resin-coated paper and had to be processed. Strips of type were then cut and pasted onto art boards before film was shot and stripped. Only then could the plates be burned before your job could be run. There was no way to import text at that time. Everything had to be created from scratch. This was very time consuming, indeed. Typos were public enemy number one.

Rebecca Allen, Marketing Coordinator at TCU Press: I’m a pretty natural-born proofreader – I tend to be a bit of a know-it-all! But I’ve also had multiple jobs that have necessitated those skills. I very much prefer proofreading on paper. (It’s easier on my eyes, among other things.) At the Press, when proofreading a manuscript we rely on a style sheet, where we’ve compiled a list of style rules and spellings that are especially pertinent to that project. Beyond that, I don’t know that I have much of a system. I slowly read through the manuscript marking changes as I go. If I find a consistent error, say a misspelled name, I’ll make a side note to do a global “find/change” once I’ve finished reading through the manuscript.
DISSERTATION BOOT CAMP!

We kicked off the fall semester with our third annual Dissertation and Thesis Boot Camp for graduate students on August 4–7, 2014, in collaboration with TCU’s Office of Graduate Studies and Research (GEMS) program. This four-day event is a series of intensive daily writing workshops designed to provide a support network and jump-start the writing process as grad students begin the rigorous of writing the most important works they need to complete their degree requirements. This year’s program was organized and conducted by Dr. Steve Sherwood and Rachel Johnson, Assistant to the Graduate Dean. Sessions convened at 9 a.m. up in Reed Hall in our conference room. Fifteen participants in the initial stages of thesis or dissertation work completed the camp, from a variety of disciplines across campus. After completing a personal writing inventory, participants were guided through various writing activities, interactive sessions with faculty, working lunches, and breakout sessions of at least three hours of individual writing per day. Areas of focus included motivational strategies, organizational skills, time management, and how the drafting process for a dissertation or thesis differs from other academic projects.

Participants were Channa Barrett, College of Education; Ana Castaneda, College of Education; William Cohoon, History; Nicole Devlin, College of Education; Chris Hightower, College of Education; Chris Holland, Psychology; Rachel Johnson, English; Mike Kersten, Psychology; Jennifer Monroe, History; Joanna Schmidt, English; Ron Serino, Brite Divinity School; Carrie Tippin, English; Josh Wolff, Psychology; and Ma’Lisa Yost, Advancement Communications/Art History. Guest speakers from TCU’s faculty shared some timely tips and seasoned advice for success during this crucial phase of professional development. This session’s roster of lunchtime speakers included Dr. Molly Weinburgh of the School of Education; Dr. Jane Kucko, Director of the Center for International Studies; Dr. Susan Ramirez, Penrose Chair of Latin American History; and our own Dr. Bridgette Copeland.

Our next dissertation boot camp will also be held in early August at the Center for Writing. For further information, contact Dr. Steve Sherwood at writingctr@tcu.edu.

SO WHAT? Congratulations to one of our former tutors, back in the proverbial day: Dr. Kurt Schick, who recently published So What? The Writer’s Argument, with Oxford University Press. Schick tutored for us when he was a graduate student at TCU in the 90’s. Dr. Schick now directs the Learning Centers department at James Madison University, which includes the Communication Center, English Language Learner Services, the Science and Math Learning Center, Supplemental Instruction programs, and the University Writing Center. An Associate Professor of Writing, Rhetoric, & Technical Communication, Schick focuses his scholarship on issues related to writing instruction, and has been facilitating scholarly writing groups for faculty there since 2007.
**STAFF ACTIVITIES At the Center**

Dr. Steven Sherwood (Director) recently published a second novel, titled No Asylum (Texas Review Press, 2014), a literary thriller set on the plains of Kansas. In April 2014, Angelina River Press also published a collection of his short works, titled Field Guide: Essays and Stories. His other recent publications include two essays, “Texas Doomers: A Trilogy,” which won the 2014 Texas College English Association Award and appeared in CACET Studies in fall 2014, and “Humor and the Rhetorical Properties in the Writing Classroom,” which will appear The Best of the Independent Rhetoric and Composition Journals 2013 (Parlor Press, 2015). Sherwood continues to serve as secretary of the Texas Association of Creative Writing Teachers and as president of the South Central Writing Centers Association. SWCA awarded Sherwood its Legacy award for service at its annual conference in Austin in February. Besides his usual duties at the Center for Writing, Sherwood teaches courses for TCU’s Master of Liberal Arts program on such subjects as novel writing, creative nonfiction, American humor, and the literature of survival.

