

# THE FREESTONE

DEPARTMENT OF ENGLISH

COLORADO STATE UNIVERSITY

SPRING 2002

## Tygers and Didgeridoos and Blake—Oh My! CSU Poetry Team Wins at Blake Festival

by Nicole Backens

*Tyger! Tyger! Burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?*

*In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?*

*And what shoulder, and what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? And what dread feet?*

*What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?*

*When the stars threw down their spears,  
And watered heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?*

*Tyger! Tyger! Burning bright  
In the forests of the night,  
What immortal hand or eye,  
Dare frame thy fearful symmetry?*

—William Blake, “The Tyger”

On what would become an infamous evening, January 19, 2002, CSU reigned supreme over Naropa University in The Tyger—a Stanza-Standoff. This event was part of Naropa’s Blake Festival, a benefit to help raise money for the conversion to CD of readings that have taken place at Naropa through-

out the years (and yes, that list of prestigious readers does include Allen Ginsberg). Prior to the Stanza-Standoff, Naropa hosted various events throughout the evening, from readings to a motivational video to scholarly talks on William Blake’s work.

Jill Darling, Erica Fiedler, Dan and Mike Huling, Justin Kibbe, Margo Paraska, Aaryn Richard, and Kathleen Willard joined Laura Mullen, Nick LoLordo, and an incredible array of outlandish props (didgeridoo, unicycle, stilts, chainsaw, tiger suit complete with top hat, etc.) to comprise CSU’s team.

To compete in the standoff, CSU and Naropa each were to present three stanzas of “The Tyger.” CSU read stanzas two, four, and six, while Naropa presented stanzas one, three, and five. Before the event, the CSU team prepared as best they could, set on giving a lively and creative performance. Richard says, “We were confident and just trying to figure out what we were doing. It was dark offstage, I wanted to throw up, but Laura just kept saying, ‘It’s okay, it’s okay,’ which helped.”

As the event began, Mullen reports that Naropa appeared onstage to recite the first stanza, doing “something nice and quiet with candles.” Audience members were perhaps led to believe—quite erroneously—that the rest of the Standoff would continue in the same vein.

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## ***The Freestone***

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## **CSU Poetry Team Wins at Stanza-Standoff**

*(continued from front page)*

After the Naropa team finished reciting their stanza, the CSU team made its first appearance, complete with didgeridoo, played by Mike Huling, and a circling unicycle ridden by his brother, Dan Huling. Fiedler, dressed as Tyger in a top hat, took center stage carrying what Mullen describes as a “massive, massive book.” At that point, Fiedler introduced the second stanza with snippets from Jeremy Prynne’s analysis of “The Tyger.” Upon providing such insight into the poem as “the ‘tig’ of ‘tiger’ is within the letters of ‘bright’; if the /t/ of ‘bright’ is permitted to stand in its transferred context as vocalic /r/...” the CSU team commenced with a dramatic recitation, setting a distinct mood by engaging in chanting that had “kind of a church canon quality, similar to the rituals of Mass,” according to Mullen.

*“As everything came together, I felt that Blake was possessing me: the candles, the music, the didgeridoo. . . The only thing that topped us was finding out that Blake was a nudist.”*

*—Aaryn Richard*

From that point on, CSU continued to dominate the stage. At one point Dan Huling revved up a chainsaw; at another, LoLordo leapt up and shouted, “Egad! Not the industrial revolution!”; at yet another point, Mike Huling arrived onstage

wearing stilts. Says Richard, “People sitting on the floor were perhaps nervous, because they thought maybe the chainsaw would get them. As everything came together, I felt that Blake was possessing me: the candles, the music, the didgeridoo... The only thing that topped us was finding out that Blake was a nudist.”

While the Naropa team put on a strong recitation, incorporating jazzy elements and later prowling about the audience, asking questions and being generally confrontational (but in a good way), the presentation was overshadowed by the wild antics and polished, dramatic flair of the CSU team. Mullen reports that, at the close of the Stanza-Standoff, Naropites in the back of the room started chanting, “We’ve got Buddha, yes we do, we’re much better than CSU!” but, alas, a Naropa victory was not to be. According to Richard, “Naropa was welcoming, and, although they do have Buddha and we do not, we still [won].”

