



Write Now

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Tutorial Center Hours

Mondays

9:00-2:00

Tuesdays

10:00-3:00

Wednesdays

9:00-2:00

Thursdays

10:00-3:00

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Could This be the Ultimate Green?

Regardless of the copious outlooks, we should remove the varying opinions on death, and officially establish it as an act of giving. It is a melancholy shame when a person dies. With the way things are for the majority, the body is merely shoved underground to nourish the dirt and feed the rapacious worms. Over the course of humanity's existence, whether one believes that we evolved from our fellow commendable inhabitants or that we came from the two heralded figures of commencement, one thing that has been established by many philosophers of years past and years to come—man's dependency on egoism. When a being dies, most of them commit acts of selfishness by taking their body to the grave, solely serving a purpose for memories and nourishment for demonic vermin. But, there are other media for remembrance—pictures, heirlooms, mementos, keepsakes, and now, human diamonds. Is a diamond not more valuable and more mobile than a gravesite? Additionally, with the current state of affairs of the birth rate higher than the death rate, we need all the space we can get. So, a new proposition is proposed—recycle the bodies.

Commencing from a stage of infancy, a person will take

years to develop the kind of interpersonal connections with other beings and the ability for self-recognition—developing an ego and super ego from the pleasure-seeking id. With this advancement to the capacity to perform other altruistic acts, it would be a real shame if a person's life goes to waste and they resort back to childish behaviors and letting the id prevail. When one dies, a sort of peace is said to come upon them. Congratulations, you have



now been released from the burdening pain of existence. What happens to those you left behind? To those to whom your last act could've been the greatest gift—the gift of a second life. When a person dies, they become an entity, and lose any and all kind of rights that they might have pos-

sessed in living. So, how can one respect an object? You honor it, and what better way to honor a loved one than to turn them into something nice: a diamond. Hence, a new proposition arrives! With the current movement surrounding the practice of recycling to save our world, why not extend it to a grander scale? The Ultimate Green: recycle human bodies. Starting as soon as possible, a government law shall be imposed onto all citizens and reside in this land of the free. When one dies, their body shall automatically become property of the government to be used for whatever purpose their body is better suited for. After all, if life is to be preserved above all things, then we should do all within our power to conserve it. So, turn one life into another. Here's how the process shall proceed: 1) a person dies and shall be immediately reported lest a fine be charged to the ones keeping its occurrence subdued. 2) The body is considered for medical uses (a lot of this will depend on the age of the remains) such as organ donations, blood transfusions, and skin for burn victims. 3) If the body cannot be used medically, it shall be set for material use—the body shall be stripped of its fat, shaved of all hair which shall be used to

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Carroll's Relevance: How a Walrus Can Teach Us Morals Relevant Today

By Jennie Dote

Lewis Carroll weaves a moralistic tale in his 1872 poem, "The Walrus and the Carpenter," which appears in the classic tale: *Through the Looking-Glass and What Alice Found There*. Using nonsense and whimsy, Carroll targets a childhood audience to glean insight into stranger danger and the danger of falling captive to those with the ability to deceive through eloquent words. Through the use of

common diction, melodic rhyme, dramatic irony, and classic literary archetypes, Carroll's tale appeals to children and story-tellers, alike. This fable-like approach causes the moral gained to become layered: young children learn classic social rules for survival; while adults can find political and allegorical meaning through the characters.

Carroll makes "The Walrus and the Carpenter" attainable for children through his

use of carefully chosen smaller words and easily recognized, yet unique characters. The title characters: a walrus and a carpenter, stroll along the beach and encounter an oyster-bed which holds their next, yet unsuspecting meal. Carroll's word choice is common and accessible to the masses. While the concepts are whimsical, they are not difficult to read or comprehend, even though the poem itself is eighteen stanzas long. This is in direct

Quick Tips for Writing: Imitation Poetry

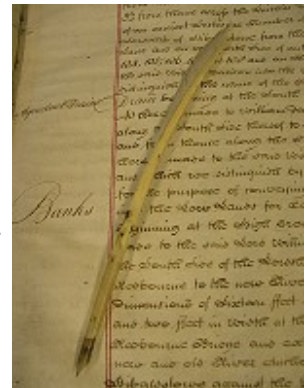
Imitation poetry is a form of writing that not only celebrates the art of another but helps the new writer improve his or her craft. The idea is based around starting with a poem you like for its content or form. Then, you pick up a related idea from the poem and imitated the writer.

Some authors use this technique as a way to generate new poems. Some use this technique to study new approaches to writing poems.

In order to keep this from being plagiarism, though, after the title of the poem, the writer must

write "After author's name", so readers know this is in imitation.

One of the difficulties in this form is that the poem created must bring something new to the poem it imitates. Also, because the new poem calls readers to look up the old poem, it will be compared to this older poem. This can be intimidating for new poets, but if you have a poet that you admire and would like to bring new attention to, try this technique, and see what comes!