s.sherwood@tcu.edu

Ms. Cheryl Carithers (Assistant Director) organizes the Peer Tutor Training Workshops and coordinates peer tutor activities during the academic year. She is also a member of TCU’s Veterans Task Force Committee. This October, she co-presented a paper, “No WAC! No Problem: Meeting the Challenges of Diverse Populations,” with Dr. Bridgette Copeland at the International Writing Centers Association in Orlando, Florida, a discussion of the TCU Writing Associates Program as a tool for university outreach. Among her course offerings in the English Department this fall was a new Introduction to Literature: War Stories course. In addition, she taught a new course for the MLA program entitled Superheroes: Myths or Cultural Icons? Ms Carithers is teaching multiple sections of Introduction to Fiction and Intermediate Composition this spring.

c.carithers@tcu.edu

Dr. Bridgette Copeland is the associate director of the Writing Associates Program. She is a faculty affiliate for Women and Gender Studies and serves on the WGST recruitment and retention committee. In August, Copeland was a session speaker at the writing center’s Dissertation Boot Camp, and she also took part in the center’s tutor training program. She is a faculty affiliate for Women and Gender Studies and is currently serving on the English Composition Committee. In October she co-presented a paper, “No WAC! No Problem: Meeting the Challenges of Diverse Populations,” with Ms. Cheryl Carithers at the International Writing Centers Association (IWCA) conference in Florida, a discussion of the Writing Associates program as a tool for university outreach. Last fall she taught a freshman seminar course, Selfie Culture, along with an American Short Stories course. This spring she is teaching Intermediate Composition: Writing As Argument.

B.Copeland@tcu.edu

Ms. Cynthia Shearer (Assistant Director) coordinates the center’s web page content, documentary style guides, and social media, and also edits the center’s newsletter. Her two novels are The Wonder Book of the Air, and The Celestial Jukebox. Her essay “Cosette Faust Newton’s Garden Ship of Dreams” appeared in the recent issue of Legacies: a History Journal of Dallas and North Central Texas. Shearer is currently serving as a digital content consultant for Norton Custom Textbooks, a division of Norton, Inc. She published a review essay, “Richard Ford and the Course of American Empire” in the fall 2014 issue of Virginia Quarterly Review. Another essay, “Eavesdropping on History,” a look at the 1930s field recordings of William A. Owens, appeared in the Oxford American’s 2014 winter music issue. Last fall she presented, with Steve Sherwood, on historical research and writing fiction at TACWT in Dallas on September 20. In October 2014 she presented a paper, “The Mickey Rackets Affair,” on newspaper coverage of a racially charged 1938 Dallas kidnapping at the Race, Ethnicity, and Place conference hosted at TCU by AddRan College of Liberal Arts. Her short story “Still Life With Shotgun and Oranges” was reprinted in January 2015 in Kathleen Robbins’ photo-essay Into the Flat Land, published as a book by University of South Carolina Press. This spring Shearer is teaching two themed Intermediate Composition courses, Scientific Integrity and the Cold War.

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Mr. Sidney Thompson joins us this year as a writing consultant, bringing a wealth of experience in writing and publishing with him. He is the author of the short story collection Sideshow, and his work has appeared in such journals as The Carolina Quarterly, The Southern Review, The Cortland Review, and many others. Thompson also serves as an assistant fiction editor for the American Literary Review, which is published by the University of North Texas at Denton, where he is completing his Ph.D. in creative writing. His dissertation is a historical novel about Bass Reeves, the legendary African-American deputy U.S. marshal. Among his 2014 publications are stories in 2 Bridges Review, Atticus Review, BlazeVOX, Cleaver Magazine, and storySouth, with one story reprinted by Scribd.com and two stories anthologized in Writing Texas (Lamar University Press). His poetry has appeared in Avatar Review, Burningword Literary Journal, Literary Juice, and Literary Mama, with one poem republished in audio format on Rhino Poetry’s Big Horn Blog, “The Car Salesman,” a short story recently appeared in Magazine.CC, and a novel chapter “The Coldrons” is forthcoming in Ginosko Literary Journal. Another notable accomplishment is his newborn son, baby Owen, a co-authored project he and his wife are most proud of.

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Because of them, we can reach more students than one individual appointment allows. We assign writing associates to undergraduate classes across all disciplines, based on faculty requests and available staff. Our Writing Associates program provided extended writing support for an estimated 190 TCU students during the fall semester of 2014. We expect to exceed that number this spring. If you would like more information about becoming a writing associate at TCU, or about embedding a writing associate in a course you are teaching, please contact Dr. Steve Sherwood at s.sherwood@tcu.edu or Dr. Bridgette Copeland at b.copeland@tcu.edu.

