

“All the World’s a Stage”

by Sarah Dodson

Most English students have read about the great eighteenth century European literary salons that fostered animated conversation about politics, art, theater, music, and literature. But are you aware that Fort Collins has a modern version of these salons? Bas Bleu Theatre Company in Old Town is a forty-nine seat theater and art gallery dedicated to producing thought-provoking plays as well as poetry and prose readings, concerts, improvisational comedy, children’s shows, performance workshops, and art exhibits. Wendy Ishii, a founder and the artistic director of the theater, says that she sees Bas Bleu as an “antidote to the high tech world” of faxes, e-mails, and sound bites, bringing back the “art of conversation” through the various productions and outreach that the theater provides.

A close relationship exists between the theater and the English department. Besides regularly attending



Photo Courtesy of The Coloradoan

Poetry and Prose reading at Bas Bleu

plays, students and faculty participate in readings and grant writing, take classes with Bas Bleu directors, produce their own experimental works as part of the

please see Theater, page 18

Inside a Diverse Department: The Meaning of a Graduate Degree in English

by Amanda Gordon, Trish Klei, Steven Parker, and Liz Warnar

The English department at CSU encourages its graduate students to pursue a wide range of studies. Five different programs are offered: Teaching English as a Second/Foreign Language, Communication Development, Creative Writing, English Education, and Literature. Although participants in these programs

interact with one another in various seminars, through teaching assistantships, and at readings, an awareness of what each particular program offers—or even what each individual student is researching—is more by word of mouth than a general cohesiveness that binds graduate students together.

please see Inside, page 8

INSIDE

Bridging the Gap Between Academia and the Environment
Faculty Teaching Through Stories and Language
Composition Conference Reaches into the Classroom
Genre Boundaries Broken

Freestone is published annually by the English department at Colorado State University. If you have any comments, suggestions, or know of news items that should be included in the next edition, please write to Mike Palmquist at the Department of English, Colorado State University, Fort Collins, CO 80523 or call (970)491-7253. Mike can also be reached on the Internet at Mike.Palmquist@ColoState.edu

Editor:

Amanda Gordon

Assistant Editors:

Kim Imdieke Kankiewicz
Liz Story Warnar

Contributing

Writers:

Carol Busch
Steven Church
Amy Clark
Jill Darling
Sarah Dodson
Matthew Feinberg
Demetrios Godenitz
Amanda Gordon
Mike Jones
Trish Klei
Sophie Moore
Steven Parker
Dan Riehle
Matthew Roberts
Liz Story Warnar

Faculty Advisor:

Mike Palmquist

Nieve Roja Redefines Genres

by *Steven Church*

What does Nieve Roja mean? Besides the obvious, four out of five dentists agree that it means “a place for exceptional art.” For five years *Nieve Roja Review*, the online literary journal of the CSU English department, has been publishing fiction, poetry, nonfiction, and art. It continues to provide an excellent educational opportunity for students interested in learning about the process of publishing a quality online literary journal. Not only do students have the opportunity to make editorial decisions regarding content, but they are also involved with all aspects of design for the *Review*. Internship credit is available for work on the *Nieve Roja*, but editor Jill Darling agrees that the real reward comes from seeing your work “out there” in the world for others to appreciate.

In the past the *Nieve Roja* has primarily published work from the student body here at CSU, with a few submissions from other individuals. Though they continue to support local artists, this year the *Review* staff has made an effort to solicit submissions from around the country. It is their hope, according to Darling, that they can “broaden the scope of the *Review* to include a wide variety of voices and genres.”

In the current issue, due out this spring, the *Review* will include a strong collection of prose and poetry along with paintings and prints by local artist D. Sean Jendlin. With the current issue, the staff has also worked hard to completely redesign the *Review*, making it more “user friendly” and breaking down some of the genre classifications that they feel limit the experience of an online magazine. It is the staff’s hope that readers will leave their expectations behind and, says Darling, “just explore what’s there.” Thanks to continued support from the students and faculty in the English department, especially faculty adviser Mike Palmquist, the *Nieve Roja Review* plans to provide an exciting and dynamic forum for the publication of exceptional art. Look for the next issue coming this spring!



The Nieve Roja Review

Colorado State
University's
Online Literary
Magazine

● [Current Issue](#)
● [Back Issues](#)

● [Submission Guidelines](#)
● [About the Review](#)
● [English Dept. Home Page](#)

© Copyright CSU English Department

The *Review* can be found on the Web at <http://nieveroja.colostate.edu>.

Scofflaws Beware.

Judy Doenges Has Come to Town

by *Sophie Moore*

If you see Judy Doenges walking down the halls of Eddy with a certain swagger and a steely glint in her eye, you'd better make sure you're on the right side of the law. It won't be long before she gets her badge.

Some might be surprised to know that it is possible to receive comprehensive training in the dangerous work of bail recovery agents (a.k.a. bounty hunters) in a mere two days. But Doenges has located a program in Denver promising just such a certification in this startlingly brief time period—or is it more startling that bail recovery is a field with a formalized

... it is recommended that all members of the department remain on model behavior, lest Doenges have to hunt you down.

training process? Nevertheless, once trained, Doenges will have her certificate and her badge (yes, badge).

Truth be told, Doenges just doesn't fit the typical bounty hunter profile. With three cats and a dog, she's got much too much domestic responsibility to be a drifter. Her partner of sixteen years, Sarah Sloane, has joined the rhetoric and composition faculty, so Doenges can hardly be expected to use the kind of harsh, truncated language one would expect from a rough-and-tumble underworld type. And, as a long-time former book reviewer for *The Seattle Times*, she couldn't help but notice that the Web site for her certification program was poorly written—would the average bounty hunter even blink over the Web text?

The explanation? It's all in the name of research. In her collection of short stories, *What She Left Me*, which won the Bakeless Prize in 1999, there is one character who just isn't finished being written about—Nestor Margolis, the bailbondsman in "Solved." Nestor thinks he may need a novel and Doenges intends to give him one—right after her current novel, that is, which is due to Viking this summer. With a working title of *The Most Beautiful Girl in the World*, this novel centers around a working class

family in the suburbs of Chicago and, as Doenges so tantalizingly puts it, is about "the many different kinds of desire—class desire, sexual desire, and acquisition of all kinds."

Despite many years living in Spokane, Washington, in her writing Doenges often finds herself a little outside Chicago where she grew up, among characters of Norwegian descent, as she is. Her mother grew up in an almost exclusively Norwegian community in Minnesota where she spoke English only at school.

Language in its most live form is Doenges's passion—writing, reading and definitely teaching. "I love to teach," says Doenges. "I like to see students get excited about their writing and about literature. It's very rewarding to me when they see the world differently through literature."

Not everyone would stop in the middle of Cheyenne Frontier Days, wearing one of Leslee Becker's cowboy hats, and think to themselves, "Hey, I think I'm going to like it in the English department at CSU." But

Doenges did. She goes on to say, "I'm so happy to be somewhere where I have a community of people who are writing and teaching—both creative writers and scholars."

"I'm so happy to be somewhere where I have a community of people who are writing and teaching—both creative writers and scholars."

And of the students, she stops herself and says, "Well, I don't want to sound cloying." But she decides to continue, telling me that she is not only impressed with their talents but also moved by the fact that they are such decent people. (Aw, shucks.)

Nonetheless, it is recommended that all members of the department remain on model behavior, lest Doenges have to hunt you down.



Photo Courtesy of Judy Doenges

“Between” Classes: *Eliminating Imaginary Boundaries*

by *Matthew Feinberg*

Too often, academic explorations of identity examine social construction only in terms of a human-centered vision. By ignoring the relationship of the physical and perceivable world to our construction of self and identity, we persist in maintaining a dualistic relationship with the places we occupy. That is, our relationship



A porch: A “between” space

with place is often not conceived of as a relationship at all, but rather a hierarchy that subjugates the places we live and work to just a background to be used. Just as close examination of gender and ethnicity have been attempts to compromise dualistic relation-

ships, so too can “place” become a site to explore the construction of identities of self, place, and the space “between” that is shared by both—space that is not nature or culture, but rather two dialogic forces always at play creating and defining the places we occupy, our individual identities, and the communities we inhabit both locally and globally.

With these goals in mind, Professor Carol Cantrell led a graduate seminar last fall entitled “Place in Literature, Literature in Place.” This course examined the ways in which the constructed relationship between humans and the more-than-human world often avoids acknowledging the common space occupied, or the space between that mediates the existence of both worlds. To this end, the class used the theoretical perspective of Merleau-Ponty and phenomenology to read literature and criticism from a variety of authors, genres, and periods including: E.M. Forster, T.S. Eliot,

*please see **Place**, page 15*

The Honors Program Integrates Composition

by *Mike Jones*

For years, first-year students have tried to get out of taking freshman composition, and for years they have failed. Some have slipped by the English department through high test scores, but these have been few and far between. This means almost every student at CSU has had to pass through the third floor of Eddy at some point. But this may be changing. Last fall, the CSU Honors Program instituted a two-semester freshman seminar series, HP192 and HP193, that when completed gives students credit for freshman composition (COCC150).