In the end, CSU emerged victorious from the event, receiving a trophy during a ceremony which involved a congratulatory speech in German while a video of extreme skiing played in the background, but that is another story altogether, with an altogether different set of stunts.

*For more information on the Naropa Audio Archive and Naropa University activities, please contact Mary Kite at 303-444-9856.*

# Tenth Annual Evil Companions Awards Ceremony Honors Writer Kent Haruf

by Angie Hodapp

On Thursday, April 4, the staff of CSU's Center for Literary Publishing joined the Tattered Cover Bookstore and over 250 members of the community to celebrate the tenth anniversary of Evil Companions. Evil Companions, a reception open to the public and a benefit for the CLP, is held annually at Denver's historic Oxford Hotel. The event, named for a group of Denver writers who met regularly at the Oxford Hotel during the fifties and sixties to talk about writing and literature, honors one author each year who lives in or writes about the West. This year's recipient of the Evil Companions Award was Kent Haruf, author of *Plainsong*, *The Tie That Binds*, and *Where You Once Belonged*.

David Milofsky, director of the Center for Literary Publishing, called this year's event a success, explaining that over the last ten years, Evil Companions has grown steadily both in attendance and in financial support. The



Kent Haruf

photo by Cathy Haruf

benefit is quickly becoming one of the most anticipated annual events of the literary community along the Colorado Front Range.

"Evil Companions is a chance for us to take what we do at the university out into the community and to celebrate great writing in a way that makes everyone feel included," said Milofsky.

Several years ago, the reception had to be moved from one of the Oxford Hotel's smaller meeting rooms into its main ballroom to accommodate the growing number of people interested in attending. This year, ticket-holders enjoyed complimentary hors d'oeuvres, wine, and beer; they also enjoyed the music of the Jean Milofsky Trio. Finally, they had the opportunity to hear Kent Haruf read an excerpt from *Plainsong* and ask Haruf questions about his life, his work, and his writing practice. After the event, Haruf was available to meet attendees and sign books and broadsides.

According to Milofsky, the funds generated by Evil Companions account for about one third of the CLP's annual budget. "Without Evil Companions, we couldn't do what we do here," said Milofsky. What does the CLP do? Each year, the CLP publishes three issues of *Colorado Review*, a highly distinguished literary journal featuring the best in contemporary poetry, short fiction, essays, and book reviews. In addition, the CLP sponsors and publishes the winning manuscript of the annual Colorado Prize for Poetry contest, and they also publish a single-authored work of fiction each year as part of their Series in Contemporary Fiction.



The CLP Staff Before the Event

photo by Jill Darling

Sponsors of this year's Evil Companions Award were *Colorado Review*, the Oxford Hotel, the Tattered Cover Bookstore, Coors Brewing Company, Colorado State University, the Wynkoop Brewery, and Northern Trust Bank. All sponsors donated at least \$2000 or the equivalent in staff time or goods and services. Each year, the reception is open to the public, and the ticket price includes a subscription to *Colorado Review*. Winners are chosen by a committee made up of sponsor representatives—there is no nomination process for the award. Past winners of the Evil Companions Award are Joanne Greenberg, James Galvin, Yusef Komunyakaa, Robert Boswell, Mona Simpson, Dorothy Allison, Jim Harrison, Tom McGuane, and Annie Proulx.

The CLP is directed by Milofsky and managed by Stephanie G'Schwind and Brian Winstead. The staff is made up of graduate students in the English department who are interested in learning about publishing. Graduate students earn internship credits for their work at the CLP. Students interested in becoming interns at the CLP or in attending the 2003 Evil Companions reception should contact Stephanie G'Schwind at 970-491-5449.