Fall 2014

- Josh Toulouse was embedded with Prof. Suki John’s students in Dance 40373-073, Dance History I.
- Mitchell Klingenberg was embedded with Prof. Sharon Cancini’s students in Nursing 40813-005, Community Health Nursing.
- Dr. Arch Mayfield was embedded with Prof. Gina Alexander’s students in Nursing 40813-45, Community Health Nursing.
- Amanda Aguilar was embedded with Prof. Robin Griffith’s students in EDC 30013, Creative Thinking and Problem-Solving, both sections.
- Will Rudnick was embedded with Prof. Carol Thompson’s students in Sociology 30833, Sociological Theory.

Spring 2015

- Megan Poole is the writing associate for Prof. Mark Dennis’s Religion 10023, Religious Communities.
- Dr. Arch Mayfield is the writing associate for Prof. Sharon Cancini’s and Dr. Gina Alexander’s Nursing 40813, Community Health Nursing.
- Josh Toulouse is the writing associate for Prof. Pamela Frable’s Nursing 40813, Community Health Nursing.
- Malcolm Baker is the writing associate for Prof. Douglas Vail’s IDME 30483, The History of Interiors II.

Director’s Notes: The Essentials

Boiled down to the essentials, a writing center offers writers feedback—another perspective on their words and ideas. During 2014, our consultants offered their perspective on over 8,500 writing projects by students, faculty, and staff from 47 majors. To continue to improve upon the quality of our advice, we began a mentoring program in the fall that pairs an experienced professional staff member with new peer consultant. As part of the program, the new peer works with student writers under the tutelage of the staff member, who suggests ways the consultant can improve. In essence, we’re offering our consultants feedback on the feedback they give writers. We hope it makes a difference.

In July 2014, after five years as an instructional staff member for the center, Dr. Amy Hermanson won a tenure-track assistant professorship with the English department of Wisconsin Lutheran University in Milwaukee. Dr. Hermanson, who earned her Ph.D. in English at TCU, wrote a dissertation titled “Acts of Faith: Reading, Rhetoric, and the Creation of Communal Belief in Sixteenth-Century England.” Besides her regular duties at the center, she served as our representative to Brite Divinity School, helping new graduate students get up to speed on their writing, and taught five courses a year for the English department. A Wisconsin native, Amy’s new job has taken her back to her hometown, close to her parents. We wish Amy, her husband Peter, and their three daughters the best of luck and future success.

Mr. Sidney Thompson, a gifted poet, fiction writer, and writing teacher, joined us in August as the center’s latest full-time staff member. Sidney, soon to be “Dr. Sid” Thompson, expects to complete his doctorate in English at the University of North Texas in 2015. His dissertation project, a historical novel titled “Bass Reeves: A History • A Novel • A Crusade,” chronicles the extraordinary and adventurous life of one of the first African American deputy U.S. marshals. Sidney has already published a book of short stories, Sideshow (River City, 2006), and regularly publishes stories, essays, and poems in such journals as the Southern Review, the Carolina Quarterly, and Atticus Review. Sidney brings a rich and diverse teaching, writing, and tutoring background to the work he does in the center and to the five courses he will teach for the Department of English each year.

We feel fortunate that several experienced and highly popular writing consultants have, after completing their TCU degrees, decided to keep working at the center as part-time professional tutors. These consultants include Josh Toulouse, Aaron Boyle, Adam Knorr, Lindsay Gastorf, all of whom hold TCU master’s degrees, and honor student Kellie Coppola, who graduated with a writing degree in December, but who will continue tutoring as she awaits acceptance letters from the best master of fine arts programs in the nation.

Meanwhile, we’re happy to announce that two of our former tutors have found full-time employment: Becca Allen now works as marketing coordinator for the TCU Press and Dr. Megan Roe is director of the writing center and an English instructor for Briar Cliff University in Sioux City Iowa. We’re proud of them and of all our former writing consultants who have taken on the road many the lessons about writing, teaching, and tutoring they learn while helping TCU’s students improve as writers.

We thank all those in the TCU community who use or encourage their students to use our services. Thanks also to the faculty members who participate in the Writing Associates Program and those who partner with us to offer assistance to particular groups of students: Kelly O’Brien, Director of the Neeley Professional Development Center, David Cooper, Associate Director of the Department of Housing & Residence Life, Dr. Jeffrey Williams, Associate Dean of Brite Divinity School, and Dr. Bonnie Melhart, Associate Provost for Research and Dean of Graduate Studies & University Programs, who sponsors our annual Thesis and Dissertation Boot Camp. Finally, we thank Dr. Melhart and Dr. Nowell Donovan, TCU Provost, for their continued support of and advocacy for our program.

~Dr. Steve Sherwood, Director, W.L. Adams Center for Writing