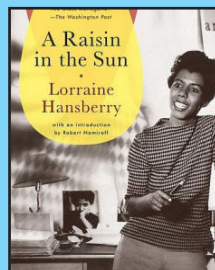


IN THIS ISSUE



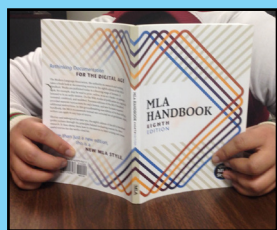
Q & A with Danielle
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Favorite African-
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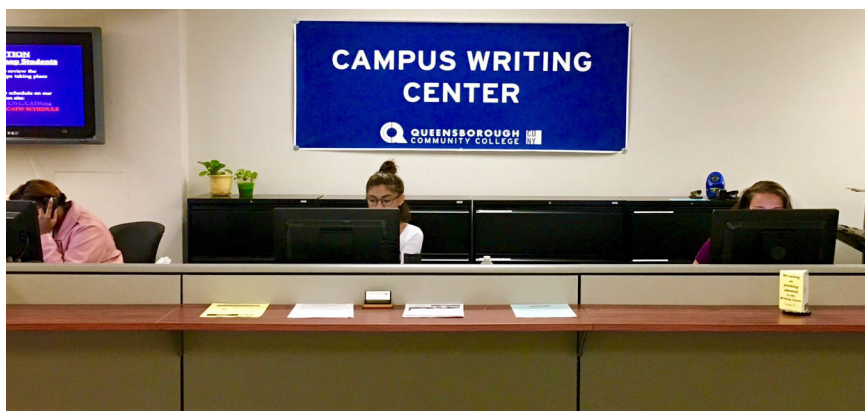


Tricky Citations:
Campus Exhibits

• 6 •

New Workshop on Avoiding Plagiarism

CWC PLANS SPRING WORKSHOPS ON PLAGIARISM, PUBLIC SPEAKING, AND MORE



Stop by our front desk area for fliers about services and events. Our friendly staff can answer your questions and suggest which CWC offerings are best for you.

By Melanie N. Lee

Did you copy-and-paste your latest term paper and receive an F? Did you forget to name the source of that information? Did you paraphrase word-for-word instead of thought-for-thought?

The Campus Writing Center will offer “How to Avoid Plagiarism” workshops during Spring 2018, according to Joe Labozzetta, CWC’s Academic Resource Center Manager. These free sessions will address student and faculty concerns over passing off someone else’s work as your own, whether done accidentally or deliberately. They are a new addition to the center’s range of one-hour writing workshops that will run during Wednesday club hours as well as other days and hours of the week, including Saturdays.

“Not everybody knows what counts as plagiarism,” Labozzetta said. “There’s a wide scope.” He named three kinds: patchwork (cutting and pasting from sources without giving credit); poor paraphrasing (replacing words with synonyms instead of digesting and rephrasing the original material); and not citing a direct quote.

He also noted that today’s technology makes plagiarism more rampant as students lift pieces of online works, “almost like putting a puzzle together.”

ESL students, among others, may innocently fall into the plagiarism trap, Labozzetta said. He added that some of these students come “from other cultures where imitation is highly valued. We are more strict about plagiarizing than other cultures. Others aren’t taught to process an original thought from somebody and put it into their own words.”

Students could also misjudge what is “common knowledge” and fail to cite information, he said.

The “How to Avoid Plagiarism” workshop is a response to these trends in student writing. Labozzetta warns that, “If you plagiarize now, you may continue. Let’s nip it in the bud now.”

The CWC is also planning special workshops on Speech 211 public speaking skills, resumes, grammar, and more. Dates and times will be announced in February, so visit us soon for more information.

