Greyrock Institute's Inaugural Year
by melissa holquist

This year, the English department will hold the first annual Greyrock Institute from June 12 to July 7. Greyrock Institute was formed in an effort to extend CSU’s academic resources into the summer months and beyond the University community. Greyrock will include a series of courses, workshops, readings, and social events. Carol Cantrell, who played a central role in establishing the Institute, hopes Greyrock will encourage intellectual excitement within the community and allow people opportunities to take advantage of CSU’s excellent academic resources and Colorado’s beautiful summers.

Greyrock Institute has evolved over a long period of time, initially through informal conversation. According to Mike Palmquist, “The Greyrock Institute was born over lunch in the Rambouillet Room. Carol Cantrell and I had been talking about doing some sort of summer institute and we had asked Louann Reid to join us because we both thought involving high school teachers would be essential to the success of an institute. I think that Louann came up with the name, and once we had a name we started meeting with other faculty to discuss the idea.” Carol Cantrell attributes faculty support for Greyrock getting off the ground this year. Members of the Greyrock Institute committee include Cindy O’Donnell-Allen, Bruce Ronda, Louann Reid, Mike Palmquist, Carol Cantrell, Pattie Cowell, David Mogen, and Deanna Ludwin.

Community and place are important concepts for the Institute. This year’s theme, in fact, is “Seeing the Landscape.” The keynote speaker, William W. Bevis, will open the month-long session with an exploration of this theme. Bevis is Professor of English at the University of Montana, where he has taught for over twenty years. In addition to his newest book, Borneo Log: The Struggle for Sarawak's Forests, he is the author of Ten Tough Trips: Montana Writers and the West and was a member of the editorial board for The Last Best Place: A Montana Anthology. The theme of the Institute will be continued with David Mogen’s graduate course, “Seeing the Landscape,” and through the weekly reading series which includes participants Mary Crow, John Calderazzo, Gerald Callahan, and SueEllen Campbell. Both the keynote address and the reading series will be open to the public.

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Greyrock Institute, continued

Greyrock Institute offers a two-week and a four-week package to meet various participant needs. Institute participants who attend four weeks of readings, receptions, and colloquia can earn one graduate credit. The committee would like to continue to add more options for all participants, eventually having a three-ring circus effect, allowing participants a cafeteria style choice of how they participate. In addition to the workshops and courses, Greyrock will offer a series of weekly colloquia and two barbecues in order to give participants a chance to build community and discuss ideas.

Participants also have the option of taking one of the graduate-level courses or attending one of the workshops. The two courses are also available to students already enrolled in the graduate program, without needing to participate in the full Institute. Of course, grad students are encouraged to attend regular Institute events. David Mogen’s course will explore the personal, cultural, scientific, and mythological dimensions of “seeing” the “landscape.” Students will not only read and discuss themes of landscape, but will also write landscape descriptions based on memory and a hike in the Colorado Rockies. Deanna Ludwin’s course, “Making Literature: Teachers as Writers, Writers as Teachers,” will focus on ways the teaching life and the writing life can inform each other. The course will include guest speakers of local writers and writing teachers.

The Greyrock Institute will also offer the two-day “McBride English Education Conference” where CSU English Education Alumni will gather with Institute participants for presentations and workshops on the topic “Teaching Film As Text.” Mike Palmquist will teach a two-day workshop, “Teaching with Technology.” This workshop is intended for teachers of language arts, composition, and humanities who want to explore how technology can support teaching.

Some of the goals for the Institute are to break out of the box of how graduate studies are perceived. For instance, a possibility for the future is using the Institute as a way for professional teachers to get their MA’s entirely during summers. Teacher education is an important focus of Greyrock as is demonstrated by the McBride education conference, Deanna Ludwin’s course, and Mike Palmquist’s workshop. The teacher focus is part of an on-going effort to build university/high school partnerships, to make strong connections between the University and English education. “What I like most about the Greyrock Institute,” says Mike Palmquist, “is the way it brings together the different parts of the department. It should make for an exciting summer.”

For Carol Cantrell, the first Institute will be a success if some of the participants come from outside the University community, participants feel a sense of community, and participants gain a rejuvenated sense of what can be done in the classroom. As she says, “How can anyone not love this idea?”

If you would like more information about the Greyrock Institute, contact Lauren Myracle, Director, by telephone at (970) 491-5465 or by electronic mail at lmyracle@uswest.net.
Trish Taylor is a new voice on the CSU English department’s executive committee. Taylor was elected for the 1999-2000 academic year after the department voted to include an adjunct faculty representative on the committee.

“It was an attempt to minimize gaps between adjunct and tenure faculty,” Assistant Department Chair David Lindstrom says of the committee expansion. In addition to the Department Chair and Assistant Chair, the executive committee includes the Composition Director, the Graduate Coordinator, the Undergraduate Coordinator and, since the establishment of the adjunct position, five elected representatives.

“We wanted to be clearer about the symbols of inclusion,” Lindstrom says. “We wanted an additional voice from a different quarter of the department.” Lindstrom says Taylor has provided that voice. “She’s a vocal presence on the committee,” he says. “That’s exactly what we hoped. She can give us another way to look at things by asking, ‘How is this going to affect introductory courses?’”

Taylor echoes Lindstrom’s sentiment. She understands her position as a link between upper- and introductory course instructors. “We have different concerns than tenure-track faculty,” she says of the adjuncts. “We need to ensure strong communication both up and down so that all faculty are on the same page.”

Taylor is one of 23 adjunct faculty members teaching for the English department this semester. According to David Lindstrom, adjunct faculty teach 30% of courses offered by the department. Because these are freshman- and sophomore-level courses, they are often a student’s first experience with the English department. “Our instruction goes a long way toward recruiting English majors,” Taylor says.

The high enrollment in these writing-intensive introductory courses means hours of grading for adjunct instructors. Though an adjunct faculty member might teach 2 or 3 classes in a semester, a 4-class load is considered full-time. And as an instructional flex force, adjuncts might not know their course load until two weeks before the semester begins.

Although at least a third of the English department’s adjuncts have served the department for nearly a decade or longer, they are classified as temporary faculty and are contracted on a semester-to-semester basis. “Because of funding, the adjunct is more or less a permanent feature,” Taylor says. “But we have no upward mobility, so to speak. We’ll never be eligible for tenure.”

In terms of compensation and scheduling, Taylor explains, priority is awarded to tenure-track faculty, followed by graduate teaching assistants who receive full-time tuition and a stipend, and then by adjunct faculty.

“It’s a difficult position,” Taylor says. She refers to the adjunct situation as “a classic passive voice sort of thing,” where it is difficult to assign responsibility. “There’s no intentional exploitation,” she says. “We all want what’s best for the department, what’s best for the students.”

Taylor notes a move toward recognizing adjuncts with increased awareness of inequities in the system. Expanding the executive committee has been part of this effort. Taylor refers to the committee as the “strategic arm of the department.” She says serving on this committee has increased her appreciation of administrative concerns. “The concerns are so complicated,” Taylor says. “Funding is not a simple issue. The department is being asked to do more with less.”

This pressure is part of a nationwide challenge to meet increasing enrollment demands with fewer resources. “Higher education doesn’t have the money to hire full-time tenure-track faculty, especially in liberal arts,” Taylor says. She observes that adjuncts in the English department are compensated at half the rate of the business department’s adjunct faculty. “Funding is limited, and it’s becoming more difficult to attract qualified adjuncts,” Taylor says. She notes that adjuncts still have no representation at the upper levels of the University, where most of the funding decisions are made.

Executive committee representation is one step toward addressing inequities affecting adjunct faculty. In addition, Taylor says, the department is discussing professional development opportunities for adjunct faculty members. Taylor says these development strategies would ensure that “temporary faculty is addressing issues senior faculty think are important.”

Ultimately, Taylor says the objective is to work together in the interest of the department and of the students. She says of the executive committee, “We’re figuring out in a more global sense what the experience of our students should be.”
A Question of Balance: Is Communication Development the Easy Way Out?
by Lisa Mccann

Balance. It's not a word you hear often associated with comparisons between English MA programs. Nonetheless, this word, heard generally coming from the lips of yoga practitioners, carpenters and gymnasts, is being bandied about these days. The English department graduate programs, and the Communication Development program in particular, are being looked at in terms of balance. And one of the questions being asked is this: is CD the easy way out?

As a CD student myself, I've heard and listened to other students in the program as they discussed this issue. Most of us hardly think of hours spent poring over theoretical concepts as taking "the easy way out." Some wondered: are these the thoughts of lit students tired of lugging around a 44 book reading list, or perhaps an MFA student cramming for comps? Free of reading lists and the requirement for comprehensive examinations, one might imagine, CD students are free as birds. Hearing this, I decided to check out the various MA program requirements for myself.

English MA programs, it turns out, generally have 3-4 core courses (lit only has two, but there's the additional requirement for reading fluency in a foreign language to consider). Several require students to pass a comprehensive exam and one (communication development) requires an internship. Thesis options vary but are essentially similar. So what's the big deal?

I looked at several back issues of the Freestone for clues. In one, I found Dr. Palmquist speaking of "the prestige we [the English department] are getting because of our increasing emphasis on the use of technology." Technology is an area that CD students often delve into as an area of specialty. Could this be significant?