# A New Kid in Town: the M.A. in Rhetoric and Composition

by Sheikh Shams

There is a newcomer in the department of English at CSU. A new M.A. in Rhetoric and Composition has been approved and is now accepting students. It will be the sixth concentration that the English department offers to its graduate students. Mike Palmquist, one of the principal advisors in the program, states, "Our department is well known nationally for its work in Rhetoric and Composition, and it seemed like a natural next step to create the program."

Liz Story Warnar, the first graduate student in the program, remarks, "We have a wonderful faculty, who not only are among the best in the field, but also highly motivated." Warnar, who has transferred from the Literature concentration, adds, "Finally, I feel as if I've found a place to call home. As I was teaching CO150, I developed a huge interest in the pedagogy of writing, and began thinking about graduate study in this area. The M.A. in Rhetoric and Composition is a perfect place to call home."

Sarah Sloane, associate professor and director of the Writing Center, says, "This new program gives me a place to teach from one of my strengths. For a long time now, I've been interested in the ways that the composing process is affected by rhetorical context, digital technologies, and cultural locations. I'm glad to have a graduate curriculum in place that will allow faculty and students alike to directly study some of these concerns."

Apart from allowing students to pursue the study of writing and writing instruction, this program will provide them with

*"Finally, I feel as if I've found a place to call home."*

*—Liz Story Warnar*

a curriculum that will expose them to different kinds of writing and teaching opportunities in the job market. In doing so, it will familiarize them with the theory and practice of various kinds of writing and its instruction, the composing processes used by writers in various contexts. It will also explore the impact of technology in writing and writing instruction.

Professor Sloane asserts, "We're arguably one of the best programs in the country for study of rhetoric and digital technologies. When I joined the faculty at Colorado State a year and a half ago, I was compelled to in part because of the well-

known work of Kate Kiefer and Mike Palmquist in computers and composition. This new M.A. in rhetoric and composition gives us a new site for faculty and students to study old questions of how writing and other symbol systems work, what is the relationship between writing and technology, and who gets

to speak and who gets to listen when writers and readers are linked by computers."

The program will provide students with a number of focused areas of study. The Teaching of Writing, Theories of Writing, Literacy Studies, Discourse Processes, Technology and Writing, Composition Administration and Curriculum Development are the six main areas of concentration available



*Professor Sarah Sloane,  
an advisor of students in the new program*

*photo by Janell Cress*

to students. Within each concentration, students will create individual courses of study in consultation with their advisors. Kate Kiefer, Donna LeCourt, Mike Palmquist, Stephen Reid and Sarah Sloane are the principal advisors of the program. Incoming new students are assigned as temporary advisees to one of these principal advisors, who help them to select an appropriate permanent advisor and plan their courses of study based on individual interests.

A large number of courses are offered both from inside and outside the department. In particular, students are likely to draw on courses from Journalism and Speech Communication department. In addition, some courses will be offered in common with the Communication Development program. The abundance of course choices reflects the program's flexibility. The program also has a strong commitment to innovative uses of technology to support students. Among other resources, there are two computer-supported classrooms, two open computer labs, the writing center website, university-funded research facilities, a well-supported internship program, and opportunities to work on various print and online publications. In addition, there are also teaching assistantships available to students on a competitive basis. All around, the new program is indeed rich and healthy, and whoever finds its haven will be greatly rewarded, as it has already started to benefit the English department.

# First Annual Graduate Conference in Literary Criticism: a Step toward the Profession

by Francisco Maçías

*“Conferences are a fine way of making that step from being a good student to being a part of the profession.”*

—Dr. Chip Rhodes

The First Annual Graduate Conference in Literary Criticism was held Saturday, April 20, and was hosted in the Eddy building. The English Department Graduate Committee and the English Department Literature Steering Committee hoped that the conference would foster a sense of community among those concentrating in the study of literature. According to Dr. Chip Rhodes, “our graduate students need to think of themselves as literary critics, as scholars, and to think of that as a profession they are entering.” Therefore, the conference was intended to help prepare students for their professional lives as literary scholars. According to Dr. Barbara Sebek, “As graduate students, it is easy to become so involved with the particular requirements for our programs (course assignments, exams, etc.) that we forget that there are wider critical conversations in which our own work is participating. The graduate student conference is a forum for such conversations. Writing literary and cultural criticism can be isolating work. This conference, which we plan to continue in future years, invites discussion and debate that cross the boundaries between different fields of study and specific courses.”