CWC BY THE NUMBERS



In the Fall 2017 semester:

It was our busiest semester since we opened in **2006**

126 classes visited the CWC for group tutoring sessions

3,650 different students came for tutoring

560 different students used the CWC Lab (H-236)

—Joe Labozzetta

CWC HOURS SPRING 2018

L-118 & H-236 (BE COMPUTER LAB)

MON-THURS: 9AM-8PM

FRIDAY: 9AM-5PM

SATURDAY: 10AM-3PM

Center Keeps the Lights on for Write Night 2017

Students Flock to Late-Night Tutoring Event in December

By Karen Gregov

Have you ever been stuck on a paper and wished that in-person help would be available even after regular tutoring hours? On Thursday, Dec. 7, 2017, the CWC held its first-ever “Write Night” event, staying open until 11 p.m. This event celebrated writing and enhanced the center’s sense of community, as students and tutors worked together (and enjoyed refreshments) late into the night.

The additional night hours attracted a steady stream of students. From 6-11 p.m., there were 40 tutoring sessions. According to Joe Labozzetta, Academic Resource Center Manager, most students visited with English paper assignments, while others came for subjects like Psychology and Dance. Students from a Basic English class came together and were tutored in groups. Amazingly, during our last hour, from 10 to 11 p.m., there were 7 students!

Self-study was also available, which allowed students to use the center’s new “glass” room as a quiet place to work. Later at night, refreshments such as sandwiches, coffee, and pastries were served.

International Write-In 2017 (#IntlWriteIn17) events took place Nov. 29-Dec. 12 in writing centers throughout the United States and beyond, says CWC director Stefan Spezio. Now in its fifth year, the International Write-In is celebrating and encouraging student writers in at least 37 states and five countries, according to the host website www.swarthmore.edu/writing/intlwritein17.

Due to the success of QCC’s Write Night 2017, the Campus Writing Center will hold another Write-In night later in the Spring 2018 semester. Hope to see you there!

Save the Date!

ELL Open House on Feb. 14

From 12-2 p.m. on Wednesday, Feb. 14, English Language Learner (ELL) students are invited to visit the Writing Center and learn about QCC services available to them.

Meet CWC and Learning Center staff, connect with other students, and hear advice from English Department faculty about succeeding in college. Pizza and other refreshments will be served.

Save the Date!

Contributors: This edition of *The Campus Writer* is brought to you by: Christina Denny, Maya Grant, Karen Gregov, Robert Herman, Joe Labozzetta, Melanie N. Lee, Ciara McCabe, Lorraine Mesagna, Gina Mingione, and Valerie Pristupa.



WRITING CENTER VOICES

Q & A with Danielle Boneta, QCC graduate and veteran CWC tutor

By Gina Mingione

After 10 years as a writing tutor at the Campus Writing Center, Danielle Boneta left in January 2018 to work with high school students as a school psychologist (congratulations, Danielle! We will miss you!). She is a QCC alumna, an adjunct professor of remedial writing, and a Sagittarius.

Q: Where did you attend school?

A: I received my Associate's from Queensborough, my Bachelor's from Queens College and my Master's in School Psychology from Adelphi.

Q: When did you start tutoring?

A: I started tutoring when I was a student at Queensborough in 2008. I've been working here 10 years! I feel old.

Q: What's something students always ask during a session?

A: "Is my writing good?" "Can I pass?" They really want to be validated. The thing is, we aren't just here to fix things. We're here to teach students how to fix things, but we're also here to be a support for them. To let them know that it's okay to feel stuck or that things are difficult and to push through it, because that's what college is—challenging challenging yourself and becoming a better critical thinker.

Q: How do you keep a session student-centered?

A: Asking a lot of questions. I also try to build a rapport with students—keep it light, keep it funny. The jokes are always at my expense. I try to make sure that they're heard because it's their paper. I try to make them feel like they're successful and that they're saying the right thing.

Q: What do you hope to do long term?

A: I just want to work with students. Education and psychology

are both my passions. I bring what I learned in psychology into the classroom and into tutoring sessions. I've learned to work with students of diverse populations and I'm very humbled by it. People come from different areas of life but have this common goal of bettering themselves.