In another issue, I read about the hoped-for PhD program in discursive studies, another area of particular interest to CD students. Another possibility?

One thing troubled me. Why would grad students care about any of this? Lit students go into the lit program because they like literature, not because they really want to read Foucault on-line. I'm not really envious of the TESL folks because they take more linguistics than I do or of the MFA's because they workshop a lot.

When we make our choice regarding areas of emphasis, we pretty much know what comes with the territory.

At a loss for answers, I posted to the E680 electronic forum (one of the expected activities in the new CD colloquium). To my question "is CD the easy way out?" I received an astonishing variety of responses and perspectives. One student cited the openness of the program and the flexibility of being able to do a two-credit project instead of a thesis, if desired. Another expressed support for the newly required colloquium and expressed relief at not having to go through "unnecessary hoops." One student even wished for a return to comprehensive exams instead of the newly required colloquium.

But the issue most frequently cited by CD students to be at the base of the question is the fact that comprehensive exams are no longer required in the CD program. Instead, students must complete two semesters of colloquium where other students and faculty make presentations, discuss work in progress and offer suggestions for further investigation. The first CD colloquium is underway this semester, and its shape and purpose have continued to evolve as the semester progresses. The topics have, indeed, been as open and flexible as the CD program's reputation. Discussed this semester was everything from crime novels to teaching English in the Czech Republic.

Overall response by CD students has been positive. One student writes: "for my purposes, and perhaps for most of us in the CD program it's much 'easier' to see the value of a colloquium where students and faculty share research."

Regardless of the concentration, coursework and a thesis or project represent the meat of a graduate program.

Faculty and students meet at colloquium

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The Poetry Exam: An Exercise in Formalism?
by amy clark

Course offerings, assignments, and comprehensive exams provide most of the topics of school-related discussion among literature students, but this year has seen a particular concern regarding curriculum requirements in CSU’s graduate programs. In this context, one specific requirement for students in the Literature concentration has come under inspection and occasional negative criticism—the Poetry Exam. When this exam comes up in student conversation, it is fairly easy to predict reactions. For those of us who have not taken it, the Poetry Exam represents a murky obstacle to graduation with a decidedly unclear purpose. This generally leads to confusion, frustration, and envy toward those who have already passed or who never had to take it at all. And for those of us for whom the exam has become a completed task, there lurks still a definite bewilderment as to the reason such an exam is required.

What is this exam? For what purpose is it conducted, and who is to be assured by a student’s successful completion of it? Why have such negative student feelings risen up around it? And, most importantly, what can a student do to pass it? Dr. Carol Cantrell, Graduate Coordinator, was able to provide most of the answers to these troubling questions.

According to Dr. Cantrell, the Poetry Exam is meant to be a preliminary assessment of a Literature student’s ability to read, understand, and respond to a piece of literature in a clear and well-organized essay. The Literature Poetry Exam should ideally be completed during the student’s first year of study. The exam can then be used to determine whether a student needs assistance in reading and/or writing about literature; furthermore, both the English department and the student can be sure that the material of coursework will be appropriate to the student’s level of understanding.

Almost any Literature student will readily tell you that the failure rate of the Poetry Exam is at least fifty percent, and this is probably the most terrifying rumor of all.

According to student response, the reason to fear the Poetry Exam lies in the fact that it concerns poetry. Many students have little or no experience with this genre before matriculating at CSU, and they feel that the coursework here does not add significantly to their formal understanding of it. Therefore an exam which strictly focuses on poetry emits an overwhelming sense of disconnectedness to the rest of the work required of a literature student.

Dr. Cantrell, however, seeks to combat this notion by reasserting that the Poetry Exam is actually very similar to other requirements for literature students. After reading the material and noticing its elements, you build an argument around an idea. “It is a readerly experience,” says Dr. Cantrell, in that you should be able to notice categories such as tone, point of view, tropes, and sound elements. “The writing,” she continues, “is at least as important as the reading.” According to this school of thought, the presence of poetry on the Poetry Exam is of secondary importance. To many members of the Graduate Committee, a poem is the best way to see all the elements of literary production in a condensed form. Short excerpts from prose writing or drama do not work as well because there is no sense of completeness, and the questions of open and closed structure cannot come into play. Dr. Cantrell reminds students “not to pull the cart before the horse” by obsessing about poetic vocabulary or correct use of terminology: the completion of a well-written essay is the most important criterion.

In contrasting this point of view to a student’s perspective, however, one can see a dramatic difference in the perceptions of this exam. Second-year Literature student Mollie Smith passed the Poetry Exam with distinction in January. When asked what a student should do to prepare for this exam, Mollie stated “a good understanding of poetic terminology and the development of a clear and complete argument” are the keys to successful completion. She went on to say that she was glad that she had waited until her second year to take the exam because “[she] wouldn’t have known what [she] was doing” last year due to a lack of an understanding of the exam’s requirements. In this way, Mollie feels that the “disconnectedness” of the exam is a negative factor for students and that the “concentration on poetry really throws off the purpose of the exam because [the graders] are looking for formal elements that aren’t always of major concern in graduate coursework.”

This opinion raises the question of the validity of a Formalist exercise in a curriculum whose coursework places little or no emphasis on such reading.

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The English department will welcome Judy Doenges and Sarah Sloane to CSU in the Fall of 2000. Doenges and Sloane will arrive at CSU from Washington state, full of excitement and expectations. Each woman will pack her own goals and projects—one will be writing a novel while the other will continue to write articles focusing on topics such as gender and writing, and writing on-line. And to add to their lists of “things to do,” the couple will be joining CSU’s English faculty.

Doenges and Sloane were selected as the new faculty members for the Creative Writing Program and the English Literature Program here at CSU. These women were chosen from among hundreds of applicants for their solid teaching abilities, impressive publications, and exciting potential to be invaluable assets to the English department.

The faculty search began in September and continued through March. The time-consuming, tedious task of finding new faculty members looms above the heads of departments, search committees, and students for months. Like other universities, CSU must file endless forms, job descriptions, advertisements, and approvals, all necessary in each step of the selection process. These steps must take place even before the first application can be read. And that is when the real work begins. The selection was long and tedious, and the competition was difficult, but members of the selection committees for the new faculty are enthusiastic about the selection of Doenges and Sloane.

Judy Doenges, the new faculty member of the Creative Writing Program, brings an impressive file of accomplishments with her. Newly awarded the Ferro-Grumley Award for Lesbian Fiction, Doenges’ publication of stories is gathering widespread acclaim; the same publication was also named one of the Most Notable Works of New Fiction by the New York Times. She has also impressed publishers enough to be offered a contract for a novel—one she hasn’t even written a chapter of yet.

Prof. Leslee Becker described talking with Doenges “like talking to an old friend.” Becker is excited, looking forward to working with a woman she feels confident will be a “wonderful colleague.” That is an impressive statement from the search committee chair, who read “many humbling applications.”

Likewise, according to Becker, students who sat in on Doenges’ teaching of an undergraduate workshop class were talking nonstop about Doenges’ wonderful teaching skills. They described her as “thorough, exciting, helpful, and diplomatic.” They felt privileged to be able to work with her. Faculty and students are hopeful that her helpful teaching, combined with her experience reviewing books, will yield both more of her own writing and the guidance for student writing.

As she expects of her own students, Sarah Sloane has done her homework. Professor Stephen Reid tells the story of Sloane’s teaching during CSU’s faculty search for a composition professor. Another faculty member asked Sloane a question. In response, Sarah answered the question and also addressed the faculty member by name, even though they had not yet been introduced. This thorough research and interest in our English department caused Reid’s and several other professors’ mouths to drop. Reid says he was impressed that she showed so much interest in the department and faculty here, adding that she came to the interview familiar with the department’s programs as well.

Professor Donna LeCourt is equally enthusiastic to have such a “funny and gracious” addition to the English Department. “Sarah will be a great bridge in the department,” LeCourt says, commenting on Sloane’s ability to work with technology as well as current literary theories. Sloane’s technology emphasis will add to the already strong technological component of CSU’s composition program. This expertise, combined with Sloane’s interest in narrative theories and her various publications, cause English faculty members to look forward to interacting with someone who can span several areas of interest and specialties.

Like the search for Doenges, the search for a composition professor was not an easy one. LeCourt, like Becker, had the lengthy and monotonous job, as search chair, to develop a job description that was acceptable to the department and also to the Office of Equal Opportunity (OEO). As Becker explained, passing a job description through the OEO can be the most difficult part of the search chair’s job. Next, the position had to be advertised to as wide and diverse an audience as possible. Then, in the next months, committee members including Professors Mike Palmquist, Kate Kiefer, Stephen Reid, and Carol Cantrell spent hours upon hours reading massive application folders. Then came the “short list,” and then the ominous interview. It was during this interview that Sloane had her first real chance to shine, and according to faculty members, shine she did. With an impressive education from Ohio State and Carnegie Mellon Universities, the recent publication of her book Digital Fictions: Storytelling in a Material World, and numerous other published articles on topics such as computer-based fictional characters, gender and writing, and genealogy in understanding how a writer composes, she was definitely someone to pay attention to. Add her 8-year professorship at the University of Puget Sound to the resume, and the committee was more than interested in what she had to say.