Imitation of Edgar Allan Poe's "Alone"

Alone, By M.C. Booeey

Alone, By Edgar Allan Poe

From childhood's hour I have not been
as other's were— I have not seen
as others saw— I could not bring
my passions from a common spring.
From the same source I have not taken
my sorrow; I could not awaken
My heart to joy at the same tone;
And all I lov'd, I loved alone.
Then— in my childhood— in the dawn
of a most stormy life— was drawn
From ev'ry depth of good and ill
the mystery which binds me still:
From the torrents, or the fountain,
From the red cliff of the mountain,
From the sun that 'round me roll'd
In its autumn tint of gold—
From the thunder and the storm,
And the cloud that took the form
(when the rest of heaven was blue)
of a demon in my view.

***"I could not awaken
My heart to joy at
the same tone;
And all I lov'd, I
loved alone." -Poe***



After Edgar Allan Poe
Awakened by the light, although it still shined bright,
It shown differently;
Not the warm and bright light others see
I couldn't bring myself to be
At all like those surrounding me...
When others wept, I could not cry.
Their joyful skips would pass me by.
Those beauteous sights that brought them love
(A word that I knew nothing of)
Just made me wonder what it was;
This made it hard for me to try to understand their little lie.
But then—at a moment in my youth;
Starving for patience, dying of shame
Alone in the lonely
No heart left to own me
Deserving of blame: lost in darkness and anger
(who seemed one in the same)
I looked into the deadness
And I noticed, overhead— this
Strange pollution that instead
Of forming clouds of brown and ugly
Had become a shape above me
That reminded me distinctly
(Though it filled me up with dread)
Of a distorted, and contorted, yet oddly truthful portrait
Of me.

Biography of Edgar Allan Poe

By Melissa Booeey

Edgar Allan Poe is one of the most famous American writers of the American Romantic Movement that began in the mid-nineteenth century. Born in 1809, Poe only lived to be forty years old, dying a mysterious death that many attributed to his heavy alcoholism and unstable lifestyle. Poe is

the earliest known American writer who earned his living solely from his published works, which made it difficult for him to sustain a healthy, normal standard of living. Poe has been called the "rock star" of his time, pioneering such literary forms as the short story, one of his most famous being "The Tell-Tale Heart". Poe has also been commemo-

rated for his innovative "detective-fiction" genre, which led into much of the darker mystery novels written in the early twentieth century. A tormented and very morbid man, his tales and poetry are filled with macabre tones and an underlying infatuation with death and dark spirits, one of his most well-known being the chilling account of a bird from the other side, in his notorious poem "The Raven." Despite the morose nature of his writ-

ing, his works have inspired many poetic and fictional movements as well as various genres based on his unique and original voice. In a time where poetry is still constantly being reinvented, young poets can still find artistic motivation from the terrifying myths and stories told in Poe's timeless yet haunting words.

opposition to the diction found in "The Jabberwocky" another poem by Carroll found within the story of Alice. While cacophony and confusion are found within "The Jabberwocky," lyrical rhyme and childhood whimsy are found in "The Walrus and the Carpenter." This stark difference in writing is similar to the difference between a child's nightmare and a child-like dream.

A predictable rhyming pattern emerges in this work. Carroll does not rely on sight rhymes, but melodic rhymes which sound best when read aloud. This aids in the accessibility of the masses and encourages readers to read the poem aloud to a younger audience. The rhyme sequence is carried throughout and the second, fourth, and sixth lines of every stanza rhyme with each other. The frequent rhymes also make this poem easy for children to remember and recite which may help to reinforce the moral given.

The whimsy and nonsense of the poem are constantly reinforced through dramatic irony. The setting itself is a state which would not, and could not, physically be possible. Carroll specifically explains in the first stanza that the sun is shining bright and is focused on the clouds (billows) in the sky; while the second stanza focuses on the upset and sulking moon which is frustrated that the sun is up and shining when it is nighttime. The third stanza causes even more confusion or delusion when the sky appears cloudless (which is in direct opposition to the sun blowing billows in the first stanza). The irony and physical impossibilities of the setting prepared the stage for an implausible and fantastic tale which captivates children (lines 1-16).

Though the moral of the poem may be sound, the characters which tell the tale are anything but. The imaginative use of a walrus for a main character who strolls along the shoreline with a human carpenter as his travel companion adds to the childishness of this story. These two walk and talk together, which is not only incredible, but the topic of their conversation is a discussion of how the beach could be rid of sand if seven maidens mopped up all the grains given six months, is



Relevance continued from Page 1

impossible. This simple preposterous notion supports Carroll's use of whimsy. Even oysters in their oyster bed cannot speak nor leave their watery home, but are depicted in the poem as having coats and preparing for their walk with clean shoes upon their feet (which real oysters do not have). Another use of dramatic irony is the audience or readers knowledge of the fate which is in store for the young oysters.