Q: How does psychology make its way into a tutoring session?

I think understanding the student and taking in their personality and learning type is important. Their paper isn't them. I want to look at them as a whole person. We all want to be validated, and we all want to feel like we're good enough.

Q: What do you want students to know about the CWC?

We aren't here to judge. The tutors are so nice here. When a student sits with me, I don't expect them to write a perfect paper the first time, because I certainly can't. I tell them, "If you know someone that can, let me know their secret."

Q: Have you ever written creatively?

I tend to be somewhat clinical and analytical with my writing. When I took a creative writing class, someone told me I sounded like a textbook. I admire people that write creatively, but I'm not one of them.

Q: What's something that always makes you laugh?

When pets do silly things on America's Funniest Home Videos—especially if it's a cat or a really cute dog.

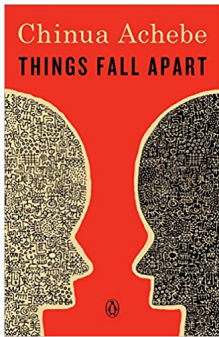
Q: In honor of Black History Month, who is your favorite African-American writer?

Malcolm Gladwell. He writes a lot of pop psychology. I love his book, *Blink: The Power of Thinking Without Thinking*.

CWC Tutors Reflect on Black Literature

By Melanie N. Lee

To commemorate Black History Month this February, *The Campus Writer* asked CWC staff members to share their experiences with African-American or African diaspora literature. Some tutors named their favorite author or work. Others shared an experience in reading or participating in such literature.



Ngozi Enoch cites *Things Fall Apart* by Nigerian novelist **Chinua Achebe**. She says, “He helps students to see what’s happened in the past and helps people to see how

it compares to today. Without history, we would not be able to know what’s happened in the past.”

Achebe’s novel shows how the main character’s actions affect the whole community. “We see how men lived in the past, how the culture of our society affects the way men present themselves in society, how men lived their lives. [The novel] has given us the sense of how the past affects the present and how history is important to the new generation,” Enoch says.

Nadine Cavanaugh says, “I do love **Langston Hughes**,” and his poem “**Let America Be America Again**.” She adds, “I tend to read his work when I’m feeling down; he cheers me up. I reflect on that poem, especially in today’s climate.” She gains insight into “how people are treated: police brutality, xenophobia. He speaks on behalf of people who were failed by the American system despite what the American Dream ought to be.”

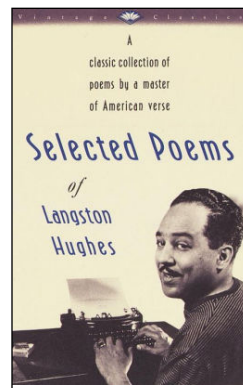
She hopes also to explore the

works of **Audre Lorde**: “I really like a lot of her work. I keep trying to find people who speak to me, I guess.”

Julius Baltonado spoke of **Maya Angelou’s** poem “**Caged Bird**” (not to be confused with her memoir *I Know Why the Caged Bird Sings*). A self-described “brown” man of South East Asian descent, he enjoys her poem’s “definitive evocation of the racial experience. She grew up with Jim Crow.” He appreciates the poem’s symbolic language and metaphors: “If you didn’t know the context behind it, it would still be beautiful.” Knowing the racial context “creates more layers of understanding and layers with the reader... It would be more visceral.”

A poet himself, he wants to use others’ “technical language of poetry” in his own work. He adds, “They are not my cultural experience, but they are the cornerstone of what I experience now. If not for the Civil Rights movement, my experience as a person of color in America would be starkly different.”