**Chip Rhodes**  
photo courtesy of CSU English department

The Graduate Conference was the brainchild of the Literature Steering Committee, which was created this year to ensure that the literature concentration on both the undergraduate and graduate levels receives the attention that the other concentrations do. “We all felt that the literature graduate program had less of a center in some ways than the other concentrations, less of a clear identity, and we thought a professional conference would be a way of generating a sense of community among all those who are learning to be literary critics,” said Dr. Rhodes. An invitation to submit proposals was extended to all graduate students of literature—including graduate students of foreign languages. The invitation welcomed essays written for graduate courses or from early versions of projects and theses. “Literary criticism as a kind of writing needs to be valued more than it currently is,” said Dr. Rhodes. “It has its own wonderful, complicated history and it can’t be thought of as something secondary.” Proposals were submitted and had some flexibility as to whether the presentations would be given individually or as a panel on related topics. In retrospect, Dr. Rhodes recalls his first conference: “It was in-house like ours and I was on a panel with two of my good friends. I was terri-

fied, but exhilarated when it was over. It was immensely important to see that an audience was interested, that what we were learning to do actually mattered.”

*“This conference. . . invites discussion and debate that cross the boundaries between different fields of study and specific courses.”*

—Barbara Sebek

This year’s conference day began with opening comments from both Dr. Rhodes and Dr. Sebek, followed by the presentations. Although most presenters were graduate students from the English literature program, there were a couple of undergraduate students participating, and two panels formed by graduate students from the foreign language department—Spanish and French. The presenters were: Helen Alexeff, Carol Christ, Kelly Cockburn, Paul Jorgensen, Charles King, Hugh King, Jennifer Lamb, Jamieson Larene, Chris Merrill, Matt Nelson, Kristina R. Ralston, Cynde Rothenburger, Chris Phipps, Robert Pollard, Summer Rivers, Esther Sánchez-Venable, Lisa Seed, Sheikh Shams, Zuzana Ursinyova, Jeff Vanderveen, and Liz Story Warnar.

The conference was an overall success. Dr. Sebek hopes that the conference will inspire students to submit their work to other venues as well. Because she realizes the importance of this type of event, she hopes “that more students will become involved in planning and organizing” future conferences. Dr. Rhodes believes that “we can’t undervalue [literary criticism]... It is what we do and it is what ultimately shapes what (not how, that is for other concentrations) a university professor in English will teach in the future.”

# The “Goods” on Jenny Goodman

by Christine Amacher

Jenny Goodman, a new assistant professor of American Literature, is finding herself extremely short on sleep these days. That shouldn't come as a surprise, given her hectic schedule. She and her husband, Doug Barker, moved to Colorado in the summer of 2001, and she immediately launched into her new job.

Goodman, who is originally from New York, has a B.A. in English/Creative Writing and Comparative Literature from Brown University, an M.A. in Creative Writing from Syracuse University, and a Ph.D. in English from the University of Massachusetts Amherst. Goodman spent the previous four years teaching classes in American Literature and Poetry at Western Illinois University.

A specialist in American Poetry, with an emphasis on women's poetry, she is currently teaching a class called American Authors Since 1870, which she has subtitled “The Documentary Impulse.” In this class, Goodman fo-

culdents in her classes. Reflecting on her teaching style, Goodman says that she gives many lectures, but does not consider herself a “lecturer.” She likes to focus on group work and has found that, through student inquiry, she is learning more and more from the students every day. Goodman also states that she prefers teaching at public universities as opposed to private universities because there is a “wider range of experiences that students bring to the classroom.” She encourages her students not to look at writing as a chore or a task they must “spit or hammer” out. “I want to push students to look at their writing as a personal project that other people will read and respond to,” she says. Goodman feels that it's important to write so that others will be as interested in the work as the writer.