Robert Keller, Honors Program director, and the English department’s Kate Kiefer have attempted to integrate composition into the seminar class format. The semi-



Robert Keller

nars range in topic from art history to environmental studies, and are led by instructors from all over campus. These instructors have attended workshops

teaching them to integrate writing instruction into their courses, but this has not always been successful. After years of simply assigning writing and checking grammar, teaching concepts in organization and audience doesn’t come easily.

The English department has provided further assistance to these professors by assigning three graduate teaching assistants to the seminar classes. The GTAs function as writing tutors and as aides to the course instructors. Each

*please see **Honors**, page 14*

Poetry in Motion: Crossing Boundaries on Buses

by Amy Clark

In Fort Collins it can become easy to separate campus life from city life, and within those categories lie boundaries of economic class and occupation.

Students, members of the working class, and upper middle class families often live in separate spheres. Children of poorer families attend a few elementary schools, while students from more affluent families tend to gravitate toward better-funded learning environments. The social classes of Fort Collins are stratified in many ways, and it takes a program with unique vision to cross these boundaries and reaffirm a sense of community.

Colorado Poet Laureate Mary Crow's Poetry in Motion project is one such program. Using a concept originated by the Poetry Society of America and the New York City Mass Transit Authority in 1992, Poetry in Motion seeks to celebrate poetic and visual art by placing it in one type of vehicle that covers all the various sections of Fort Collins—the Transfort.

Six poems, backgrounded with the work of two visual artists, make up this year's placards which grace Transfort buses. Poems are chosen to represent voices of public school students, CSU faculty and students,

community artists, and nationally and internationally known poets. In this way, a diverse group of artists is presented to the variety of community members who use Transfort, and an appreciation of poetry is built along community lines.

Even the composition of the Poetry in Motion committee reflects this attention to various backgrounds. Mary Crow, along with CSU students Fox DeMoisey and Steven Parker, bring university opinions to the project, while Tom Tonoli, Director of Language Arts for Poudre Valley School District, represents the public schools. A new member of next year's committee will be Tom Balchak, PSD Visual Arts Director. Jamie Moyer from Transfort completes the committee, allowing community, public school, and university representatives to work together in creating Poetry in Motion.

The ceremony unveiling the new placards was held on February 2 of this year, when Mayor Ray Martinez praised the combined efforts of Poetry in Motion to bring Fort Collins a national program, the first of its kind in Colorado. Public school, CSU, and local poets

please see Motion, page 21



Poetry in Motion placard

The Story Goes...

by Liz Story Warnar

... Like this: Everyone is welcome to tell stories. Children and neighbors, family, friends, and strangers—but listen up when the older people tell the stories; listen up even if you have heard the story a thousand times. No one story can get it all, and more meaning becomes apparent through different versions of the same story and the differences in how each person tells it.

Reid Gomez grew up surrounded by stories. Her Navajo family brought stories into her life to show her who she is, how to love, and how to pass the stories down to keep them alive. Now Gomez writes stories, teaches them, photographs them. One of her gifts is the ability to “explain things in a thousand million languages.” And that is part of why she wants to teach. “I was taught we should make things every day or you’re dead,” she recalls. “I want to share the idea that you can make anything happen.”

This idea comes from Gomez’s experiences as a child. She grew up in San Francisco. She is the

“... In between the soles of your feet and the ground is language. Above your head and under the sky is language. You have to stand upright and remember to be proud of yourself.”

only child of her mother and father. Since part of Navajo tradition is for a mother and father to give their children to their parents so the mother and father can live their lives, Gomez and her cousins were raised primarily by their grandparents. Gomez interchangeably calls her grandparents “Mom and Dad” and “Grandmother and Grandfather.” “Kids are passed all around,” Gomez explains, “so they can learn all the different parts of life that everyone holds unique.”

Gomez’s moments with her grandparents are very important to her. She says that her grandfather could grow anything. He would come in from the garden with his arms full of food and say, “Look at what my stories grew.” Her grandfather was very proud of who he was. He wanted his children to be proud of who they were, too. Gomez’s grandmother also wanted her children to be survivors, to “make it” despite the pressure to “act right by acting white.” Gomez learned from her grandparents that the most important way to be proud of herself is to know herself.

Knowing oneself requires knowing one’s language.



“If you know your language, you have your head,” she advises. “Without it, you can’t have meaning.” Gomez’s grandparents told their children to know their language and to always stand upright from the soles of their feet to the tops of their heads. Gomez explains, “It’s like a Navajo prayer that says: In between the soles of your feet and the ground is language. Above your head and under the sky is language. You have to stand upright and remember to be proud of yourself.”

Gomez’s family not only taught her language but also strength. They taught her strategies to endure the oppression inflicted upon Native American people. Gomez learned how to deal with hurtful situations—sometimes to laugh and sometimes to be “invisible” to the hurt by looking to herself for strength. . . and by always remembering the stories.

Gomez currently holds a joint appointment with the English department and the Center for Applied Studies in American Ethnicity. She teaches her students to look to each other for thoughts and creation. She believes they should talk about writing by writing. She wants to create a community where students rely on each other and respect each other, but it is a huge challenge to show students “the magic stuff that creation is” when they do not want to listen. When Gomez was a child, there were not a lot of books around in her family. There was not a lot of reading. There was a lot of listening. And with listening comes responsibility. “We were taught to figure it out for ourselves,” Gomez says. This was a big responsibility for a little girl. “You have to keep your mind strong to hold it all in,” she figured out a long time ago. “And to keep track of all the stories,” she adds. She wants her students to take responsibility for their own listening and learning, to make their minds strong, and to become better writers by keeping track of the stories.

GTA Views: Is Our Labor Beneficial?

by Dan Riehle

Sometimes I stop and think that I've got a pretty sweet gig. As a graduate teaching assistant in English here at CSU, I teach three sections of COCC150 per academic year. In exchange, I get a monthly stipend and tuition waiver totaling somewhere near \$20,000 my first year and \$14,000 my second and third year.

Of course, it could be better—not just at CSU, but at other institutions nationwide. Fewer tenure-track positions are being offered now than were offered in the past, yet the demand for full-time faculty has not changed. More and more adjuncts and part-time faculty are hired to meet these demands. In many institutions, such faculty are not offered employee benefits, although they might teach four to five courses a semester. CSU pays benefits to fifty percent of its employees.

The movement to organize graduate student labor has gained greater attention in the last decade. Currently there are ten recognized graduate employee unions in the United States and seven known active campaigns. While the first union at the University of Wisconsin in Madison was established amidst cries of “student radical,” the conception of graduate student employee unions is changing as more and more GTA/RAs recognize the need for some kind of official representation.

Student caps, waiting lists to get into intro courses, and a lack of funding create greater problems for English GTAs, adjunct faculty and administration than in many other departments. Since effective writing courses require greater student/teacher interaction, smaller student caps are necessary. This requires that a greater number of composition courses be taught which requires a greater number of employees to teach those courses, and creates a hefty cost whose worth is debated annually. Waiting lists for core composition and introductory literature courses cause university administrators to question the necessity of these classes as part of the core curriculum.

Because such administrative demands are urgent and

immediate, changes are sometimes made to GTA and adjunct teaching loads without consulting composition instructors. Already English GTAs are among the lowest paid GTAs and concurrently have the greatest work loads. Recently, a course was added to the GTA teaching load the second year in lieu of five hours per week in the writing center. GTAs were unaware of the change until it was already made.

Why weren't changes discussed? As for GTAs, the contract states the only time a contract need be renegotiated is if the number of hours worked decreases. The language in many contracts nationwide does not label GTA/RAs as part-time labor, but rather as “special” employees, letting the state off the hook as far as benefits and the right to collectively bargain. Why, then,

aren't there more collective bargaining units?

Without an organized student voice, the possibility seems less likely. The problems a union might help solve are precisely the problems that make unionizing problematic. Increased teaching loads mean less time for instructors to devote to “extracurricular”

activities. This “lack of involvement” leads administrators to feel as though the graduate students don't find issue with their employment status. Similarly, a lack of graduate student voice at any level keeps them from knowing what works and what doesn't; two out of three graduate student senators in the recent ASCSU elections were appointed by one vote and one vote only. There's also the lack of state support, the lack of exchanges between graduates in other departments, the lack of conviction that one can change anything, and the belief that teaching isn't as valuable a labor as technical writing, marketing, garbage collecting, etcetera.