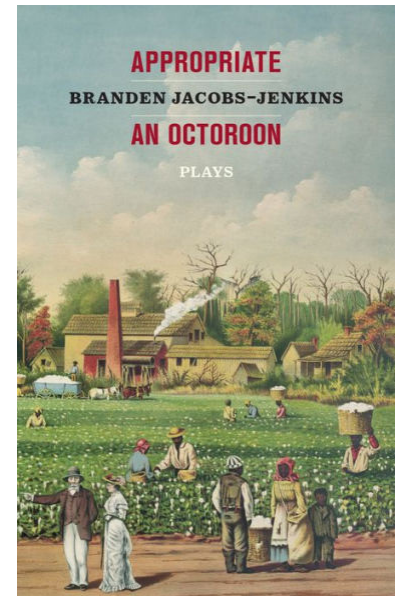
Baltonado also mentions **Langston Hughes** and the **Harlem Renaissance**, but at the same time questions the concept of African-American literature and the perception of Blackness. For example, novelist **Junot Diaz** “could be Black though he’s also Spanish.”



Paul Defilippo recently acted in a Queens College production of *An Octoroon* by African-American playwright **Branden Jacobs-Jenkins**, who adapted the 1859 play *The Octoroon*

by Dion Boucicault, an Irish actor and playwright.

“I had two roles: a rabbit, Br’er Rabbit, based on a character from folktales, and Captain Ratts [a human character],” Defilippo says. The original anti-slavery play, popular in the



1800s, focused on a tragic figure who was “technically White” but one-eighth Black. The tutor/actor felt challenged by this show, which had Black actors in whiteface makeup, White actors in redface, and “mixed” actors in blackface. This makeup shows “how race is performed, about how the actors take on characteristics of the race they are playing.”

The message Defilippo received is that “we can’t punish people in the past for living the way they did.” He cites one slave’s advice to another slave: “You can’t live your life for other people. You can’t change their minds, even if they want to free slaves. You can only live for yourself and live for the future.” With its “dangerous, unacceptable, challenging” topics, *An Octoroon* “pushes the boundaries of what theater can

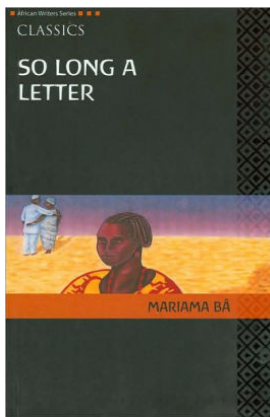
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be,” he says.

Nirvani Persaud was impressed with *Their Eyes Were Watching God* by **Zora Neale Hurston** and *So Long a Letter* by **Mariama Bâ**: “Both novels focus on identity, and they focus on women’s perspectives, women’s growth and circumstances that would otherwise impugn them.” Set in Eatonville, Florida, a historically all-Black town, *Their Eyes* uses Southern vernacular and addresses women’s sexuality, following Janie Crawford’s journey into womanhood, “finding her own voice, strength, and identity,” Persaud says.

The epistolary novel *So Long a Letter*, set in Senegal, follows two friends, Ramatoulaye Fall and Aissatou Bâ, and their “distinct journeys through their



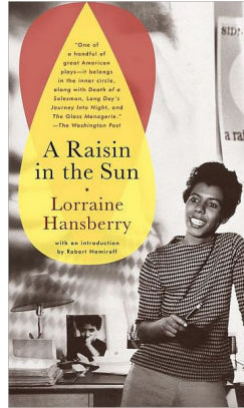
respective marriages” and their “growth and identity amidst a patriarchal culture, amidst oppressive circumstances,” including polygamy. “The novel is about family and traditions,” she adds.

Ciara McCabe focused on **Lorraine Hansberry’s** *A Raisin in the Sun*, which she found “entertaining” yet

“kind of sad.” Inspired after discussing the play with a student, McCabe caught the PBS American Playhouse production on YouTube and was impressed with the acting and the characters. She added, “The daughter in the play was struggling a lot with trying to find herself and her career. She had a lot of conflicts with the mother, who was also the grandmother, because the grandmother was kind of old-fashioned. I thought it was interesting, the clash between two generations. I also felt sorry for the husband. He worked as a chauffeur and wanted to go into the liquor business and use the family inheritance.”