In addition to teaching, Goodman is also working to complete her book of criticism entitled *Roads To Take When You Think of Your Country: Women's Engagements with the American Epic Poem*. In this book Goodman will be covering women's works that have responded to or transformed the American epic tradition, beginning with Whitman and moving on into the Modernists. She will be studying four different female authors: Muriel Rukeyser, Gwendolyn Brooks, Sharon Doubiago, and Theresa Hak Kyung Cha. These female poets are all authors of long poems--in some cases, book-length poems--that deal with historical moments in America.



Jenny Goodman

photo courtesy of Jenny Goodman

Cha's book, entitled *Dictee*, provides multiple views of nationalism and, as Goodman states, “engages in epic, yet is also anti-epic.” She claims that the epic, in the past written chiefly by male poets, is rewritten by female poets in a “new light.” An example of this “new light” is the women writers' new uses of male modernists' inclusion of prose documents immediately next to lyric passages and graphics. In Cha's book these graphics include characters in different languages, such as Korean and Chinese.

Goodman feels she has made a lot of progress with her book and hopes to have a completed draft by the end of this summer. In regard to other non-academic goals, Goodman reveals that, although she does not currently have any pets, she secretly wants a basset hound. “I think it could be my muse and help me finish my book,” she says. “Watching it sleep all day will drive me to finish the book so that I can get some sleep too.”

*“I want to push students to look at their writing as a personal project that other people will read and respond to.”*

—Jenny Goodman

cuses on “literature of the real” from the 1930s to the present. She feels that issues related to representing reality are especially relevant since September 11.

Goodman states that she is “very happy to be here” and enjoys the stu-



# First Annual Writing Retreat Held in Estes Park

by Meg Clay

Even while living in a writing utopia like Fort Collins, everyone needs a change of scenery every now and again. In February, thirty graduate students from the CSU English department packed up their notebooks and headed out to Estes Park for a weekend of writing, hiking, sumptuous cuisine, and elk wrestling.

The Organization of Graduate Student Writers' First Annual Writing Retreat proved to be an overwhelming success, beginning with the retreaters' initial shock at the luxury accommodations that the YMCA of the Rockies Estes Park Center had to offer. Expecting rustic cabins with moldy bunks, mouths dropped in awe at the posh homes featuring multiple bedrooms, spacious living areas for group gatherings, fully equipped kitchens, elevated decks, and fireplaces with double exposure. "I had no idea the YMCA could be so cool," said

Shelle Barton, a first-year student in the M.F.A. fiction program. "I loved the cabins and secretly wished I live there—without all you crazy writer types of course." Bonding with other crazy writer types proved to be one of the weekend's highlights, however, for many retreat attendees. English department rookies, jaded veterans, and wise alumni discovered a new realm of departmental togetherness through writing discussions, conversations prompted by the magical *If* book and a healthy supply of adult beverages, and debates about the camouflage potential of the elk's white behinds. According to second-year fiction writer Jamie Kembrey, the retreat provided "a way to discuss writing in a more social situation that outlasts the time you can spend in a bar after a Thursday night reading." Probably for the first time in history, recent fiction graduate Sophie Moore expressed opinions similar to Kembrey's: "Since completing my M.F.A., I've had to actively create my writing community," Moore said. "I jump at any opportunity to get together with writing friends. It is always affirming and inspiring, not to mention fun."

Whether lodging in Peterson (the loud cabin), Tyndal or Alplily (the medium cabins), or Peace (the quiet cabin, of course), most retreaters reported that an ample amount of fun was had by all. While fiction/nonfiction writer Steve Church strategized the best way to apply the Figure Four to one of the elk surrounding the cabins, second-year literature student Matt Feinberg led an expedition to Dream Lake, where poet Dan Riehle and fiction writer Todd Mitchell engaged in a primitive form of bocce ball.