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Something Is Turning Green: Ridgelines Enters the Environmental Conversation

by Amanda Gordon and Matt Roberts

At the beginning of the Fall Semester ’99, several graduate students and faculty members got together in hopes of creating a group to explore the connections between literature and the environment. After several weeks of struggling to organize, “Ridgelines” emerged. A student-run organization, Ridgelines exists 1) to provide a platform for the discussion and exploration of environmental issues as they pertain to literature and the liberal arts; 2) to promote awareness of these issues by inviting established members of both the literary and environmental communities to speak on topics of relevance to the organization; and 3) to serve as a representative voice for environmental literacy through both campus and community-wide activities. With this purpose as described in the Ridgelines Constitution, the group is now recognized as an official organization through ASCSU.

By forming a community that embodies an environmental consciousness, we hope to bring attention to the need for a dialogue between humans and the more-than-human world. For indeed, as Lawrence Buell describes in his Environmental Imagination, “The environmental crisis is a crisis of the imagination.” Through the cultural context of literature, we can find and create a new world view that expands our idea of community and responsibilities to include nature. Ridgelines hopes to promote this expansion and bring awareness to these issues.

The group is still very much in the formative stage. However, students and faculty continue to show a great deal of interest in helping make this group a reality. Professor SueEllen Campbell remarks, “It’s a pleasure for me to have the chance to talk outside of a classroom with other people who are interested in environmental literature and environmental issues.” One of the main inspirations for creating this group was the need to bring cohesion within the department among people who clearly have an interest in environmental literature. Professor Carol Cantrell comments, “I would like to connect with others in the department who share some of these interests, and I’d like to see an emphasis within the department on the study of literature and environment.” Others in the department have also found a need for the opportunity to actively pursue environmental literature. “I joined Ridgelines because one of my major interests is environmental literature, and I have been disappointed with the graduate literature course selection in terms of this topic. I hope that by being a part of this organization I will be able to fulfill this interest of mine,” asserts Katie Godfrey, a graduate student in the English department. Ridgelines will hopefully continue to enable an environmental conversation within the department. “I think it’s great that graduate students have done this to supplement course offerings,” says Campbell. Another student joined the group “because it seemed like a great way to learn about this topic, to meet similarly minded people, and to go hiking.”

However, the reality of graduate school, or any school for that matter, is the oft-mentioned maxim: “So much to do, so little time to do it.”

Time being against us, most of the meetings thus far have been informal brainstorming sessions on how to give the group a strong presence not only in the department, but also in both the campus at large and the community in general. “I like the way the group has helped raise the visibility of this kind of literature in the department. I’m happy to be able to mention to people outside the department that Ridgelines exists, and it’s

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English Education Program News

by rebecca fox

Faculty Addition to the English Education Program

Last fall Assistant Professor Cindy O’Donnell-Allen joined the ranks of the English department as part of the English Education program. Dr. O’Donnell-Allen hails from Norman, Oklahoma and the University of Oklahoma. Joining her on her move from the land of Sooners to the land of peaks were her husband and three children. Her husband, Will Allen, is also a teacher and is currently a project coordinator developing an elementary Spanish program for Poudre School District. Dr. O’Donnell-Allen’s daughters, Lynley and Lexie, are second and fifth graders respectively at Bauder Elementary. Austen, five, is pursuing his education by “going to college” at the Early Childhood Center here on campus.

Along with her family, Dr. O’Donnell-Allen brought with her eleven years of high school teaching experience. She spent three years as an English and drama teacher at Owasso High School in Owasso, Oklahoma, and eight years as an English teacher at Norman High School in Norman, Oklahoma. Last year Dr. O’Donnell-Allen was an instructor in the College of Education in the Department of Instructional Leadership and Academic Curriculum at the University of Oklahoma.

Her dissertation research involved studying the development of a teacher research group into a discourse community. The research method she used to study the group has not been applied to the fairly new field of teacher research that has begun to emerge in the last decade. Grounded in sociocultural theory and drawing on the methods associated with an ethnography of communication, she examined not only the contexts in which the group’s discourse practices were nested, but also the moment to moment exchanges of the group. Dr. O’Donnell-Allen looked at how language was used in talk, text, and images and the group members produced. By closely examining this discourse community, a distinctive view of teachers emerged from her research. These teachers saw themselves as an “intellectual community” that was interested in educational reform in both their classrooms and extended settings. Such ideas belie many of the public perceptions held about teachers, such as those prevalent in the media and political arenas. Over the next two years Dr. O’Donnell-Allen plans to continue developing her research in this area that she still finds fascinating.

Education Reform at State Level Affects English Education Program

Recently the issue of education reform has filled the headlines and occupied the state legislature. One such act of reform will affect the English Education program. Senate Bill 154, which passed in 1999, changes how teachers will be licensed in the state of Colorado. All current licensure programs will sunset as of June 30, 2001. After that date all programs must be reaccredited. Senate Bill 154 means that the focus of licensure programs across the state will shift. People will now be licensed for how they perform rather than because of the classes they have completed. This new performance based approach to teacher licensure means that guidelines have been changed at the state level. For instance, teacher licensure candidates will now be required to log 800 hours of field experience. This is an increase of 160 hours over the previous requirement. The increased demand for field experiences will mean that there will also be an increased demand for placements and supervisors for such experiences. In addition to the increased hours of field experience required of licensure candidates, future teachers also are required to meet eight new standards as part of the bill. These standards redefine areas that all teachers need to know and be able to teach. These standards include knowledge of literacy; knowledge of mathematics; knowledge of standards and assessment; knowledge of content; knowledge of classroom and instructional management; knowledge of individualization of instruction; knowledge of technology; and understanding of democracy, educational governance and careers in teaching. Such standards place programs such as the English Education program here at CSU in an interesting position. For instance, standard two: knowledge of mathematics states, “The teacher shall be knowledgeable about mathematics and mathematics instruction.” Clearly a course that would cover such material does not traditionally fit into English instruction. It remains to be seen how such standards will be incorporated into the program, but the possibility of such subjects being covered in an education program appears likely. Despite the addition of these requirements, 16 credits have been dropped from the undergraduate program in order to fulfill the CCHE requirement that all programs must be able to be completed in 4 years. According to Louann Reid, “The loss of these credits means that the program has lost the breadth of a liberal arts education, but we were able to retain a quality program by keeping all of the English credits.” The course on education psychology has also been dropped from the licensure program.

Although Bill 154 has brought about the loss of some courses in the licensure program, members of the English faculty have brought about the addition of an undergraduate course on the teaching of reading. This course was added to fill the void left when the School of Education dropped the course on reading in the content areas as a requirement. It is hoped that this course will provide future English teachers with a greater understanding of school-based literacy than they currently receive.
POETRY IN MOTION Brings Poetry to Residents of Fort Collins

by Steven Parker

The Poet Laureate Project, Fort Collins' POETRY IN MOTION, began its inaugural year in December 1999. Poetry in Motion places placards containing poems and original artwork in Transfort buses. Mary Crow, Colorado's Poet Laureate and CSU Creative Writing professor, brought this community-wide program to Fort Collins, the first of its kind in the state.

Poetry in Motion originated in New York City in 1992. The Mass Transit Authority, NYC Public Transit, and the Poetry Society of America worked together on the original project to make subway and bus riding more pleasurable. Since that time, cities such as Washington, D.C., Portland, San Francisco, and Philadelphia have adopted Poetry in Motion as a way to enhance their citizens' public transit experience.

Mary Crow wanted to add Fort Collins to the growing list of cities that are involved in this project. A search for businesses to sponsor Poetry in Motion began in the spring of 1999. Stephanie Owen, Crow's graduate assistant, enlisted Kinko's to print the placards that are placed in the buses. Susan Stuessie, manager of the Stone Lion Bookstore, agreed to make Poetry in Motion T-shirts to advertise the project.

After finding sponsors, Mary Crow formed a committee to conduct and judge submission contests for both poets and artists. Crow and Owen along with Ted Jenes, the Language Arts Coordinator for the Poudre Valley R-1 School District, and Jamie Moyer, Marketing Director for Transfort, rounded out the official Fort Collins' Poetry in Motion committee. Each committee member represented different facets of the city: Jenes served as the community representative, Moyer for the city, Crow as a faculty advisor, and Owen as the student representative.

Deanna Ludwin, Internship Coordinator for the English Department, created an intern position to aid the committee, act as spokesperson, field all questions, and coordinate the submission contests. I was fortunate enough to be this intern and watch the project flourish.

Six poets and three artists were chosen based upon work submitted during the contests. The poets included two students from Dunn Elementary, a Centennial High School student, and two CSU students: Ryan Simmons, an English undergraduate student and Jeff Stein, an MFA graduate student. Two professional artists from the area were chosen, as well as a CSU undergraduate. The variety in backgrounds and education of the winners was intentional. Poetry in Motion, at its heart, is a project that brings together the entire city: CSU, the Poudre School District, city government, the business sector, and, not the least of which, the riders of Transfort.