Fewer graduate students are remaining in academia once they've received their degrees. Many of the same skills we use as teachers—conflict management, project



GTA Trish Klei teaching COCC 150

please see **Labor**, page 21



Photo Courtesy of English department

Heather Moffie

On April 4, 2001, seven graduate students got together and discussed their impressions of English department concentrations. The goal was to probe conceptions that representatives of each concentration have regarding other concentrations. The participants were Matt Feinberg from Literature, Rebecca Fox from English Education, Angie Hodapp from CD, Jamie Kembrey from the MFA Fiction program, Heather Moffie from TESL/TEFL, and Amanda Gordon and Liz Warnar as facilitators.

All agreed that the strengths of each program are the result of dedicated faculty. While Fox, Feinberg, and Moffie were drawn to CSU for the valuable teaching experience, Hodapp looked forward to trying other things with language that would prepare her for the business world, and Kembrey felt it was time to enter a program where he could write full-time. Moffie described the Joint Master's Program, an intensive 60 credit program supported equally by two departments (English and a foreign language).

While participants provided strengths of their programs, they also defined aspects in need of attention. Common complaints were the limited course offerings and comprehensive exams and graduation paperwork taking time away from coursework. Both Moffie and Fox made it clear that with few faculty in both Education and TESL/TEFL, graduate students are limited both in who they can work with and in courses they can take. From a Literature student's perspective, Feinberg shared that his concentration is generously flexible in terms of intellectual pursuits but rigid in terms of requirements and when they should be fulfilled.

This discussion led to a dialogue about shared impressions regarding each concentration.

MF – I think I already stated my impressions of TESL/TEFL—it's just these fleeting shadows, and you're like, who are these people? And that's unfortunate in some ways I think because there's a lot to learn as a



Photo Courtesy of English department

Matthew Feinberg

teacher from people who are teaching different topics with different teaching strategies. . .

.. you want to break down barriers, have people get together, eat chicken wings, and drink beer.

RF – That raises an interesting point. If I wasn't a TA, I would not know many people in other programs. There isn't a whole lot of mingling, not even in my concentration. I don't know if there's anybody else who's at the same point I am in my program. I don't feel like there's a whole lot of interaction. I do think that the TA-ship is a real advantage in that I got to meet a bunch of people who have different interests and I'm able to draw that as another resource that I'm not sure all other students get.



Photo Courtesy of Angie Hodapp

Angie Hodapp

HM – I wish we could create a sense of community in a whole program without adding a lot more scheduling.

JK – I didn't know anybody in either one of your programs before today. . . My only impression is that it isn't fiction writing. . .

MF – That may be my impression of the MFAs.

JK – Yes, but you don't have to take any of our classes. You don't have to take a workshop. But we have to take literature.

MF – It's not so much my impression of the MFA program, but maybe the way I feel reflected in the MFA program, that we're just readers and the work that we do is just high-brow bull. . . and it doesn't matter and that it has no effect. In CD too, in some ways, "oh so practically minded. . ."

AH – Well I think a lot of people look at the CD people like, "oh, you don't have to take comps. You don't count."

MF – Yeah, but I think the colloquium is interesting. That's really neat to be able to share your work with people, and. . . what [it] does that I think is interesting is that it [eliminates] boundaries between GTAs and non-GTAs where you're all a part of CD, cause I have no contact with people in Lit that aren't GTAs.

AH – Yeah, the colloquium is a big strength of the



Photo Courtesy of English department

Rebecca Fox

CD program. . . At first I was like, ugh, I have to sit through this one credit two-hour thing every other week, but really it has been pretty helpful. It's really good to have that contact with the faculty... Kate [Kiefer] and Mike [Palmquist] are doing a really good job of keeping that going. So, the communication

in the CD program is good!

HM - . . . I've heard a lot about the CD program,



Photo Courtesy of English department

Graduate students with Arnost Lustig after his reading

but I still have a hard time defining it to people outside the department—what it is exactly.

AH - I think that the range of projects is amazing. . . Honestly, I'm having a hard time finding cohesion within my own program too, and that can be a strength or a weakness. I like being able to tailor my own program, but at the same time I don't know what the boundaries are.

MF - . . . A weakness of the Lit program is there isn't the opportunity for the exchange amongst people's work, whereas CD you have the colloquium, and MFA you have readings. . . But in Lit I don't feel like there's that opportunity for exchange. . . I think that's often

where you learn the most is from your peers, bouncing what you're dealing with off of people and see how other people are taking it.

JK - Yes, the readings are really cool. But it also leads me to think about the paid readers who come here, the more established authors, and it always kind of miffs me that all the MFAs will be there, but there'll be very few Lit students in the audience as a whole. . . It seems kind of strange to me. Like it's just an MFA thing to go to the readings.

MF - I'm glad I've started going to them; I've really enjoyed them. But in some ways I feel like I'm entering into this other community. I'm there and it's all the MFAs and they're all like [pouty face] because we're readers we lack creativity or something. . . It is definitely sort of this other community; it's your turf. It's fine to go, but it is interesting that Lit people don't go cause it's totally an opportunity. . .

JK - . . . There's not a lot of people taking advantage of it, which is a big reason why we don't have a big budget for getting readers.

RF - . . . I may regret saying this, and maybe I have more of a sense of this from being a TA, but I sort of think there's a hierarchy of programs within the English department. . . It sort of seems like there's MFAs and maybe the Lit and CD people are together, and then there's English Ed and TESL who no one knows about and, this sounds bad, but I often feel like when I talk to people and I tell them that's the program I'm in they're like, "she must be a little slow." Like, "She's not as sharp as the rest of us; you know she doesn't create anything and she just wants to spend the rest of her life teaching." And I'm sure people don't genuinely feel that way, but there is that sort of sense like, "Oh,



Photo Courtesy of English department

Jamie Kembrey

you're gonna be a teacher, that's too bad. You're not bright enough to do anything else." And I actually think that's really insulting because I think the brightest people should be the people in our schools. And I don't think I'm the brightest person, but you know, I'm fairly articulate, fairly sharp. But I don't think that's the feeling you necessarily get when you talk to other people about their perceptions of the program.

please see Inside, page 15

Building New Relationships:

Meet Sarah Sloane

by Carol Busch

On the first day of E501, Theories of Writing, I expected Professor Sarah Sloane to commit us to the usual routine of auto-introduction. And indeed, she did. But there was something different about her approach. Much different.

“I want you to share with your colleagues two truths and a lie,” said Sloane, who had just revealed her status as a newly arrived professor from the University of Puget Sound, a private institution in Tacoma, Washington.

We went about the class constructing fictions, hiding truths, and subtly becoming a part of what for Sloane is the allure and power of words to shape context and create the world. Over the course of the semester, Sloane introduced us not only to a variety of theories of writing, but to a way of teaching and learning that put students at the very center of the material.

In a recent interview with Sloane, I asked her to share more about her professional interests, her work in

Does language make the world or does the world make language? How does the ability to write...change people's lives?

rhetoric and composition, and her teaching style and philosophy.

CB: Has coming to a public institution from a private institution been a bit of an adjustment for you?

SS: It has been somewhat of an adjustment, but I love it. I absolutely love it. I was so ready for a change. I worked at UPS [University of Puget Sound] for nine years and never once put a UPS bumper sticker on my car. I was here about six weeks, and I bought a Colorado State bumper sticker and put it on the back of the station wagon. I am really proud to be associated with this institution. It is a land grant university [with a]



mission to reach out to and help the local community. I love the ethos.

CB: What new projects or exciting areas of interest shape your current work?

SS: The most straightforward answer is that I'll be assuming the directorship of the Writing Center formally in the beginning of August, taking over from Kate Kiefer for a two-year stint. And I'm really excited about that. I've worked in a writing center a number of times, but I have never run a writing center before.

That's an exciting thing.

More generally speaking, I came from a private institution where I was the only rhetoric and composition faculty member in the whole department. It is heaven on earth for me to talk with my colleagues here—particularly Mike Palmquist, Donna LeCourt, Kate Kiefer and Steve Reid—and to know and to share their commitment to writing instruction, and especially writing instruction that pays attention to rhetorical context, to always being aware of audience, of how words shape context and how the context shapes words and how there is a constant oscillation or connection between what we say, how we say it, who gets heard and how that speaking or writing gets disseminated. I love it.

Then in particular at the most recent Conference on College Composition and Communication, one of the most interesting things for me was that I proposed, organized, and chaired a workshop titled “The Burden of the Self.” It was about how six friends from faculty all over the country who specialize in writing instruction read our students and how our students read us and how that reading of us affects their responses to what we are teaching.