CD alum Kerri Eglin and poet Laura Merrill led the stampede to the YMCA's roller rink, as well as their hasty retreat after being overrun by pre-teen skaters with roller-derby instinct. Fiction writer Brian Winstead impressed everyone with his card-playing wizardry and emerged as the retreat's Pit champion. Meanwhile, retreat photographer Jill Salahub and her assistant Angie Hodapp (both CD students as well) documented the weekend event, happily snapping digital pictures of third-year fiction student Justin Hocking, who was more than happy to strike calendar-worthy poses in front of the fireplace. For CD first year Cathy Ackerson Rogers, the highlight of the weekend was "a toss-up between Jamie's cooking and the Texas puzzle"—a 5,000-piece monstrosity that was vanquished in one evening by these writing and puzzle prodigies.

Many retreaters like Rogers pointed to the culinary mastery of Kembrey and Feinberg as one of the trip's big surprises. Setting up shop in the Peterson kitchen, the cooking duo presented a succulent meatloaf and potato dinner for Friday night's fare. Saturday's menu



*A Weekend in the Mountains*

photo by Eric Salahub



*Retreat Attendees Inside the Peterson Cabin*

photo by Eric Salahub

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# Literacy Through Poetry Educates Graduates and Kids

by Jennifer Lamb

Fort Collins elementary schools currently have several hundred poets in residence—poets who are also studying math, social studies, and recess.

Elementary school students in the Poudre School District have the unique opportunity to write and read poetry with graduate students from CSU's English department. Literacy Through Poetry, an outreach program created and directed by Professor Mary Crow, Poet Laureate of Colorado, provides training for CSU graduate students, who then teach an eight-session unit on writing poetry to one class of students from each participating elementary school.

Crow cites the overall aim of the program as “extending the uses of poetry by harnessing student enjoyment of poetry as a means to improving the level of literacy in Fort Collins elementary schools.” Literacy Through Poetry seeks to employ children’s love for poetry and word play to help them become not only

have been Kenneth Koch and Jack Collom, authors respectively of *Rose, Where Did You Get That Red?* and *Poetry Everywhere*, two of the best-known handbooks for teaching poetry. Koch and Collom lead intensive seminars for CSU English graduate students who were selected as Literacy Through Poetry’s “apprentice poets.” The training seminars include discussions of possible teaching exercises, approaches to reading poetry with children, and reflections on individual exposure to poetry as children.

Rebecca Davidson, a current apprentice poet, comments, “From Jack Collom’s training I gained a profound understanding of how to get kids to write good poetry. His conviction that lively and very consequential poetry is inside each student—regardless of any labels a student may or may not have been given—was heartening, and it helped me go into the classrooms knowing that what I was doing was worthwhile.”

Following the training seminar, each of the apprentice poets is paired with a participating teacher from a Fort Collins elementary school. Five different elementary schools participate every semester, which allows Literacy Through Poetry to reach diverse student populations; the schools are selected by the Poudre School District’s Language Arts Coordinator on a strictly voluntary basis. Because Literacy Through Poetry is funded mainly by grants

from the Witter Bynner Foundation, the Lila B. Morgan Memorial Fund, and the Colorado Council on the Arts, a school’s ability to participate can be determined solely by its desire to be part of the program.

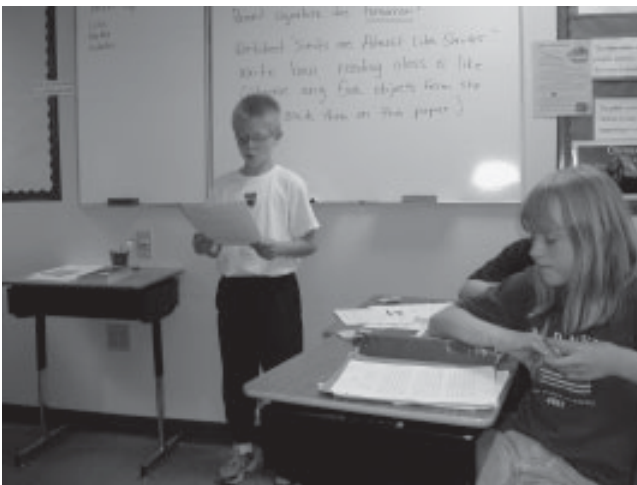
After receiving their assignments, the apprentice poets work with their participating teacher to schedule eight class-length sessions, in which they present poetry exercises to the students. The Literacy Through Poetry sessions culminate