The inaugural reception and unveiling of the first six placards took place in December. At the ceremony, Ted Jenes spoke about the importance of citywide cooperation on projects such as this, and Mary Crow thanked all who helped get Poetry in Motion “on the road.”
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This same student stated that “if comps were central to the graduate school experience, I might consider CD an easy way out. But I would argue that regardless of the concentration, coursework and a thesis or project represent the meat of a graduate program.”

If it weren’t for the colloquium there would be no opportunity for discussions such as these. I, for one, enjoy the give and take that a colloquium offers, the chance to be devil’s advocate, to bounce ideas off my classmates and to have the chance to apply coursework in a practical, professional context. Quite a few CD students have expressed the idea that a colloquium would be a good idea for other English MA programs. According to Kate Kiefer, colloquium coordinator, “even some doctoral programs (in lit and comp) are moving away from written comps, so maybe the general trend in coming years will be away from a test and toward a more practical credential like a colloquium presentation.”

The grass is always greener on the other side, so it is said. And this is the time of year when graduate students, especially, feel the crunch of defenses, papers to write and compositions to grade. It’s natural for us to see what other students (and their programs) are up to. It’s good to take a look around, to take note of what seems to be working and to tuck away suggestions for the future. Balance isn’t synonymous with exact consistency in the English MA program. I prefer to view it in this way: we should be on the lookout for and pay attention to the needs of students in a changing field. We have challenges to be met and achievements to be celebrated. Is Communication Development the “easy way out?” I think that the prevailing CD answer expressed by a student in the program is “not easier...but more appropriate for me.” And that’s probably about as balanced as things can get.

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especially satisfying to be able to mention on a campus where the sciences get more press than humanities,” says Campbell. We hope to get our name out to other organizations and to help with any work that they might be doing which corresponds to our mission statement. By getting our name out through other organizations, such as CoPIRG, the Society for Conservation Biology, Environmental Affairs, and larger community organizations such as the Natural Heritage Program, we want to expand our potential in promoting environmental literacy.

Certainly, one of the ways to raise this awareness is to bring in speakers. We hosted our first speaker this semester, Boulder poet and professor Jack Collom. Collom shared not only his poetry with us, but also his ideas of what nature writing should and can be, as well as the activities he uses at Naropa to teach “eco-literature.” Collom’s idea is that nature poetry needs to expand to include all aspects of life and consider all places. Cantrell shares a similar idea regarding place: “I’ve always cared a lot about where I am, and always had a sense that literature was deeply about ‘location.’ It has been liberating and affirming to be part of a developing field of study which explores the implications of these connections.” After successfully hosting our first speaker, Ridgelines hopes to line up a bevy of speakers for the next year to cover a variety of topics. If you can help Ridgelines corral speakers for the next year, please contact the group with your suggestions.

What gets the members really excited is the opportunity to put our money where our mouths are and get outside. “I like the enthusiasm and energy of the group, and I like the mixture of intellectual and social conversation,” says Campbell.

The creation of any organization is always difficult at first, but the future of Ridgelines and of a changing world where environmental issues are getting more attention is promising. As one member, Amy Clark, stated, “I’m really glad we’re trying. This is the first time I’ve ever tried to get an organization going from ground up. It is difficult at times, but when people actually respond it is very rewarding.”

If you share an interest in the outdoors, we encourage you to join our group. Contact us at ridge@colostate.edu and together we will continue to bring an active voice to environmental issues!
“Formalism, Formalism, Formalism,” says one student in response to the question of how to pass comprehensive exams, the first part of which is the Poetry Exam. But again Dr. Cantrell reminds us that this is less of a Formalist or Structuralist exercise than it is a “productive reading” exercise. If it is taken in the beginning of study, it will be an indicator of preliminary skills rather than a reversal of two years of theoretical training. Perhaps if students actually sat the exam before their coursework began, the “disconnection” factor would not create such negative hype about this requirement.

It is this sense of disconnection, according to Dr. Cantrell, that leads to so many students’ failures of the exam. Almost any Literature student will readily tell you that the failure rate of the Poetry Exam is at least fifty percent, and this is probably the most terrifying rumor of all. After pointing out that the failure rate is “probably not fifty percent, but sometimes high,” Dr. Cantrell reminds students not to concern themselves with getting all of the “right” answers. Essays written for the exam frequently become unconvincing when students feel that they are trying to please someone with their poetic knowledge. The response becomes strained and the student fails because he or she forgets to focus on making an argument that is “more or less persuasive.” Dr. Cantrell reminds students that “you have to know what your main point is and why you are making it”; keeping your ideas at the center of your concentration may help to eliminate this sense of not being familiar with the task.

However, this is not to say that to all faculty and students there is no special significance in an exam that concentrates on poetry. In fact, many faculty committee members who create the exam feel that poetry is under-represented in the Literature curriculum and that a successful MA candidate in Literature should have a good working knowledge of the genre. Many students experience feelings of inadequacy in their knowledge of poetry and take comfort in the fact that preparing for the Poetry Exam will bolster their confidence. In fact, when the idea of dropping the Poetry Exam from the Literature curriculum was raised a few years ago, the Graduate Committee and many students expressed the desire to keep the requirement. So it seems that even though poetry may not be the primary focus of this exam, this factor can be of the utmost importance to the student who needs to expand his or her knowledge of poetry.

To CSU’s English department, the Poetry Exam indicates whether a student is fully prepared for the coursework and writing that will be required during the two years of study. If a student fails, it does not mean that he or she is incompetent or unintelligent; rather, he or she just needs a little more practice in reading and writing about literature. Typical action to improve a student’s performance includes auditing a section of E240, working closely with an individual faculty member, or resitting the exam: any of these possibilities is meant to diagnose a student’s problem and to help to correct it. For the Literature student, the Poetry Exam builds a working knowledge of poetry and indicates to the student if he or she may have any difficulties in subsequent coursework. Finally, to an outside observer, institution, or employer, the Poetry Exam helps to create the image of a well-rounded literature graduate. Thus the benefits of this exam must far outweigh the problems of it.

So to reap these benefits, what must a student do to successfully complete the Poetry Exam? Dr. Cantrell encourages students to look at the sample exams in the English department office and to read successful answers. Give yourself plenty of preparation time before the exam, says Mollie Smith, and familiarize yourself with helpful terminology while thinking about your approach. And get used to the idea of completing the essay in two hours. According to Dr. Cantrell, time is one of the most difficult factors for students. Mollie Smith concurs, acknowledging that a time limit is “a good idea,” but that it can be very difficult when it takes at least twenty minutes to read the selections and organize your response. Write a practice response within the two-hour time limit, and have a faculty member or your advisor read it for you. Finally, when you get to the exam, read the question carefully. “The exam is written and read by the same people,” adds Dr. Cantrell, “so take the questions seriously.”

Most importantly, remember to remain calm about the Poetry Exam before and during its administration. By keeping in mind the idea that this is a critical reading and writing exam and not one designed to weed out poor students, you should be able to focus on the purpose of the task. As with so many obstacles that are viewed with unfounded fears, information is the key to overcoming ignorance. Dr. Cantrell encourages students to come talk with her about anxieties, questions, or suggestions concerning the Poetry Exam. It seems that communication of the purpose of this exam will help to alleviate those fears, and it is the most effective way to combat the negative attitudes surrounding this requirement. Mollie Smith urges the English department to keep the Poetry Exam requirement but to help students understand it with a preparatory class or workshop. Similarly, Dr. Cantrell laments the fact that question-and-answer panels from years past had very low student turnout. Unfortunately, “rumors carried more weight” than factual student or faculty testimony. Even if there are no current plans to reinstate these forums between faculty and students concerning the Poetry Exam, keep asking. By articulating the true purpose behind this requirement, both students and faculty should remain committed to treating the Poetry Exam as a preliminary indicator of reading and writing skills, not as a vague and purposeless impediment to successful completion of a degree.
Meghan Clay is a first-year MFA student in fiction. On April 17th, she ran the Boston marathon, her third marathon this school year. She ran the New York Marathon in 1997, and although she’s been training since then, bad knees kept her from competing. According to Meghan, “Running is a lifetime sport.” We talked about writing and running on Good Friday, at the end of an egg decorating session. Here’s the interview, with a few interjections from Amanda Gordon, MA Lit student.

MH: Why did you start running?
MC: I started running when I was little because my dad ran. He used to run this road race every summer. My brother and I used to do it with him, so I would train two days before. Then when I got to high school, I just wanted to get in shape for basketball and softball. I wasn’t so good at softball, so I dropped that. I wasn’t so good at basketball, so I dropped that too, and I just kept running. Now I keep running because it makes me feel good. Physically, of course. It’s also my break from the day, from everyone else. Some people take naps, and I go for runs.
MH: Do you take naps?
MC: Never, never. Except on the plane ride home from marathons.
MH: How do you feel after a marathon?
MC: I can’t walk very well for a few days. I have to walk down the stairs backwards. My quads are so tight, they don’t bend right. I also eat a lot. I’m starving every two hours.
MH: What’s the best thing about running a marathon?
MC: When you finish, you feel like you’ve accomplished a lot. But also, when you go to marathons with really great crowds, it’s fun because everyone is cheering for you. You put your name on your T-shirt and everyone’s yelling for you and you feel like you know everybody.
MH: Where are the best crowds?
MC: So far, New York and Boston, but Boston was the best. They’re nuts there. It’s a big tradition.