CB: Explain “reading.”

please see Sloane, page 12

A Growing Community of Writers

by Jill Darling

“When I first came to CSU, OGSW seemed to me like some shadowy government organization with one of those awkward acronym names like NSA, CIA, FBI...” says Steve Church, president of the Organization of Graduate Student Writers. “They seemed to have power in the department but I couldn’t be sure what they actually did.”

The organization sponsors a number of readings of local and national writers, and often works in collaboration with the Creative Writing Program’s Reading Series. Additionally members work on other events such as regular open mic readings; in the 4 x 4 reading series which highlights graduate student writers from various universities; writing retreats; workshops; advising for the undergraduate writing group; and poetry month activities. Says member Jeff Stein, “OGSW is a group of writers making things happen in order to provide more outlets and opportunities for writing-based events.”

The organization is currently working on building a collection of literary magazines that is housed in the Whitaker Conference Room. There are now over one hundred different issues available for student, staff and faculty access. This has benefits for people who want to find out where to subscribe and to submit work.

“This year has been exceptional in terms of the activities and opportunities we’ve made available to students in our program. Now OGSW feels more like a benevolent labor union or a drunken book club. We still have that name, though,” continues Church. “I think OGSW—with its friendship, activism, artistic support, karaoke, and parties—is one of the things that makes our program great. Not only do we give voice to student concerns in the department but we also play an integral role in planning and supporting the departmental reading series each year. It sounds like I’m bragging, but I truly believe that the members of OGSW are responsible for the strong community that has developed here at CSU. Thanks in large part to work done by our members, students in our program have numer-

ous opportunities to interact in both academic and social contexts, opportunities to learn from each other and support each other’s work.”

Many students come to the English department as graduate students to become involved in a life of writing. Supplementing coursework and writing workshops, OGSW serves as a place for writers to interact with each other, exchange ideas and work, and get to know people working as writers out in the world. “I think this organization is really what distinguishes us from the other programs,” says member Emily Wortman-Wunder. “It’s easy as writers to hole up in our little worlds and just write, or procrastinate, or

seek experiences, or whatever it is we do when we’re on our own, and I’m relieved that there’s OGSW to combat this tendency.” OGSW serves a political function for students as well. Says member Dan Riehle, “One of the most important functions of OGSW is that it allows us to organize and represent a student voice. Having twenty-five people

stress a problem or concern is a bit louder than one.”

Since the benefits for students are wide-ranging, the organization attracts members from across the English



OGSW members with writer Brian Evenson

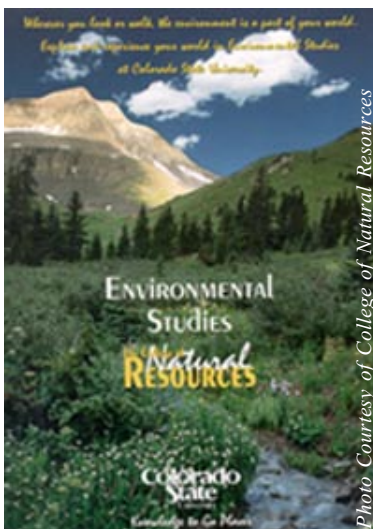
“It’s easy as writers to hole up in our little worlds and just write, or procrastinate, or seek experiences, or whatever it is we do when we’re on our own, and I’m relieved that there’s OGSW to combat this tendency.”

department with different writing styles and interests. Riehle adds, “We do have a pretty tight writing community—we’re fairly collaborative and supportive of one another. It’s not always like that in other places. OGSW plays a big part in fostering a community amongst us ‘student’ writers as well.”

The English Department Joins the Environmental Studies Program

by Amanda Gordon

In Provost Loren Crabtree's welcome to the presentation for the Award for Interdisciplinary Environmental Achievement, he stated, "The Earth is a resilient, fragile, and exquisite environment and belongs to all kinds of living things, and humans must be good stewards [of this environment]." This planet is in a state of environmental crisis. Due to the continued destruction of the land, we need a new way of imagining the Earth. By reimagining the Earth and humanity's relationship to it through culture, ethics, and literature, people's



attitudes and actions will follow.

This concern for the environment has taken shape in the English department. Not only has the student-run organization, Ridgelines, emerged from this environmental awareness, but there are now environmentally focused College Composition classes. Perhaps most significantly, however, the English department is a valuable asset to the newly emerging Environmental Studies Open Option at CSU. This interdisciplinary program brings eight colleges together and offers various environmental/natural

please see Stewards, page 21

SLOANE, *continued from page 10*

SS: Take for example one of my favorite colleagues at UPS, who was born in India and now teaches Indian literature. She shared how when she teaches Indian literature or post-colonial literature, her students think everything she teaches is wonderful and great. She finally figured out that they were afraid to be critical readers of literature written in India because she's Indian. So they were reading her as that.

Overall the workshop was about identity, and exploring questions of how we see ourselves, and how much of ourselves we reveal in the classroom. What are the readings and misreadings that we do back and forth? What are the kinds of things students do to read us before they have even met us? Do they look up CVs? Do they go by the rumor mill among other students? How does that whole context to the teaching practice work and evolve?

CB: How did you stumble upon this particular field?

SS: I was an MFA student at the University of Massachusetts and in typical fashion couldn't decide what genre I wanted to specialize in. So I got an MFA in fiction and poetry both, and I took four and a half years to do it. I had a professor encourage me to take a course called "Theories of Writing," so I took it and suddenly realized this is what I want to do. I

love... theorizing about writing instruction. What is writing? Is it transcription? Is it thought made visible? Is it the icing on the cake of thought?—which I don't believe at all. What is the relationship between language and the world? Does language make the world or does the world make language? How does the ability to write... change people's lives? And of all the disciplines in English, it's the one that seems most concerned with community off campus.

CB: When did you start teaching and has your teaching style changed?

SS: I started teaching the fall of 1983 at University of Massachusetts-Amherst. My style has probably changed but my principles haven't. My principle always is to start with where the students are, to be informal and accessible to students, to always praise what they are doing well, and to keep encouraging what they are doing right. I think the ways in which I convey accessibility and informality have probably changed over the years. I walk into any freshman class today and say, "You are my window into American youth culture. I'm holding you personally responsible for telling me what music you're listening to, what you do for fun. And your job is to help me understand who you are." And they like that. They become experts on pop culture that I don't know about. And lastly humor. I find it's one of the best ways to get everyone relaxed.

At the Conference on College Composition and Communication

by *Demetrios Godenitz*

There are many to be found, whether you are on your way to Terabithia or spending time with the fine people of Madison County. They help us cross dangerous or impassable ground, making it possible to connect to places we could not get to before. Bridges connect us in so many physical ways, and I would argue that we also use them in education. For example, equations help bridge the gap between problem and solution in math and the sciences. If bridges make connections, why can't we use bridges to teach freshman composition?

Even the best intended pedagogical practices can leave students writing to some concocted audience or to the individual who will grade the essay. These students view the composition course as a vacuum where they practice writing with no connection to anything else.

Participants of the Conference on College Composition and Communication held in Denver this year worked toward making connections. At the convention, I was fortunate to attend a session with no connection to anything else conducted by Janette Martin of James Madison University in Harrisonburg, Virginia.

Martin presented a concept map activity she has used in teaching freshman composition. Even though students might know the ideas behind composition terms like listing, branching, freewriting, revising, editing, and drafting, they will not always see the connection between the type of writing they do and

... the concept map activity asks students to connect the distinct moments of their writing process to a narrative of the physical or mental struggle they go through when drafting.

the term that typically accompanies writing at that stage. Instead of using such terms, that alone might have no substantial meaning to them as writers, the concept map activity asks students to connect the distinct moments of their writing process to a narrative of the physical or mental struggle they go through when drafting.

Because varying situations surround the composing process, the concept map activity is most successful when students have had the chance in class to practice

different types of writing. It is when students are familiar with the terms and ideas and have had practice with different types of writing that the concept map activity can lead to connections between writer and process.

... this activity allows students to see through the fog that impedes their ability to connect with their own writing process.

Martin advises that instructors present the concept map activity to students about three-quarters into the semester (ten to twelve weeks for most). Give students five minutes to list moments they go through when composing a piece of writing (serious and honest reflection is needed). Once the list is done, ask students to create an image map of the entire process. Instead of placing the information inside blocks (as in a flowchart), ask students to draw a picture of how they might associate the different moments in their process. Then ask students to connect the moments with a depiction of how they get from one moment to the next—this might be by jumping, walking, meandering, crawling, crying, or even particle transporting. How all moments in the process take place and connect is up to the student; encourage them to be creative. Creation of the map can be done in class or as an outside assignment and students enjoy sharing their map when they return.

When done honestly and with wholehearted exploration, this activity allows students to see through the fog that impedes their ability to connect with their own writing process.