McCabe “admired the grandmother’s grit... Whatever happened, she didn’t fall apart.” She also cites *Narrative of the Life of Frederick Douglass* and **Ralph Ellison’s** novel *Invisible Man* as other powerful works.

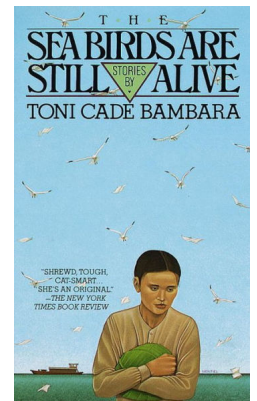
Sonia Adams discussed the stories in *The Seabirds are Still Alive* by **Toni Cade Bambara**. One story, “The Apprentice” features an inner-city young woman “being groomed by a woman elder on how to serve the community, look at injustice, and how to mobilize change.



The elder imparts to her how to document cases of police abuse. Also how to challenge local officials, community board meetings, to challenge them by asserting your own voice.” She adds that Bambara’s writing “merges activism with Black cultural aesthetics... She always brought African culture and African-American cultural traditions: folktales, call and response.”

Adams says that Bambara brought her activism to her students at City College of New York in the late 1960s, including a “service-learning assignment” in which students worked with young children at a community center, recreating nursery rhymes. Bambara edited the anthology *Tales and Stories for Black Folks*, which included “The Three Little Panthers,” a

fairy tale adaptation which Adams believes was inspired by the Black Panthers: “It’s relevant to the activism and inserting the importance of Black literary traditions, Black cultural tradition, community activism.” She adds, “African-American literature has a long history in the United States. It conveys history, culture, politics, and societal values.”



IT'S A NEW SEMESTER! HOW CAN THE CAMPUS WRITING CENTER HELP YOU?

Whether you are a student or faculty member, we are here to support you. Visit our website (www.qcc.cuny.edu/write) or stop by the CWC in L-118 to learn more about:

Tutoring for Writing & Reading Comprehension

In-Center Class Visits

BE Lab Hours

Conversation Hour

Workshops

CAT-W Review Sessions

Classroom Visits

TigerWrite E-Tutoring

Grammar Clinics

Scholarship Essay & Resume Help

AND MORE!

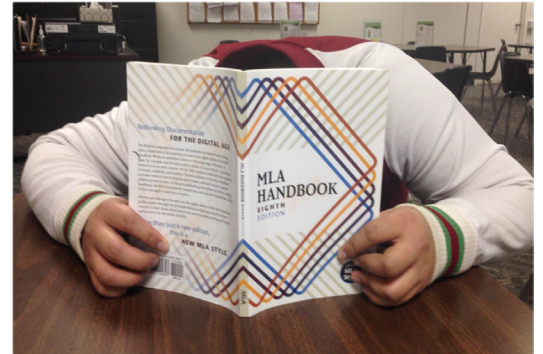
How Do I Cite ... Campus Exhibit Catalogues?

The first in a series on tricky citation situations

By Lorraine Mesagna

When a student is given a writing assignment, accepted research sources are traditionally books, anthologies, and peer-reviewed journals. However, sometimes the professor may make a specific research request such as for a student to visit the Kupferberg Holocaust Center located on the QCC campus to view a particular exhibit.

Exhibits are accompanied by detailed catalogues, which may be used as reference information for a paper. These catalogues should be cited (MLA format) or referenced (APA format) in the student's final paper. Examples of appropriate citations and references follow.



Don't despair! See a CWC tutor for citation help.

MLA CITATIONS

(Example information obtained from "The Jacket from Dachau" exhibit catalogue)

MLA in-text (body of the paper) citation

Cary Lane and Dan Leshem are listed as authors on the first page of the catalogue. As co-authors, both of their names should be cited within the body of the paper as part of any signal phrases or parenthetical citations.