I’m standing on a starting line about to run 26.2 miles, I realize I’m nuts. So, why do you run?
MH: This is not about me. It’s about you.
MC: You said you want to run a marathon in the fall. How come?
MH: I was a sports geek growing up. I couldn’t do anything. But I could run. I like the solitude of it, the repetitiveness. When I’m running, I feel better.

MH: How does running influence the rest of your life?
MC: It definitely takes discipline. I think it’s helped me academically, actively training for something.
MH: What came first, the discipline or the running?
MC: Probably running. I didn’t have discipline. I ran a long time before I actually liked running. I didn’t like it until I was a sophomore in college, even though I ran all through high school.
MH: Why did you keep doing it?
MC: The challenge. I didn’t like the training, but the teams were always great. The people who are drawn to running are usually really fun. That kept me going.
MH: Are you saying something about yourself?
MC: No! Change that to “the people I’ve run with have been great.” They make it a lot more enjoyable. It’s true! They’re really fun people, but weird too.
MH: In what way?
MC: You know, they’re all about running. Runners in general are a little bit twisted. It’s not a normal thing to like to do. When

was a sophomore in college, even though I ran all through high school.
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MH: In what way?
MC: You know, they’re all about running. Runners in general are a little bit twisted. It’s not a normal thing to like to do. When

AG: It’s funny that you say you started running because you can’t do other sports. That was... let’s turn this into an interview about me.
MC: Ok, Amanda, why do you run?
AG: I run all the time, and I got into it because I suck at basketball. Well, running, I can do that.
MH: So, running is the sport for sports geeks.
MC: I think so. I think that’s how a lot of people get into it. Either to train for other sports or it’s what you can do by default. And then you get addicted.

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Recent English Graduate Heads for Japan
by melissa holquist

Spend a few minutes with recent English grad Aaron Batty, and you’re bound to hear something about Japan. He spent a year pursuing Asian Studies and is currently in the application process for the Japanese Exchange and Teaching (JET) program, a government program which will allow him to stay in Japan for possibly three years.

Even though he was officially an English major, he only graduated with 25 credits in English, but had 33 credits in Asian Studies. He would have been an Asian Studies major, but there isn’t such a program at CSU. There is International Studies with an Asian emphasis, but in order to be part of the program, he would have had to make up a lot of 100 level credits. Also, from his perspective, the program is essentially a major in diversity. It’s a liberal arts degree, and he says, “I’m rather cynical about the liberal arts degree. You don’t study any one thing. Most schools that have an Asian Studies program, have an Asian Studies program. It has history, economics, poli-sci. It’s pushing towards becoming a consultant, or working in international business. It’s useful. But here, I don’t really understand what the focus is.”

So, he remained an English major. Being an English major seemed an interesting idea when he started, but now Aaron wishes he would have done something else. He says there’s not a lot you can do with the English degree, and the things you can do he has no interest in doing. He wasn’t thinking ahead much. His dad was an English major, so he grew up with a lot of books and he was good at writing papers. His grandmother was also an English teacher. He was “heritage” in.

Last year, he studied at Konsai Gaidai, in a city between Kyoto and Osaka, through a reciprocal exchange program. He’s become an advocate of study abroad programs: “More people should study abroad. Getting to know another culture is so important, especially for Americans because we’re so ethnocentric. We’re such a big country. You can drive for days and not get out of the country. Here in Colorado, we’re so far from any ports of immigration, we’re isolated. Of course we’re ethnocentric.” He believes that a lot of students are hesitant to study abroad because they are afraid of stepping out of their comfort zones. Aaron says his experience was frustrating at times, but never scary.

Anyone, he thinks, can adapt to a new culture. For him, living in a foreign country and being able to find an apartment and get around on his own, gave him a strong sense of confidence and independence.

Studying in Japan also taught him a lot about language and cultural reality. “You learn that reality is completely subjective based on your culture and your language. There are things I can say in Japanese that I can’t express in English. In Japanese, you can conjugate the verb so that you exalt the person you’re speaking to and humble yourself. It’s really handy when you screw up and you have to apologize to a teacher or your girlfriend. You can’t do that in English.” Before his year at Konsai Gaidai, he had studied Japanese for about a year and a half. During his time in Japan, he felt like he wasn’t learning anything about the language. However, when he returned, he realized he had gained a lot of skills. While in Japan, he felt as if he was just coping.

At the time of our interview, Aaron had been working for three days at Hewlett-Packard doing software testing. He got his job at HP through Volt so that he can quit whenever he needs to. He can make good money, won’t want to gnaw off his hand because of the work, and he can quit whenever he wants. Right now, he’s living his life temporarily. He’s really banking on getting accepted into the JET program. JET is a cultural exchange program run by the Japanese government which places English speakers in Japanese classrooms. Part of the position would include teaching, but the main focus of the program is introducing new cultural experiences to Japanese students. As homogenous as the U.S. is, Japan is even more so. 99% of the population is native Japanese. Because Japan has such a strong export economy, being able to relate to other cultures and to speak English are essential skills. According to Aaron, the JET program is the holy grail of Japanese studies. Almost any one who studies Japanese will hear about it. JET offers a one year contract that is renewable up to three years. He’d like to stay in the program for three years because it pays well and it’s “easy, easy, easy.” By getting a work visa through the government, he can have an easier time looking for a more permanent position. If he decides he likes teaching English, he may try to become a teacher in a high school.

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Technology in the Composition Classroom: An Interview with Myself

by neal bastek

Neal the Interviewer: What is your experience with technology in the classroom?

Neal the Interviewee: As a GTA I have taught CO150 in the computer classroom for three semesters. Much of my course work has also reflected my interests in technology in and outside of the classroom.

Neal the Interviewer: What kind of technologies do you use in the classroom?

Neal the Interviewee: I used a class website, chat-rooms, web forums, the internet for research, I have used some audio devices, and sometimes we break out pen and paper.

Neal the Interviewer: Pen and paper?

Neal the Interviewee: Yes, recently there has been this movement to think of technology solely as computer technology. But if you give it some thought there are plenty of other “technologies” that assist us in the classroom. The chalk board and chalk are technologies. Pens and paper have certainly been around as long as we have been in the classroom, but they haven’t always been around; hell, ink hasn’t always been around. These things are just as big a part of the technology we use in the classroom as any computer technologies. If you’re comparing technologies based on the amount of time they have been around that can be totally warped if you think about computers. Pens and paper have been relatively stable technologies. If I had a pen from twenty years ago it would still work fine. On the other hand, if I had a twenty-year-old computer, it would be outdated by today’s standards. Even the five-year-old computers in Eddy 2 and 4 are outdated.

Neal the Interviewer: What do you think the impact is on students who learn in these outdated computer classrooms?

Neal the Interviewee: There are advantages and disadvantages. Composition students who take their classes in the computer classrooms come out of the class having learned a considerable amount about the Internet, networked computing, and basic computer skills. It’s amazing to me how little some of them know as they enter these classes. All of these skills will be of great value to them as they proceed with their education and as they go on to get jobs. With the little HTML I taught them in my class, all of them are highly marketable these days. However, outdated machines make student experiences less exciting. They have faster PCs at home. The English department isn’t the CIS department, and we probably have no need for faster machines until computers are more fully integrated into our curriculum.

Neal the Interviewer: What role do you think technology should serve in a freshman composition curriculum?

Neal the Interviewee: I think it should be a big part of the curriculum. Students have at the very least been writing on word processors for the last few years. It serves them better if we teach writing using the tools that they already use. Most professional writing jobs will have something to do with technology and students coming out of a computer classroom writing course will be better prepared for that kind of work as well as the basic writing on computers that they would do at any job these days. Good emails are as hard to come by as good phone messages. The computer alters the rhetorical situation and students need to learn how to deal with that.

Neal the Interviewer: You mention that we should teach writing “using the tools” that student are using. How do you see computers, the Internet, etc. as “tools”?

Neal the Interviewee: Tools are all they are. A pencil is a tool but it doesn’t make you a good writer if you’ve got one. Computers only help you complete a writing task; they don’t write papers for you—yet. We are still teaching writing here and a computer can’t take the place of an informed instructor—yet. It’s a fine balance between teaching computer skills and teaching writing, but I think it is okay to teach some computer skills as long as they help students improve their writing. For instance I taught my class some basic HTML so they could make web pages. Throughout their struggles learning a new “language” they came to understand a lot about the Web as a writing space. They have to know the tools to be able to write.

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English Department Launches New Journal
by melissa helquist

The English department is home to a new journal, academic.writing, which offers interdisciplinary perspectives on communication across the curriculum (CAC). As Mike Palmquist says, academic.writing is “a journal in spite of itself.” Its roots stem from CSU’s online writing center, a project that was started in 1992 and finally went on-line in 1996. The Online Writers’ Center served as the centerpiece for the University’s writing across the curriculum (WAC) program. Continued interest in WAC issues led to the formation of the WAC clearinghouse in 1997. The WAC clearinghouse includes links to various CAC-related resources such as dissertations/theses, CAC research, and CAC websites. Initially, there was a lot of enthusiasm and support for the WAC Clearinghouse from national contributors, but most of the faculty contributors dropped off along the way. According to Mike Palmquist, “When I asked them why they’d stopped contributing, several of them told me that they couldn’t get credit on their annual activities reports (which in part determines their salary increases, tenure, and promotion) for working on a website. I asked whether it would work if I turned the WAC clearinghouse into a refereed journal and they told me that would be a great idea. Two years later, and more hours of work than I care to think about, academic.writing was born.”