To incorporate this activity, find some twenty to thirty minute slot of time in your class(es). Allow students to experiment as well, and treat this activity as a participation grade so that anyone who puts forth effort will receive credit. Make this an opportunity for your students to better connect with how they write. If students understand how they write, they can better recognize where to apply skills they have seen in the composition course. This is a step toward becoming a better writer, not just in the composition course, but anywhere one might write. Allow your students to connect—help them build bridges.

Reaching to the Community through Service Learning

by Trish Klei

As many of us discover throughout our educational careers, important connections can be made across boundaries of not only our classes and programs, but also our lives as scholars, teachers, theorists, and members of society. In fostering these connections, professors like Carol Cantrell have designed courses that attempt to incorporate and build on the inherent link between food and culture.

Cantrell teaches a Freshman Honors seminar entitled “Food, Culture, and Identity” that seeks not only to cross boundaries between disciplines, but between cultures as well. According to Cantrell, “Those boundaries are there to be explored as boundaries and also as connectors—they are between.”

In addition, this class has incorporated service learning to help “raise those hard questions” for the student in a learning environment that is a two-way

... students are beginning to see how important they can be to community organizations, and the agencies are certainly benefiting from the extra help from these students.

conversation between them and a community agency they are helping. The four agencies the class has been involved with are the Wilderness Ranch, a farm animal sanctuary near Buckhorn Canyon; the Northern Colorado AIDS Project; the Fort Collins Food Bank; and the Center for Community Justice, which works with young women in need of support in some way. The Center for Community Justice offers weekly life skills sessions for their clients (with an average age of fifteen), including sessions on how to shop and how to cook healthier foods.

In class, representatives from these agencies gave presentations to the students about their organizations’ missions and about how the students could get involved. The students were then responsible for selecting an agency and fulfilling a requirement of fifteen service hours during the semester.

Eileen Munzo serves as the service learning graduate assistant and helps Cantrell in the seminar with various writing issues such as journaling. Because “these connections aren’t necessarily apparent,” Munzo says, it’s her responsibility to help the students

reflect on those unique experiences and relate those experiences back to the course content. According to Munzo, the students are beginning to “make emotional connections across the boundaries” of their experiences and are sharing and learning through the experiences of their peers.

Throughout this experience, the students, agencies, and both Cantrell and Munzo have stressed the importance of understanding service learning as a give and take. Through journaling, class discussions, class work, and interactions with various agencies, students are beginning to see how important they can be to community organizations, and the agencies are certainly benefiting from the extra help from these students. Whether the students receive “greater knowledge or deeper questions or a new sense of themselves” says Cantrell, some students are realizing that the connections they are making in and out of the classroom will be connections they’d like to build on through their time at CSU.



Carol Cantrell

HONORS, *continued from page 4*

GTA works with four sections of HP192/3 and stays in contact with the professors and students throughout the semester.

The program still has its quirks, but, as with any new program, these issues are slowly being worked out. Thanks to the diligent work of Keller and Kiefer, HP192 and HP193 are taking shape. Another year of cooperative efforts and assessment of students who have completed the seminar sequence will determine the future of this partnership. The English department is committed to ensuring that Honors students receive composition instruction equivalent to that of COCC 150.

INSIDE, *continued from page 9*

And talking to other teaching students they sort of feel that way. That's reflected in the fact that there aren't many of us. . .

HM - . . . I don't feel any of those things with teaching personally because when I say TESL/TEFL people say, "Where you gonna go?" It's like this travel ticket.

RF - Yeah, maybe they're like, "So you're going to go to a high school." You know, like that's going to be exotic and exciting. It probably won't be.

AH - Well that's a societal attitude too, and I think it permeates the institution. Those who can, do, and those who can't, teach; it's an adage that's really not fair because teachers are looked at as blue collar workers, which is very unfortunate because I've been there and I know how hard it is. And I know why I wanted to get out of it. It's why I'm here.

LW - So what can we do to break down those barriers? Is there anything we can do to create more interaction?

JK - . . . Keg parties for the entire department. I'm not really joking. I know some people at CU who are in the geology program, and their entire department has keg parties. It's on a Friday. Their department buys the keg, sponsors it at whatever place, and it's like a weekly get-together. Now obviously we're in the English department, and I don't think we have money to do anything like that, but I mean, you want to break down barriers, have people get together, eat chicken wings, and drink beer.

AH - I wanted to get back to . . . the hierarchy. . . It feels to me like most of the classes in the catalogue are geared towards the Lit majors, and then next it seems like it's the MFAs, and there are all these workshops that say, "Only MFA students can apply." And you know I'd love to take a poetry class. . . but I feel like I'm not welcome to.

MF - Yeah, in some ways, though, I feel like it is the Department of English, so it's not surprising that most of the classes are going to be concerned with. . .

HM - But that's defining literature—that English is literature and not these other things.

MF - No, well, that's where I was going, though. It's very much caught up in the definition of an "English

department" and having a Communication Development program in the English department as opposed to in the Communications department. I'm just saying that with our perception of English these days. . . what do you expect? . . . Because it is the English department and it's not the Linguistics department or not the "use of language" department.

Following Feinberg's problematizing of the term "English," the participants then discussed how to bridge the gaps between concentrations and to create more sense of community within a broad definition of "English." While everyone agreed that such a division is based on misconceptions, there is also the problem of the freedom a student might have within each concentration and, consequently, what they can do to ease misconceptions. While the group didn't come to any kind of resolution, Warnar pointed out that the discussion at least "puts the problem out there, which might be the first step to alleviating it."

Hodapp added, "I don't think it's a bad thing that we're all here for different reasons and we've all chosen different programs within this diverse department. And I think that as far as coming to the University with a particular program in mind. . . I don't think I've ever heard anyone bad-mouthing a different program in the English department. . . So I think in that way, it's kind of neat that we're a diverse department and that the English department does offer something for everybody and something for people who want to do lots of different things."

PLACE, *continued from page 4*

Evan Boland, Jhumpa Lahiri, and Luci Tapahonso.

The written work of the course explored multiple genres of writing through nonfiction journaling, literary criticism, and online dialogue. The final projects produced in the class also pushed the boundaries of genre as many students incorporated creative nonfiction into their critical examinations of texts.

Ultimately, in seeking to explore the space between, the class itself treaded into territory that forced students to write and think about texts through modes of critical reading and writing that do not separate the personal from the academic. Eventually this exploration helped to formulate a post-modern vision of culture that includes not only multiple human voices, but "voices," or imprints, of the more-than-human physical perceivable world.

How to Teach in an Eco-Composition

by Matthew Roberts

Matt Roberts is a Master's Candidate in the Communication Development program working on a thesis project focusing on the use of critical pedagogy in the eco-composition classroom. He took a few minutes out of his busy schedule to hold a conversation with himself about this work.

Q: So what drew you to this subject? Was this something that you came to CSU's Communication Development program to pursue?

A: No, not at all. I was originally planning to produce a portfolio of creative non-fiction. I have a background in creative writing and have been a fan of nature writing for many years now. However, I applied for a Graduate Teaching Assistantship to help pay for school and ended up falling in love with comp. I just tried to meld my two interests together.

Q: But there's something more in there, isn't there? I mean, you're not just talking about using nature writing as subject matter for a composition class, right?

A: No. I've also found myself drawn to theory, especially the cultural studies variety. Cultural studies focuses on the role of power and discourse in shaping subjectivities. However, what makes cultural studies attractive to me is its dedication to putting power in the hands of the subject. That is, the subject is not merely a consumer of culture via discourse, but a producer as well. Cultural studies is, as John Trimbur points out,

I would like to see more eco-comp courses recruiting Natural Resource, Recreation, and Tourism and Biological Sciences majors.

contextual—a study of contexts and how those contexts are constantly in flux, with agents of culture constantly discovering, shaping, and adapting their multiple subjectivities at specific sites. As I see it, one of the most important aspects of cultural studies is its emphasis on the interconnectedness of the discursive and the material. It's this last point that is so important to my project in the consideration of landscape. In other words, I want to use the students' landscapes as a platform for understanding the transformative power of writing, the ability of writing as a discursive act to

shape the way we think and feel about the material landscape

Q: I presume that this is what critical pedagogy is all about. How does it work?

A: One of the specific cultural sites where subjectivities are put into flux is the classroom, and I see cultural studies and critical pedagogy as inextricably linked. So what is critical pedagogy? Some of the things that critical pedagogy sets out as goals are getting students to explore their own multiple subjectivities, demonstrate that the personal is political, and realize the socially transformative power of writing. Critical thinking is key to the course goals of our own composition department, and so I direct my students to level their critical thinking skills at landscapes. We problematize landscape to consider not just such things as Rocky Mountain National Park, but also the suburban mall and the urban ghetto. This is done by asking them to not only consider the landscapes of the authors we read in class, but to investigate their own landscapes as well. I ask them to do this because I believe that our landscapes are an integral part of our individual (multiple) subjectivities.