Classic literary archetypes are also found within the story. The walrus is the

speaker for the duo and confidently asks the oysters in the oyster bed to come on a walk with them. He sweetens this proposal of adventure with a limited availability. He announces that they can only take four (oysters), one for each hand. With his smooth talking speech and assured air, he is a classic 'trickster' archetype. The eldest oyster in the oyster bed does not even respond verbally to the trickster. Instead, he shakes his head knowing it is not wise to leave the waters and safety of their home. This eldest oyster both depicts a 'wise old man' archetype. On the other hand, the 'innocent' archetypal character is depicted by the multitude of young oysters eager for adventure and incapable of thinking through any potential consequence.

While Carroll's poem captivated young readers, the ability to read into the story another layer or depth to the moral is quite telling of the ways mankind is intrigued with nonsense. Adults can sift through the whimsical notions and find nuggets of political allusion. For adults, the walrus can symbolize smooth talking politicians and the oysters may be those who follow without first being educated in their decisions. Another interpretation lies within the gluttonous walrus's actions and words. While the walrus professes to be sorry for oysters' demise, and even cries out in loud sobs, he is simultaneously pulling aside the largest and juiciest oysters for his own consumption. The not-so-hidden warning to beware of those whose actions and words do not reconcile may be the most important message of the piece and relevant even more than a hundred years after being penned.

Green continued from Page 1

make wigs or spun into thread, the mouth shall be explored for useful metals, the bones shall be ground into glue, etc., 4)After all of the above processes have been completed, the body shall be sent to a human rendering plant for further breakdown. It is at this stage the remaining parts shall be burned and the ashes compacted to form a diamond for the family. The energy exerted from the explosives can be harnessed to fuel the "diamondizing" process. The human body, dear ladies and gentleman, is in fact recyclable. Each of the results stated above will have a monumental impact that shall stimulate society's striving success. The best part of all of this is that we get to give something to the families— a diamond perhaps? When a person dies, their dusty ashes can be compacted into a diamond, since diamond is merely compacted carbon. This is a far more suitable and superior medium for remembrance than a

square block of dirt surrounded by other dead, filling up space that could be better employed for more functional causes. Any rational, purposeful being will see that any other mode is simply ridiculous for future innovation; we are simply running out of space. A main objection to this rather grand proposal, if I don't say so myself, is that there are some people that find that their dedication to their religion prohibits them from assisting in this noble cause of aiding humanity. In any event, this shall no longer be tolerated. For years, people have moved to different countries to escape religious persecution, and in this case, it shall be no different. If one finds that they cannot allow themselves to participate in adhering to new edicts, they can very easily escape, as they have done so in the past. Many groups in history have found other ways of honoring the departed: pyramids of the pharaohs, Judea-Christian

monuments, and other commemorative icons, so honoring the person without the presence of a body is entirely possible. While one may have the freedom of religion in accordance to the Constitution, it in no way implies that this freedom exists beyond the realm of the living. The government nurtures and sustains us, like a mother. And as children are cared for by the guardians when they cannot survive independently, the children shall care, in turn, for the guardians when they cannot care for themselves in old age. It is a social contract that keeps the bonds within the family strong. We shall be giving back a small compensation of what the world has given us, as there has always been a healthy balance between giving and receiving. So, remember, sharing is caring!

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willow international TUTORIALcenter

The job of the writing center is “to motivate students to accomplish these long-range goals— becoming full-fledged members of the academic community (social constructionist theory), helping them develop effective strategies for negotiating each stage of the writing process (cognitivist theory), and using the assignment to express their own ideas (expressivism)” from Margot Iris Soven’s *What the Writing Tutor Needs to Know*

Literature of the Month: Excerpt from
“The Walrus and The Carpenter”
By Lewis Carroll

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky;
No birds were flying overhead--
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,

And shed a bitter tear.

"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."

T	E	I	S	C	U	R	R	I	L	O	U	S	C	W
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E	D	G	A	R	J	C	G	L	L	A	T	U	M	N
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N	S	D	L	S	I	W	P	U	T	F	B	Z	F	J
I	B	M	E	W	Q	D	U	M	E	L	I	S	S	A
D	Y	N	N	P	O	E	T	R	Y	O	L	R	Z	Q

- 1.Green
- 2.Carpenter
- 3.Walrus
- 4.Poetry
- 5.Edgar
- 6.Allen
- 7.Poe
- 8.Relevant
- 9.Sea
- 10.Oyster

- 11.Scurrilous
- 12.Imposter
- 13.Melissa
- 14.International
- 15.Cloud
- 16.Tutor
- 17.Motivation
- 18.Writing
- 19.Pleasant
- 20.Language



Word Of the Month:

Scurrilous [**skur**-uh-luh s] adj.

1. Using or given to coarse language; Vulgar and evil
2. Containing obscenities, abuse, or slander.

Example: The scurrilous imposters used a religious exterior to rob poor people.

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