Members of the editorial board come from colleges and universities across the country. The website was designed by Mike Palmquist, who also serves as editor of the new journal. Donna LeCourt acts as Managing Editor with Nick Carbone as Teaching Exchange Editor. Several other CSU faculty members serve on the editorial board, including Luann Barnes, Kate Kiefer, Donald Zimmerman, Thomas J. Siler, and Sarah Rilling.

“academic.writing is not your normal journal,” says Palmquist. The journal will not be published like other journals with specific volumes, but rather, a new issue of the journal will begin each January. “The journal,” says Palmquist, “will become an evolving, growing document. It publishes refereed articles, reviews, and forums. But it also provides access to a wide range of materials that you won’t find on most journals. The WAC Clearinghouse is a big part of the journal, as are the research archives, teaching materials, a consultants database, and materials presented at conferences.”

In addition to all of the resources, academic.writing is going to publish books. “One of the wonderful things about the Web, as it turns out, is that you can publish a book inside a journal. Try that with a print publication.” academic.writing will publish two types of books.

First, Charles Bazerman and David Russell, two leaders in the field, are editing a new collection of works that address disciplinary writing. Additionally, the journal will publish key books that have gone out of print and are no longer available for purchase.

Palmquist adds about the future of the journal, “We’re negotiating with National Council of Teachers of English (NCTE) about becoming an official NCTE journal. I don’t know what the outcome will be, but so far the reception from NCTE has been promising. I’m excited about how positive people are about our journal.”

The new journal can be accessed at aw.colostate.edu.

Faculty Search
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When every aspect of Sloane’s application and interview were added together, there was a unanimous desire to include her in CSU’s English department. When asked to sum up feelings about Sloane, the consensus has been, according to LeCourt, that “we liked her in every way [and] look forward to adding a new faculty member to a department where we may work with her for 20 years.”

The CSU English department looks forward to enlarging Doenges and Sloane’s circle of colleagues and friends to include faculty, staff, and students of CSU’s English department.
Academia is Not the Problem: An Interview with Bill Tremblay

by cactus mag

My first experience with Bill was as an undergraduate in a poetry workshop. What struck me right away, and still strikes me several years and workshops later, is Bill’s passionate and contagious enthusiasm for language. Perhaps it is his passion for words that has made Bill into a highly accomplished poet, and poetry teacher, but more importantly to myself (and perhaps for the many other students like me in which he has invested his time) is the manner in which he has awakened in me a zeal for writing—a passion so intense that it has radically altered the trajectory of my life, offering new possibilities of sense and meaning.

But what about the less public side of Bill? What is he doing in that south-facing office on the third floor cooing like a pigeon and clacking away at his keyboard? Just what is it he’s thinking about on any average day while passing away the office hours? I stopped in on a Wednesday with the intention of finding out.

C: I hear the FBI has a file on you.

B: Sure, two FBI agents showed up at my house in Massachusetts on a Friday morning while I was at work and wanted to know about a letter I sent to president Nixon. They wanted to know if I owned any guns. Apparently, I was once considered a dangerous customer. Not now, of course.

C: Did you own any guns?

B: No. I was never a gun guy.

C: But if you were a power tool, Bill, which one would you be?


C: You’ve been teaching at Colorado State University since 1973. How has your job as an academic affected your writing?

B: If I were a real academic I would have finished my PhD. I did all of my coursework, took my preliminary exams, and then had my first book of poetry accepted by the University of Massachusetts Press. And as an act of solidarity with my new identity as a poet I jumped ship and went into the MFA program. And I came out to Fort Collins like a missionary—on a crusade to convert Colorado into the MFA movement. I only had to work thirteen years to get it to happen.

C: Thirteen years to get an MFA program here at CSU?

B: Yes, I was promised when I came here that the department—the university—was going toward an MFA, and it wasn’t until 1985 that we were given permission by the CCHE to offer the degree. And it wasn’t until 1986 that the first incoming class of MFA candidates was admitted. It took the combined efforts of all the creative writing faculty to get the MFA accepted.

C: If you were to descend into Dante’s Hell, who would be your guide?

B: Walt Whitman. And Whitman would rapidly transform Hell into a Heaven. Because of the mercy of his eyes.

C: What does a modern-day Hell look like?

B: A committee room.

C: What would your life have been like without poetry?

B: Well, I started off at Columbia University as a football player and a business administration major. And I fully intended to get selected to All East, have a career in Canadian football, and open up a real estate and insurance business. So I would have been a country club type of guy. I would have been a republican. But what happened was in the midst of getting my skull crushed during football games with Princeton and Yale and so on, I discovered that in school I had a brain. And I started getting invited to be part of study groups and I just, you know, walked away from it.

I went to work in a factory for a couple of years, saved my money and I put myself through Clark University—spent five years after that teaching high school English. That was during the Kennedy years and I kind of thought of myself as involved in some kind of domestic Peace Corps. But really I wanted to operate in higher education, so I kept getting degrees.

I will say that looking back on 27 years of teaching at CSU that the one thing I’ve always loved most is teaching the workshops—rolling my sleeves up and helping people with the basic struggle for expression. Words have always captivated my intelligence and my energies. The split you see is not between being an academic and being a poet. Academia is not the issue. It’s not the problem.

C: If you could wave a wand what would you like to see different in the professional world of poetry?

B: I think it’s going to happen whether I
wave a wand or not. There’s been this
tremendous emphasis on technique, on
technical mastery of the tools of verbal
expression. And, of course, that’s
extremely important. But I’ve felt at times
that there’s been an imbalance in the
direction of technical mastery at the
expense of some sense of substance —
the materials that the techniques are
shaping. If you have technique and you
don’t have substance equal to the power
of — you mentioned power tools — to the
“power tools,” poetry falls flat. After all,
the power of the shaping is just incredible,
and yet one has a feeling that the structures
are not enough.

For instance, a former student who is
now a professor at Cleveland State
University and reading hundreds of
manuscripts for their poetry book contest,
wrote me an e-mail last week complaining
bitterly about how similar all these books
are. He called it like a “cookie-cutter.” He
says they’re all well behaved, well man-
ered, all in some ways brilliant technically,
but they’re thin on the experiential side, I
suppose you could say. The sense of what
they’re dealing with. You got a bunch of
very, very —

C: Well-wrought machines.

B: Well, I must be well-behaved myself. I
wouldn’t want anyone to get the idea that
I was dangerous.

C: A romantic anarchist is my sense of
you. A maverick, if you may.

B: I’m falling back in love with the idea of
a “permanent revolution.” I feel that it’s a
good balance to what I feel we’ve arrived at
in American society today, which is the
spiritual death of a final orthodoxy of the
steady-state economy in which we believe
that we’ve overcome the business cycles.
We’ve figured out how to use the Federal
Reserve to overcome the inherent contra-
dictions of our economic system. And in a
sense, so many people identify with that
steady-state. Then you get to a position in
which people are afraid of change. Change
means the stock market crashes. Their
retirement goes south. Of course what I’m
saying applies mainly to writing, the
attitude of constantly challenging one’s
own orthodoxy, one’s last poem.

So, I do like the idea of needing to stay
alive. Keep challenging. Think of some-
thing new. I said at Pat Hargan and Chris
Arigo’s reading that they were interested
not so much in Pound’s statement, “Make
it new,” as they were in their own state-
ment which was “try something else.” Re-
vision.

C: What is it about the Beats that attracts
you so much, Bill?

B: On the one hand the fact that they
generated a movement that drew blood.
And on the other hand that their appeal is
so consistently spiritual. That again they’re
asking us not simply not to sell out but
not to sell our souls out, and to continue
to look for beauty even in the unlikeliest
places. I’m a sucker for that kind of appeal,
I guess. I think that my life without the
Beats would be impoverished. But I don’t
want to go on at great length about that.

C: Last question: In your 27 years of
teaching at Colorado State and the years
you spent teaching at Springfield College
and other places, you’ve seen a lot of poets
and poetry come and go. What kind of
advice can you give to aspiring writers? Or
what is it that you would have these
younger writers nurture within them-
selves?

B: Don’t ever give up. Keep writing. Keep
pushing. Keep challenging your own
orthodoxy — your own last poem. I would
say, Don’t despair. If you got it, you got it.
And just have faith in that.

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**Awards**

**Judy Doenges** has been awarded the Ferro-Grumley Award for Lesbian Fiction.

**Debby Thompson and Irene Vernon** were awarded a career enhancement grant for 1999-2000. Thompson will be working on her book *Racial Make-up: Interracial Tropes, African American Drama* and a collection of essays titled *Acting on Theory: Representation, Politics, Performance.* Vernon will be doing research for her book *Killing Us Quietly.*

**John Clark Pratt** won the 1999 Stern Distinguished Professor Award from the College of Liberal Arts.

**Bruce Ronda** was named one of this year’s winners of the Pennock Distinguished Award.

**Steven Schwartz’s** novel, *A Good Doctor’s Son*, received the 1999 Colorado Book Award for Fiction.
Anne Gogela Balances Teaching and Learning
by kim indieke

Anne Gogela feels right at home on the third floor of Eddy Hall. The 1999-2000 academic year marks Gogela’s tenth anniversary as an adjunct member of CSU’s English faculty.