Q: Would that be like my saying, "I'm from New Orleans," when people ask, or referring to myself as a "Southerner," so that geography becomes a signifier of identity in the same way as race or ethnicity does when people self-identify as "White" or "Black" or "Native-American"?

A: Yes. In fact, that's what got me thinking about this in the way I do today. But I'm afraid it gets much stickier than that. Peter McLaren uses the idea of "enfleshment" in his work on critical pedagogy. He makes the argument that we do not encounter ideology solely as minds, but also as bodies. So our subjectivity



Photo Courtesy of Matt Roberts

Classroom: A Conversation with Matt

is not merely a discursive construction in which we become who we *think* we are, but rather the body's interaction with the material world helps to define that subjectivity as well.

Q: So the materiality of the body itself reflects a discursively constructed ideology. Where does the landscape come in? Can you give us an example?

A: Sure. Landscape is material. It surrounds all of us, all of the time. We pass through it as bodies on a daily basis, whether we consider it the trees in the mountains or the brick buildings of campus. How we conceptualize that landscape is discursive, something we do with our minds.

However, how we conceptualize that landscape affects how we encounter the material with our physical bodies. For instance, a person taking a volunteer vacation to do trail work in a national park may construct his labor as leisure, while a full-time employee contracted to do the same trail work in the same national park may construct his labor as simply that: labor. The same physical encounter with the landscape is conceptualized differently. However, we shouldn't discount material effects as helping shape that conceptualization—the vacationer is finding payoff in a sense of good-will dictated by a discourse of altruism, while the employee's labor translates into a paycheck that puts food on the table. The latter's encounter with the landscape is dictated by an economic discourse. However, a structure of desire in the individual that suggests enduring the vagaries of physical labor is

... I believe that our landscapes are an integral part of our individual (multiple) subjectivities.

worth the emotional reward of time spent in the mountains may lead to a sore back and low wages.

We can extrapolate this example out to demonstrate how an individual whose desire to participate in a lucrative family tradition of logging (an economic discourse) encounters the material landscape of a forest not as trees, or as an ecosystem, but rather as only so many board-feet. That desire enfolds the discourse of extractive resource economics (and its concomitant discourses of laissez-faire capitalism, rugged individualism, and man's mastery over nature) into the body's material relationship to the landscape in the form of

abstraction, a move that translates into material effects in the form of clear cuts, soil erosion, and environmental injustice.

One more example. Take a look at the increase in adult onset diabetes in "modernized" Papagos as discussed by Gary Paul Nabhan. I'm thinking it works like this: The Papago participate in one discourse—the hunter/gatherer tradition of their people, which defines their identity as members of that culture. Then, a new, competing discourse comes along—that of modern, white America which promises a higher standard of living. The transition seems simple, right? Put on a Mickey Mouse T-shirt and start eating McDonald's. Not so.

That discourse, which is supposed to be textual, something we encounter as minds, is also material, that which we encounter as bodies. The Papago, having enfolded their culture into the all too material substance of their own corporeal bodies by way of their culture's hunter/gatherer traditional foodstuffs, suffer material effects of this discursive shift. That is, they may have improved their immediate material experience by way of the cultural capital that comes with air-conditioning and cable television, but suffer the deleterious effects of adult onset diabetes as a result of the radical shift in the nutritional makeup of their new diet of cheeseburgers and hot dogs.

These people, desiring an escape from their traditional lifestyle for a more modern existence, have overlooked (or perhaps continue to choose to endure if we want to grant them the agency they deserve) the impact of their landscape on their material bodies.

Q: Interesting. What do you hope to achieve with this work? How would you like to see it put to use?

A: As I said before, I believe in the socially transformative power of writing and hope to be imparting to my students the ability to use critical analysis skills to perceive how writing impacts our own realities. Here on our own campus, I would like to see more ecocomp courses recruiting Natural Resource Recreations, and Tourism and Biological Sciences majors. I think these students might not only be more invested in the subject matter, but will be asked to critique these very investments and take a strong look at how the choices they make impact not only the conversations surrounding the issues but also the material landscape itself.

THEATER, *continued from page 1*

Chautauqua series, and work as interns and volunteers at the theater. Bas Bleu produces plays that almost invariably appeal to English students and faculty—the board of directors selects innovative and provocative shows that will both entertain and inspire reflection and conversation. The theater is renowned for its interpretation of Beckett plays, for example, and regularly presents a mix of classics, new plays, and plays that deserve wider audiences. Just this year, for example, the season included two world premieres. Bas Bleu



Complete Works of Shakespeare: Abridged

also produced the wildly popular *Complete Works of William Shakespeare: Abridged*, a wacky look at every play of the Bard (plus a few sonnets) where *Titus Andronicus* becomes a cooking show, the comedies a football game (with sports commentators), and *Hamlet* an audience-participatory event where the theatergoers are divided into Ophelia's id, ego, and superego.

One of Bas Bleu's most popular events is the Poetry and Prose series, a monthly reading of prominent local and regional authors. Lisa Zimmerman, who began coordinating the series in 1995, explains that she "wanted to make sure that local and regional writers (Jack Collom and Naomi Horii from Boulder, Mark Irwin, Jay Griswold and Phil Woods from Denver, for example), who were not necessarily academic, were given a chance to share their work with a larger audience." MFA students from CSU—Steve Miles (poet), Mary Golden (nonfiction), Joon Park (poetry), Aaron

Abeyta (poet), Tony Park (poet), Karen Olson (fiction), Deborah Dimon Sattler (nonfiction), Karen Wuest (fiction), Jenny Wortman (fiction), among others—have also been part of the series, as have CSU's creative writing professors. With help from poet and professor Laura Mullen, Zimmerman has also been able to bring in national authors on book tours. Zimmerman adds that "many of the writers have said that the atmosphere at Bas Bleu has made it their favorite place to read."

The audiences at Poetry and Prose are equally appreciative. Ishii says that she had always wanted Bas Bleu to have creative writing nights to fulfill her vision of the salon evening, but that she was not sure that such a series would survive. She has been delighted, therefore, by the support that CSU and the Fort Collins community have shown these authors: the readings are consistently eighty to one hundred percent sold out, and Ishii calls Poetry and Prose "one of our strongest events." Professor John Calderazzo agrees, commenting that Poetry and Prose "has emerged as easily the best, most exciting, and most diverse reading series in the northern Front Range . . . The quality and sheer enjoyment of these readings has been spectacular."

Another area of collaboration between our department and the theater has been in grant writing. As Bas Bleu keeps its ticket prices low and has such a small number of seats, the theatre depends on grant money and donations to stay afloat. In 1998, Deanna Ludwin's and Kathy Zellers's internship class, Grant Proposal Writing as a Genre, wrote an application to the Stryker Short Foundation that earned the theater \$10,000 to establish an outreach program in local schools, "Make Art with an Artist." A CD student and former grant proposal writer, Tempra Board, served as an intern at the theater and worked as a liaison between the class and Bas Bleu. Ishii describes it as "a phenomenal grant" and is still grateful to Ludwin's class for

... Poetry and Prose: "has emerged as easily the best, most exciting, and most diverse reading series in the northern Front Range . . . The quality and sheer enjoyment of these readings has been spectacular."

teaching Bas Bleu how to develop grants.

Bas Bleu is very open to experimental works. Its "Chautauqua" series lends out the theater, free of charge, to directors who want to try something new and who can guarantee an audience. Last fall, for instance, I directed Ionesco's *La Cantatrice Chauve* (*The Bald*

Department Awards

Leslee Becker received the Oliver Pennock Award for Distinguished Service, an award that recognizes five or more years of continuing meritorious and outstanding achievement by regular, full-time faculty members and administrative professionals at CSU. She also received a Writing Fellowship at Hawthornden Castle International Retreat for Writers in Scotland this year.

Carol Cantrell, who has worked on women's issues at the University since the early 1970s, received the Margaret Hazaleus Award for Service to Women this year. She was recognized for both the longevity of her contributions to campus and community and the impact of her work with students and faculty.

Pattie Cowell was named a University Distinguished Teaching Scholar in the spring of 2001.

Judy Doenges's short fiction collection *What She Left Me* won a Washington State Governor's Writers Award in the 2000-2001 academic year. Winning books were chosen for their "literary merit, lasting importance, and overall literary quality."

Cindy O'Donnell-Allen received the 2000 National Council of Teachers of English Promising Researcher Award for the dissertation-based article entitled, "Teaching with a Questioning Mind: The Development of a Teacher Research Group into a Discourse Community." She also received an Honorable Mention for the Edwin M. Hopkins Award for her article "Revising Ophelia: Rethinking Questions of Gender and Power in School," co-authored with Peter Smagorinsky.