- Examples:
- o Lane and Leshem describe how concentration camp uniforms were constructed with "multiple numbers, symbols, colors and badges" (16) to identify types of prisoners.
 - o Concentration camp uniforms were constructed with "multiple numbers, symbols, colors and badges" (Lane and Leshem 16) to identify types of prisoners.

MLA Works Cited page entry

Lane, Cary and Leshem, Dan. *The Jacket from Dachau: One Survivor's Search for Justice, Identity, and Home*. New York: QCC, 2016.

APA CITATIONS

(Example information obtained from the "Conspiracy of Goodness" exhibit catalogue)

APA in-text (body of the paper) citation

Since it is unclear which contributors are the actual authors of the text in this catalogue, the organization "Kupferberg Holocaust Center" should be used as the author. Catalogue citations within the body of the paper are very similar to citations for a book, except that "Kupferberg Holocaust Center" should be given as the author in any signal phrases or parenthetical citations.

- Examples:
- o The Kupferberg Holocaust Center (2017) states that "the rescue in Le Chambon and the surrounding area was made possible by the geography of the region and the history of its people" (p. 5).
 - o It was the "geography of the region and the history of its people" (Kupferberg Holocaust Center, 2017, p. 5) that enabled the Le Chambon rescue to be successful.

APA References page entry

The APA References list entry for a catalogue, brochure, or pamphlet is very similar to the format for a book, except the word "Catalogue" or "Brochure" or "Pamphlet" needs to be included in square brackets following the title.

Example: Kupferberg Holocaust Center. (2017). *Conspiracy of Goodness: How French Protestants Rescued Thousands of Jews During WWII*. [Catalogue]. New York: QCC.

Want to learn more?

Supporting information for MLA format of catalogues, brochures, and pamphlets can be found at:
owl.english.purdue.edu/owl/ Use search box for "pamphlet"

Supporting information for APA format of catalogues, brochures, and pamphlets can be found at:
penandthepad.com/cite-pamphlet-apa-2193.html

CWC EVENTS - FEBRUARY 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Jan 28	Jan 29 Spring 2018 semester walk-in tutoring begins Monday tutoring hours: 9am-8pm	Jan 30 Tuesday tutoring hours: 9am-8pm	Jan 31 Wednesday tutoring hours: 9am-8pm	Feb 1 Thursday tutoring hours: 9am-8pm	Feb 2 Friday tutoring hours: 9am-5pm	Feb 3 Saturday tutoring hours: 10am-3pm
Feb 4	Feb 5	Feb 6	Feb 7	Feb 8	Feb 9	Feb 10
Feb 11	Feb 12 College Closed / No tutoring	Feb 13 Appointment tutoring starts Conversation Hour 12-1pm	Feb 14 ELL Open House! 12-2 PM Conversation Hour 12-1pm	Feb 15 Conversation Hour 12-1pm	Feb 16	Feb 17
International Writing Centers Week						
Feb 18	Feb 19 College Closed / No tutoring	Feb 20 Classes and Tutoring follow a Monday Schedule Conversation Hour 12-1pm	Feb 21 Reading Strategies Workshops 10:10-11am 11:10am-12pm Conversation Hour 12-1pm	Feb 22 Conversation Hour 12-1pm	Feb 23	Feb 24
Feb 25	Feb 26 Reading Strategies Workshops 12:10-1pm 1:10-2pm Conversation Hour 12-1pm	Feb 27 Reading Strategies Workshops 2:10-3pm 3:10-4pm Conversation Hour 12-1pm	Feb 28 Reading Strategies Workshops 10:10-11am 11:10am-12pm Conversation Hour 12-1pm	<p>Additional dates will be added soon! For more information, call us at 718-631-6663 or visit us in L-118. All events listed take place in the CWC.</p>		