“I work with some of the finest people I know,” Gogela says of the English department faculty and staff. “They literally and figuratively have an open door policy. You walk down the hall and the doors are open. That’s not the case in every department.” Gogela offers an illustration of this open door policy prompted by a student’s question about Shakespeare. “I said ‘Gee, I don’t know. I’ll have to look into that.’ So I went to Dick Henze’s office and he said, ‘Gee, I don’t know,’ and we worked together to find the answer.”

Gogela enjoys a similar rapport with her students. She says that, like other adjunct faculty members, she is motivated by a love of teaching. “It can be tough being an adjunct,” she says, “but I enjoy my students, and I love teaching a range of different classes.”

Gogela has taught as many as five classes in one semester. Her typical semester’s course load is four sections, including two or more sections of freshman composition and other introductory writing and literature courses such as Writing in the Humanities, Introduction to Literature, Introduction to Shakespeare, and Introduction to Poetry.

Gogela especially enjoys teaching Shakespeare and poetry courses. “Poetry is the most condensed, powerful language we have,” she says. “Students really respond to it.”

In addition to encouraging her own students’ responses, Gogela likes being a student herself. “It can get a little hairy,” she says of the challenge to find time for the additional workload, “but I wouldn’t have it any other way.” The French courses she has taken this semester served Gogela well on a Spring Break trip to Paris. “I like to try new things,” Gogela says. “I like variety. I like to be busy.”

While Gogela’s responsibilities as teacher and student keep her busy, she has also found time to complete freelance writing and editing projects for publishers like McGraw Hill, Prentice Hall, and Mayfield. Her freelance work has included editing a philosophy textbook, writing instructor’s manuals for business courses, and writing online tests for a business curriculum web site.

Independent of these projects, Gogela’s academic writing has appeared in scholarly publications. She recently published an article on Shakespeare in Journal X: A Journal in Culture & Criticism. “I learned so much during the editing process,” Gogela says of that experience. “They worked with me so carefully and steered me toward sources. I think the process was more fun than having it published.”

Gogela has also published translations of German poetry as a result of her enrollment in Mary Crow’s poetry translation class. A German native, Gogela arrived in the United States when she was 18. She lived in California and Nebraska before moving to Fort Collins in 1976. She received her Master’s degree from CSU’s English department and has taught courses at Front Range and Aims Community Colleges. She also worked for three years as a lecturer in CSU’s composition program.

Gogela says she’s happiest among the faculty and staff at CSU. “There are a lot of people I really respect here,” she says. “They understand the challenges for us adjuncts, and they try to accommodate us.”

Gogela says she is as busy as ever, even since both her children have left for school. She continues to pursue new interests, hoping to explore Early Modern English studies and referring to the many books waiting on her shelves.

Smiling at the understatement, Gogela says, “I can’t remember the last time I was bored.”

Aaron Batty
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He may complete a distance ed master’s in TESOL and then get a job at a university. Another option for him is technical writing, writing documentation for companies sending products to the U.S. He would like to stay in Japan indefinitely. He doesn’t want to get stuck in the U.S. “I do not want to live here the rest of my life. I hate it here.” He includes among his reasons for wanting to leave the states: bad public transportation, a terrible health system, and police in para-military garb.

According to Aaron, “Japan is a great place to be a foreigner.” Part of the appeal is that he has freedom to act any way he chooses: “I can be on the train and start singing, and people will just think, ‘Oh, he’s foreign.’ I can do anything I want. They think that foreigners are crazy. It’s hard not to be crazy in Japan because you know you can get away with it.” He continues, “I don’t think I’d want to be Japanese, but it’s a great place to live if you’re not Japanese.”
Running
continued from page 12

AG: Yeah, you get addicted and then you’re stuck for life.
MC: You need it. You need your endorphin high every day. I need it. I can’t drop it. I don’t think I’ll ever be able to stop marathoning now. I’m totally addicted. I like having the goal too. Running, in itself is fun, but I get a little bored. If you have a goal, it’s exciting. It’s easy when you have a training schedule. You don’t come up with excuses. It’s a good sport, though. And you can go at your own pace. I think I’m a more efficient person when I’m running. I use my time better. I eat better. I do everything better.

MH: OK, enough about running. Why did you decide to pursue your MFA?
MC: I was working as a writer/editor for a magazine in New York, but I realized it wasn’t the type of writing I really like to do, so I decided to get back to what I really like to do. I started taking classes after work, and some of my teachers encouraged me to continue. When I was in junior high, my brother and I went to Barnes and Noble and found where our books would go in the C section. It’s so sick.

MH: Where do you see yourself in five years?
MC: I don’t know. Don’t ask me that. That’s the nice thing about having two years left. I don’t have to decide yet. I hope to still be working at the camp in the summer.

MH: Tell us about working at the camp.
MC: I’m going to be directing a day camp with about three hundred kids. My little brother is going to be my assistant director. I’m really excited. My dad used direct the camp when I was growing up. I like running around all day with the kids.

MH: How did you get this job?
MC: I applied to be the assistant director, and they asked me to be the director. At first, I thought it would be too much responsibility, but now it’s ok. I’ve got my camp director’s hat.

MH: I think you should get the hat embroidered with your name. Like the Mickey Mouse club.
MC: They’ll think I’m the biggest colossal dork ever.
MH: Isn’t that what kids think about adults?
MC: Not at camp. Camp counselors are the ultimate cool. You imagine what you’re going to be like when you’re old and you get to be a camp counselor.
MH: Did you do that?
MC: Oh yeah.
MH: So have you fulfilled your vision?
MC: What do you think? Where am I going this summer? Back to camp.
MH: But are you as cool as you hoped you would be?
MC: Oh, I’ve never been cool. I’ve never been cool. I’m ok with it though.

Technology
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When the printing press came out it changed everything because there was a new tool; we are at a similar point in history now. People hesitate to adapt to new technology because we find it difficult to accept change, but change is inevitable.

Neal the Interviewer: So is this a transitional point in history as far as technology and teaching go?

Neal the Interviewee: Of course, this is no bandwagon; it’s a train on an infinite track. Computer technology is here to stay.

Bringing these technologies to classrooms in a practical and functional manner is key to providing our students with the best educational experience we can. Sure there are fundamentals of writing that can be brought to students via the Web, and we will continue to teach those skills, but we have to introduce them to writing online because that’s where they ultimately have to perform. It will take a lot to convince more traditional faculty members that this is true, but it needs to happen. Our program here is one of the top programs in the country for computers and composition. We should maintain our leadership by example and extend these benefits to our undergraduate students as much as possible.

Neal the Interviewer: What do you see for the future of technology in the computer classroom?

Neal the Interviewee: I really see good things but there is a lot to be scared of. Students can now buy papers online, some word processing software will produce text, spell checkers and grammar checkers are not as smart as they should be and make students lazy as far as proofreading goes, evaluation of research online becomes more of a critical task, plagiarism becomes more easy with cut and paste and other features, the list goes on. But I think as composition instructors we have to be keenly aware of these issues and adjust our pedagogy accordingly. Students are going to come into our classrooms with far more computer knowledge than we have; that is something we need to be prepared for. All in all I think we are doing a good job, and as long as there are people who fight for these issues we will be okay.
Advisor’s Update: the Greyrock Review
by johanna racy, graduate advisor

Editor-in-chief Christopher Fox has done a phenomenal job this year in contributing to Greyrock’s continuing evolution. The year 2000 Greyrock Review’s debut on April 20 signals the return of artwork to the issue. Overall, the staff has worked diligently to revamp the look of the entire journal. Look for new fonts, colors, layout, and cover design, including a commissioned “Man with Helicopter” drawing courtesy Susan Kline, a graphic design student.

Greyrock finally has achieved recognition by the Federal Government. Uncle Sam has issued us an ISSN number, which means that we’re registered with the Library of Congress. This number not only gives the Greyrock an officially sanctioned identity, but also allows the issue to be sold in bookstores more widely. In the works is a Greyrock Review handbook, which will centralize time lines, procedures, and traditions so that they may be better carried on and improved in the future. In addition to these innovations, Greyrock has continued to foster creative writing in the CSU and Fort Collins community with its poetry and fiction contests, open mikes, and of course, the issue itself. As winners of the 1999-2000 writing contest, Johnny Levy, Ar Foster, and Shannon Hurd exemplify the high quality of student writing at CSU.

Plans for Greyrock’s future include expanding campus familiarity with the journal. Can you believe that there are those who don’t even know we exist? One thought is to employ a PR intern to broadcast news of our activities—and existence—across campus. We also want to expand the variety of artwork and to respond to student writers ideas for the issue.