Mike Palmquist was named a University Distinguished Teaching Scholar in the summer of 2000.

Bill Reinke was awarded the Faculty Outstanding Effort Award for 2001 by Resources for Disabled Students.

James Work received the Deb & Edith Wylder Award for Lifetime Distinguished Service to the Western Literature Association. It was conferred during the WLA annual meeting at the National Cowboy Hall of Fame in Norman, Oklahoma.

Soprano) in French with CSU's Cercle Français (French club); one of our performances took place at Bas Bleu, and we received wonderful feedback from



Cast of *La Cantarice Chauve*

the audience. The intimate setting reminded some of the actresses of the Théâtre de la Huchette in the Latin Quarter in Paris, a small theatre devoted to Ionesco that has been running his plays every night since the 1960s. In fact, it is this element of "intimacy," the salon-style setting, that strikes so many of Bas Bleu's patrons.

Volunteer and internship positions for English students are plentiful at Bas Bleu. Both graduate and undergraduate students have worked as interns (receiving CSU credit for their work), as researchers, and as volunteers at the theatre. There are other opportunities, too: for example, Ishii is interested in bringing back a "Readers Theater" series of informal staged readings of existing and original plays. She feels this would work well in conjunction with CSU literature classes studying drama and would like to invite a student or two to take on a project like this!

Contact Deanna Ludwin, internship coordinator, if you are interested in doing an internship at the theatre, or Dana Hewitt at Bas Bleu (498-8949) if you'd like to work occasionally as a volunteer—painting sets, running lights, writing letters, answering phones, taking tickets, and so forth, and then seeing the play for free. I've been a patron of Bas Bleu for three years and a volunteer for one, and I love it there. It feels like a place where English majors belong. I hope you'll join us soon for a play, a reading, a piece of art, or just a chat with the other "bluestockings."

Chris Arigo – MA 2000 – is teaching 9th grade English at Rowland Hall-St/ Mark’s School, a college prep school in Salt Lake City, UT.

Tom Bremer – MA 1987 – has a new book out entitled *Just Once* from Lynx House Press.

Anika Burkard – BA 1999 – is working as an editorial assistant at the Geological Society of America in Boulder, CO. She has also been named the managing editor of *Geology*.

Sarah (Weisman) Chace - BA 1997 – has been working at Amazon.com for two and a half years and is now working as a book buyer.

Julia Doggart – MA 1999 – is pursuing her Ph.D. at the University of Wisconsin, Madison.

Hugh Dolly – MA 2000 – is Public Relations Manager for Zoo New England in Boston, MA. Zoo New England is the private, non-profit organization responsible for the operation of the Franklin Park Zoo in Boston and the Stone Zoo in Stoneham, MA.

Kim Fortier – MFA 1997 – was awarded the Salt Hill Journal Prize for her poem, “The Work of Absence” for which C.D. Wright was the judge.

Melissa Helquist – MA 2000 – is the Writing Coordinator for the Knox College Learning Center in Galesburg, IL. She will also be teaching a nature writing course at the Associated Colleges of the Midwest’s Wilderness Field Station near Ely, MN, during July and August.

Jody Jacobson - MA 1996 - is working for the City of Boulder as a communication specialist for the Planning and Public Works Departments. She specializes in Web site development and media relations.

Amy Jones – MA 2000 - is Assistant Editor of *Children’s Ministry Magazine*, published by Group Publishing in Loveland, CO.

Amanda LaTerra – MA 2000 – is teaching English at Bilkent University in Ankara, Turkey.

Jon Leydens - MA 1995 - is the director of the Writing Program at the Colorado School of Mines.

Maggie McCaffrey - MA 1986 - is a writer for the BLM in Montrose, CO. She completed her PhD in Rhetoric at Carnegie Mellon in 1998.

Barbara J. McGrath – MFA 1990 – received her PhD from Illinois State and has won the Onieros Poetry Prize, which was judged by Albert Goldbarth.

Lisa Metzgar – MFA 1999 – recently had a story published in *Water-Stone* and is a technical writer for Advanced Energy.

Paul Miller – MA 1998 – is the editor of *Comment* and had his personal essay “Seasons of Laundry” accepted for publication by *Orion Magazine*.

Verner Mitchell – MA 1985 – finished his PhD at Rutgers in 1995 and now works as an assistant professor of English at the University of Memphis. His edition of the poetry and letters of Helene Johnson, a poet of the Harlem Renaissance, is out from the University of Massachusetts Press.

Lee Peck – MA 1989 – is in her third year of the PhD program in journalism at Ohio University. She hopes to be ABD by August 2001 and will be looking for a job for the next school year.

Cynthia Poor – MA 1972 – began teaching English at Malden High School in Massachusetts in September 1972 and then became English Department Chair in 1987 and is in her 29th year at the school.

Wendy Rawlings – MFA 1996 – has her first book coming out in December from Ohio State University Press. It’s called *Come Back Irish*, and at least two of the stories in it appeared originally in *The Atlantic*. She’s an assistant professor of English teaching creative writing in the University of Alabama’s Creative Writing Program.

Carrie Frasier Roethe – MFA 1994 – has the poems “FAC” and “Landmarks” published in *Kalliope*, and “Husbands” and “Drought” will be published in *Spoon River Poetry Review*. She is also the full time Multimedia Consultant for a company in Denver telecommuting full time from North Pole, AK. She also volunteers for the National Coalition Against Domestic Violence by being their Web administrator.

MOTION, *continued from page 5*

read their work, while selections by Donald Hall and Czeslaw Milosz were presented by CSU students Eileen Munzo and Fox DeMoisey. Visual artists Ray Romero and Alan Cobb displayed their work, and the audience celebrated the event with a tour of a Transfort bus sporting a new placard.

Finishing its second year and moving into its third, Poetry in Motion continues to cross boundaries and build even stronger bridges between the various groups that comprise our Fort Collins community. Committee member DeMoisey is enthusiastic about the project, pointing out that it “increases the visibility of poetry in particular” to a large group of people who might not normally seek it.

Commenting on the future of the program, DeMoisey looks forward to bringing the Literacy Through Poetry project into contact with Poetry in Motion. Literacy Through Poetry sends CSU apprentice poets into the public elementary schools to work with students on writing poetry, usually with phenomenal results. To DeMoisey, Literacy Through Poetry “seems to have a perfect fit” with Poetry in Motion, and he already has many students who are eager to be selected for a Poetry in Motion placard. He expects these submissions to be only part of the growing number of responses that Poetry in Motion receives for next year as it brings together even more of the Fort Collins community to celebrate poetry.

LABOR, *continued from page 7*

planning, organization, team building, performance evaluation—are valuable skills in the job market, enabling one to earn \$25,000 to \$35,000 as a starting salary. Admittedly, I get a greater sense of satisfaction knowing I’ve helped a student in the course of a day than knowing I’ve kept an unnecessary comma out of the Values Galore coupon pack. But satisfaction doesn’t pay for things like diapers, counseling, or necessary surgeries. (It’s no surprise that graduate

Fewer graduate students are remaining in academia once they’ve received their degrees.

students are among those most often in need of psychiatric counseling.) As a graduate student at Kansas State University, I was disheartened to see another grad deal with medical bills accruing from her treatment of lupus without health insurance.

A union is a good idea for grad students and adjuncts here at CSU. The first step is to organize some kind of English graduate student representation for the executive committee and to create an organization of graduate students for all MAs in English tracks. With our current work loads as instructors and students, such organization seems idealistic. But organization might make our jobs look, and be, more beneficial.

STEWARDS, *continued from page 12*

resource undergraduate majors. The Open Option introduces students to graduate degrees, minors, interdisciplinary programs, and emphases in this field. As stated in the Environmental Studies program description, “The environment is more than a subject or a career path. . . it is as big as the world around us. At [CSU], we understand that. Our Environmental Studies program offers a diverse range of subjects and a course of study that allows you not only to get a broader understanding of our world and environment, but also to develop specific expertise to create your own path in the world.”

So how is the English department involved in this program? The Humanities Track in Environmental Studies includes classes from the departments of Philosophy, History, and English. Professor SueEllen Campbell is the English department Environmental Studies advisor and describes the important contribu-



SueEllen Campbell

tion of English and the Humanities: “To understand fully what it means to be human in a more-than-human world, to live with awareness on a planet with other living creatures, we need the humanities.” The English department offers classes in nature writing, Native American literature, science writing, western literature, and various writing workshops that help students consider how to live balanced, ecologically sound lives and think about the stories we tell that create our relationship to our world. So in a time when the world’s human population approaches ten billion people, helping students create their own

Environmental Studies program—with the English department—enables them to cross disciplinary boundaries and work with educators to find a way “to balance human needs while maintaining a healthy and productive environment.”

Department

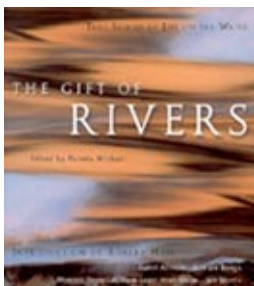
Leslee Becker's "True Story" was published in *Tattoo Anthology*. She also has a story in Summer 2000 *The New England Review*.

Ellen Brinks's essay "The Male Romantic Poet as Gothic Subject" appeared recently in *Nineteenth Century Literature*.

Marty Bucco's biography of René Wellek appears in *The Scribner Encyclopedia of American Lives IV*. His article "Sherlock Holmes Meets Sinclair Lewis" appeared in the Fall 2000 issue of *The Sinclair Lewis Newsletter* and "Kipling and Sinclair Lewis" was published in *The Kipling Journal*.



John Calderazzo's natural history essay, "The Secret Life of Waves," was published in *Coastal Living* magazine, and



his review-essay of Ken Lamberton's *Wilderness and Razor Wire: A Naturalist's Observations from Prison* will appear in *Manoa: A Pacific Journal of International Writing*. The essay, "Spinning Down the River," was republished in *The Gift of Rivers*.

Carol Cantrell's essay, "The Roar of Ice: Motion, Language and Silence in Marianne Moore," was published in *New Essays in Ecofeminist Literary Criticism*, 2000.

Gary Chang had his poem, "Kao: Face," published in *Living Waters*.

Mary Crow had the following poems accepted for publication: "The Meaning of the Morning," *Plowshares*; "The Garden Under This One," *Quarterly West*; "Echoes," *Eclipse*; "In the Museum of the Inquisition, Lima Peru," *Slant*; "That's What You Get," *Iron House Literary Review*; "You, You, My You," *The Briar Cliff Review*; "Self-Talk," *Red Cedar Review*, "In Verdi's Café," *Alaska Quarterly Review*; and "Melody of Life," "Rampart," and

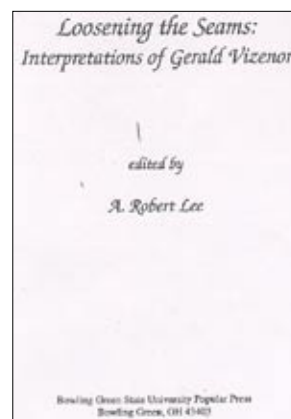
"Sir Realist," *Hampden-Sydney Review*. Other poems were accepted for inclusion in the anthologies *I Have My Own Song for It: Modern Poems About Ohio* and *Imported Breads: Literature from the Fulbright Experience*.

Sarah Dodson's "Teaching an integrated-skills drama class" will appear as a chapter of *Body and Language: Intercultural Learning Through Drama and Writing*. Her journal article, "FAQs: Learning languages through drama" appeared in *Texas Papers in Foreign Language Education*, November 2000, and "Language Through Theater" appeared in *Accent, Summer 2000*.

Ed Flagg's poem, "Our Hollow Couple," appears in the *Poetic Voices* magazine.

Deanna Ludwin has had poems recently appear in *Portland Review*, *Hard Ground 200: Writing the Rockies*, and *Many Mountains Moving*. Her poems have also been published in *Upstairs at Duroc*.

David Mogen's "Tribal Images of the 'New World': Apocalyptic Transformation in *Almanac of the Dead* and Gerald Vizenor's Fiction" was published in *Loosening the Seams: Interpretations of Gerald Vizenor*, 2000. His article "Ray Bradbury" was published in the *Columbia Companion to the Twentieth-Century American Short Story*, 2000.



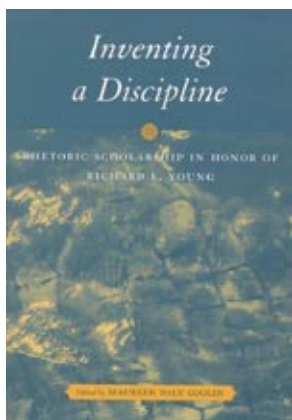
Laura Mullen's "Wearing It Out" was published in *Footnotes* and an essay on Merwin will appear in *Many Mountains Moving*. Her poems were published in *The Chicago Review*, *Jubilat*, *canwehaveourballback*, *Bombay Gin*, and *New American Writing*.

Cindy O'Donnell-Allen published "Teaching with a Questioning Mind: The Development of a Teacher Research Group into a Discourse Community," in *Research in*

Publications

the Teaching of English, “Teacher Research: Catch the Wave this Summer” in *English Journal*, and “All that Matters” in *Statement*, 2001.

Cindy O’Donnell-Allen and **Bud Hunt’s** article, “What Book Clubs Are Teaching Us about Young Readers and YA Literature,” was accepted by *English Journal*.



Mike Palmquist’s article, “Notes on the Evolution of Network Support for Writing Across the Curriculum,” appeared in *Inventing a Discipline: Essays in Honor of Richard E. Young*.

John Pratt will have five poems published in *Because I Fly: A Collection of Aviation Poetry*,

August 2001. A memoir/essay, “Sharks or Marlins: My Search for Religious Meaning in Hemingway,” will be published in *The Hemingway Review*, Fall 2001. Two entries on *To a God Unknown* and *Journal of a Novel* will be in the forthcoming *Steinbeck Encyclopedia*. Three of his poems have also been selected for the anthology, *The Beauty, Lore, and Mystique of Flight*.

Sarah Rilling had a book chapter “A Teacher Preparation Program for Computer-Assisted Language Learning” appear recently in *Technology-Enhanced Learning Environments from TESOL*.

Matt Robert’s creative non-fiction piece, “The Smell of Smoke Remains,” appeared in the Winter 2001 issue of *The Chattahoochee Review*.

Barbara Sebek’s article, “‘By Gift of My Chaste Body’: Female Chastity and Exchange Value in *Measure for Measure* and *A Woman Killed with Kindness*” was published in *Journal x*, Spring 2001. “Good Turns and the Art of Merchandising” appeared in *Early Modern Culture*:



An Electronic Seminar.

Jeff Stein has published several poems this year: “Currently: We Interrupt this: Satellites Position” in *Phoebe: A Journal of Literary Arts*, February 2001; “Bodies in Motion: A Side of Flashbulbs” in *Heliotrope*, January 2001; “barbwire midrash” in *Clay Palm Review*; and “Body of Allegiances” in *Diner*.

Bill Tremblay’s *The June Rise* will be re-issued in October. His new book of poetry, *Rainstorm Over the Alphabet*, will be published in September. “The Music While the Music Lasts” and “Leon’s Love Letter to Frida” were accepted for publication in *Manoa: A Pacific Journal of International Writing*. Other poems appeared in *turnrow* and *Upstairs at Duroc*. Bill is designated as the “featured poet” in the next issue of *Diner*.

Irene Vernon’s book *Killing Us Quietly: Native Americans and HIV/AIDS* will be published 2001. Also, “HIV/AIDS, Violence, and Native American Women” will be published in *American Indian Quarterly*, 2001, and “Child Sexual Abuse and HIV/AIDS in Indian Country” co-authored with Roe Bubar will be published in *Wicazo Sa Review*, 2001.

James Work’s short story, “Cougar at the Well,” was accepted for publication in *Short Story Magazine*. A chapter of his book of essays *Following Where the River Begins* was reprinted as “Bridge Over the Wind” in *Traveler’s Tales: American Southwest*. His new book, *Ride West to Dawn*, will be published in December 2001, and *The Tobermory Manuscript* will be issued in a large print hardback edition this summer. An interview with Leslie Marmon Silko, conducted with Pattie Cowell, will be reprinted in *Conversations With Leslie Marmon Silko*.



**Dear Freestone
Reader,**

We hope you enjoy the eighth edition of *The Freestone*. We believe this alumni magazine will help bring together students, faculty and alumni of the Colorado State English department for many years to come.

You can help with this endeavor by letting us know what you're doing.

In addition to telling us about yourself, you can assure the future of *The Freestone* by helping us cover our publishing costs. With your assistance, *The Freestone* can become a long-standing English department tradition.

Help us share your news with other Freestone readers:

If you would like to help us meet future publishing costs by making a contribution, please send a check made payable to the Colorado State University Department of English, c/o The Freestone, Fort Collins, CO 80523.

Thank you.

**Colorado
State
University** The Freestone
Department of English
Fort Collins, CO
80523

NONPROFIT
ORGANIZATION
U.S. POSTAGE
PAID
Fort Collins, Colorado 80523
Permit Number 19