The talents are many among the Greyrock staff, from Bryan Kaiser and Dawna Milligan’s desktop publishing expertise, to Erika Sheppard’s gourmet cooking abilities (chilled poached salmon!). Andrew Mosier has served as a decisive, no-nonsense assistant editor, and Michelle Gore as a tenacious promotional representative. I will definitely miss them all next year. The best thing about Greyrock, for me, has been the joy of working with talented, committed undergraduates in the name of supporting writing and of giving students a forum in which to publish their own work and to read that of their peers. Thanks also to the help of the faculty, staff, and graduate students whose administrative, moral, and financial support have been indispensable.

I’m proud and grateful to have been part of the Greyrock tradition and know that the magazine will be in capable, enthusiastic hands with the incoming graduate advisor, Eileen Munzo. “I’m really excited,” Munzo says, “to work with a group of bright, enthusiastic students and to continue Greyrock’s tradition of excellence.”

Colorado Review
by nicole urquhart

Although the school year is winding down, the Center for Literary Publishing is as busy as ever. On April 6 the Center hosted the sixth annual Evil Companions Literary Award ceremony at the Oxford Hotel in downtown Denver. This year’s recipient was Thomas McGuane. Previous winners include Dorothy Allison and Jim Harrison. Nearly 300 people bought tickets for this year’s event, making it one of the most successful ever. The highlight of the evening was a lengthy question and answer period in which McGuane discussed a wide variety of subjects from literary technique to ranching.

In addition to hosting Evil Companions, the Center also mailed out the spring issue of the Colorado Review in April. Interns mailed out nearly a thousand copies of the magazine in only two days. This year the Review has expanded to three issues. Interns at the Center are currently preparing the special summer issue which will be published in June. This special issue was made possible in part by a grant from the National Endowment for the Arts. The Review plans to dedicate each summer issue to a special topic. This current issue focuses on Hispanic literature and is being guest edited by Alberto Rios. The summer 2001 issue will focus on experimental writing and will be guest edited by Michael Martone.

In addition to the new summer issue, the Center has also begun publishing a Series in Contemporary Fiction. The first novel in the series, John Goulter’s Yvette in America, was published earlier this year. The Center will also continue to publish the winning book of poems from the Colorado Prize poetry competition. This year’s winner is Sally Keith. Her book of poems will be published in the fall.

Interns at the Center not only help copy-edit, proofread, and typeset the Colorado Review, but the novel and poetry books as well.
Nina Jezek Bjornsson (MA, 1991) finished a PhD at University of Arizona and has been hired as an assistant professor of English at Eastern New Mexico University in Portales.

Melody Sumner Carnaham (BA, 1973) was a 1999 Independent Publisher Book Award finalist in the audio fiction category. She has two other books in print: 13 Stories and In the Presence of My Enemies.

Stuart Ching (MFA, fiction, 1990) accepted a tenure track job in English Education at Northern Arizona University.

Jim Davidson (MA, CD) has published his first novel, Mine Work, with Utah State University Press.

Steph Davis (MA, Lit, 1995) published “Pictures from Kyrgyzstan” in the 14th edition of Ascent, a mountain-eering journal. She is also the focus of another essay in the journal regarding her pioneering climbs in the Karakoram Range of Pakistan.

Carrie Frazier (MFA, poetry) redesigned the Against Domestic Violence website, which was recently awarded best non-profit website of 1999 by the Association of Interactive Media Awards.

Cynthia Waldron Hansen (MA, 1990) worked as a writer/editor for an internationally known ministry from 1990-1997. Since then, she has been a full-time freelance writer/editor specializing in Christian books.

Grey Hautaluoma (MA, 1988) is currently employed as senior writer in the central development office of the Smithsonian Institution.

Jody Jacobson (MA, 1999) is currently working for the Y2K Steering Committee for Larimer County, helping to coordinate the division’s technical training and helping to develop county-wide IT training programs.

Ted Lardner, George Kalamaras, and Tim Meyers, all CSU MAs, co-authored “Composition Studies and Creative Writing” which appeared in the September 1999 issue of College Composition and Communication.

Jacqueline Lyons’ (MFA, 1999) poem “Xai Xai to Berea” will appear in Grain.

Jennifer McCarty (BA, 1998) has completed a master’s degree in Library and Information Science and has begun a job as a Branch Librarian for the Montbello Branch of the Denver Public Library.

Mike Nissley (MA, 1999) returned to his native Chicago and is currently doing freelance photoshop work for Playboy.

Karen Olson (MFA, fiction, 1998) was named Assistant Editor of the Utne Reader.

Andrea Savage (MA, 1969) judged high school and college prose for Pegasus, Abraham Baldwin College’s literary magazine which she co-sponsored, for 23 years. In retirement, she edits for her husband Stan (BS, MS, Animal Nutrition) who writes books for Pfizer Animal Health.

Becka Skloot (BA 1998), presently in the University of Pittsburgh MFA Nonfiction program, has been named assistant editor of the University of Pittsburgh Medical School’s new magazine PITTMED.

Sonya Veck (MA, 1999) accepted a position at Western Montana College teaching composition and literature.
Aaron Abeyta’s book colcha has been accepted for publication by the University Press of Colorado and will be released Fall 2001.

Chris Arigo’s poem “Casestudies” was accepted by Ye'ef, a journal of experimental literature.


Carol Cantrell’s essay “The Roar of Ice: Motion, Language and Silence in Marianne Moore” was accepted for a special issue of the Bucknell Review on feminist literary ecocriticism.

John Calderazzo’s essay “Spinning Down the River” will lead off a new anthology in the Traveler’s Tales series, The Gift of Rivers.

Cathy Coan has a short book of poems, Aviation, forthcoming from Blue Begonia Press.

Pattie Cowell’s essay “Deep Focus” appeared in the Summer 1999 issue of Prairie Schooner. Also, her “Figuring Multicultural Practice in Early American Literature Classrooms” appeared in Teaching the Literatures of Early America, ed. Carla Mulford.

Mary Crow had poems accepted for publication in American Poetry Review, High Plains Literary Review, Poets and Poetry, Penwood Review, and Poetry Depth Quarterly. Her book of translations of the poems of Olga Orozco (Argentina) entitled Engravings Torn From Insomnia was also accepted for publication.

Anne Gogela’s “Economic Conflict and Collusion in Shakespeare’s The Merchant of Venice” was published in A Journal of Culture and Criticism.

Jill Greene’s poem “Sister” was accepted for publication in Calyx.


Jason Lent had a song appear on Denver based rock band Spleen Dingo’s recently release cd.

Deanna Ludwin’s poem “Against Metaphor” was accepted for publication by the Seattle Review. She also has a poem forthcoming in the Spring 2000 issue of the Portland Review.

Cactus May had two poems and two object poems published in Zaum: Beyond Sense.

Laura Mullen’s third book, The Tales of Horror, was published by Kelsey Street Press. Her reviews of Davis’ The Patriot and of Hillman’s Loose Sugar and Clover’s Madonna Anno Domini were published in The Black Warrior Review and The Denver Quarterly, respectively. “The Evidence,” a piece of experimental prose was featured in The Germ. She also has poems forthcoming in Delmar, The Denver Quarterly, and New American Writing.

Mike Palmquist, Donna LeCourt, and Kate Kiefer contributed “Talking Across Differences: Building
Student/Teacher Dialogue Through Instruction in Computer-Supported Classrooms” to Attending to the Margins: Writing, Researching, and Teaching on the Front Lines, from the CrossCurrents series.

John Pratt edited and wrote the afterword for a collection of short stories and a novella, Gunning for Ho, by H. Lee Barnes.

Louann Reid, with Jamie Hayes Neufeld, edited Rationales for Teaching Young Adult Literature, published by Calendar Islands Publishers.


Chip Rhodes published an essay on Nathanael West in Prospects: An Annual Review of American Studies. Another on Joan Didion was published in Style: A Journal of Psychoanalysis and Culture. “Raymond Chandler’s City of Lies” was just published in Studies in the Novel. He also had an article published in the Rocky Mountain News on the occasion of the Academy Awards about the experiences of novelists in Hollywood from the thirties through the nineties.


Dan Robinson published a short biography of Norman McClean in The Dictionary of Literary Biography: Twentieth Century Western American Writers.


Sarah Sloane’s book Digital Fictions: Storytelling in a Material World has been published by JAI Press, Inc./Ablex Publishing Corp.

Jeff Stein’s poem “Pieces of Kenya: Letters Home” was published in the Fall ‘99 issue of You are Here: the Journal of Creative Geography. “arbeit macht frei,” “Let-ting Go of the Tree,” “You Must Revise,” and “A Forest of Shards as Twine Converts” were published in the Spring ’99 issue of Mosaic: A Journal of Jewish Thought and Culture.

Trish Taylor acted as Senior Consulting Development Editor for Baumol and Blinders’ Economics: Principles and Policy, 8th Edition.


Bill Tremblay has had poems accepted in Manoa: A Pacific Journal of International Writing, the Spoon River Poetry Review, Bloomsbury Review, and LAMA. His poem, “Hyper Haikus,” appeared in the Rocky Mountain News on April 9, 2000, in an article on computer technology and its impacts on creative writing, together with poems by Anselm Hollo, Jack Collom, James Tipton, and Anne Waldman.


Jenny Wortman’s “Love Poem #89” will be published in the Spring 2000 issue of Rhino.
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