*“Literacy Through Poetry taught me that you can never be too young to be an excellent poet.”*

*—Eileen Munzo*

in the production of a collection of student work and a poetry reading by the students for their parents and guests. Eileen Munzo, a third-year student in CSU’s creative writing M.F.A. program, says of her experience with fifth grade students, “Literacy Through Poetry taught me that you can never be too young to be an excellent poet.” Munzo’s statement reflects the quality of the poetry produced by participating elementary school students, poetry that ranges from the sestinas written by Rebecca Davidson’s class to the collage poems produced by Margo Paraska’s second-graders. Participating students are reluctant for the poetry sessions to end and often request that their apprentice poets come back for extra sessions or follow-up activities.

Literacy Through Poetry offers graduate students a unique context in which to teach poetry, and it offers participating elementary school students an opportunity to read and write poetry that is not restricted by the thought of grades or CSAP testing. Above all, Literacy Through Poetry gives young poets the chance to explore, to get to know poetry—and, hopefully, they’ll be inspired to continue reading and writing poetry throughout their lives.



*Gregory Lewis Reads His Work*

photo by Jennifer Lamb

better readers of poetry, but also poets in their own right. Currently in its third semester, the program invites recognized experts in teaching poetry to provide in-depth training for participating graduate students. Past visiting “master poets”



# The Language of Creative Writing: Lesa Alison's Cross-Genre Work

by Rebecca Davidson

She's been in an earthquake, struck by lightning, bitten by a rattlesnake. And she's still alive. So it's no wonder that Lesa Alison is doing out-of-the-ordinary work here at CSU. Last spring, Lesa got her Bachelor of Arts degree in English from Colorado State University. She focused on writing poetry. She's continuing as an M.F.A. candidate now, and, not only is she developing her poetry, she's writing fiction as well. Lesa is the first CSU student to write a cross-genre thesis under new guidelines set forth by the Creative Writing Committee and with full support of the English department.

Lesa came to CSU after having grown up a tomboy, making mud pies in Sedalia, Colorado; after getting a spot in a pilot for a television variety show called *Floor 13*; and after writing and bartending in Durango. As an undergraduate at CSU, Lesa spent a semester abroad, traveling through England, Ireland, Scotland and Wales. She's in love with the greenness of that part of the globe, so much so that she went back after the semester finished and lived in Swansea for half a year. Lesa's life, especially travel, has informed her writing. A chapbook of her work, titled *She of Me*, was published by the National Federation of State Poetry Societies in 2001, when Lesa won the Edna Meudt Memorial Award. A selection from the chapbook illustrates that her work falls someplace between the common categories of poetry and fiction:

*From Seattle to Swansea, I crossed the width of an ocean (the rain followed me longer than the gulls). I never grow tired of waiting for you over a cold cup of tea. I look out the window streaming with dew and mist—I will forever see myself looking out this window to the block where Wind Street was not after the bomb raids of the war. And then was again.*

On occasion past M.F.A. students have taken workshop courses outside their specializations, and, even more rarely, students have written cross-genre theses. Sometimes this was viewed as a lack of focus rather than a way to develop more skill. Recently, however, English department faculty discussed the possibility of wholeheartedly offering a cross-genre thesis option. "Many faculty were in favor," says Bill Tremblay. He adds, "As Lesa's academic advisor and workshop leader during

her undergraduate studies, I knew well that she had the talent, the versatility and the tremendous positive energies to be able to meet such a self-imposed challenge."

The new cross-genre option will not only mean more possibilities for Lesa's thesis. It also means that all current and new students will have the option available to them. It means that students with diverse interests in writing will be even more attracted to CSU's program, and that students who

graduate from the program will be familiar with more diverse kinds of writing. "It's been clear for a while that the genre categories have become problematic and that degree programs would need to make changes to accommodate our changing perceptions of fiction and poetry," says Laura Mullen, who taught a class in cross-genre writing in the fall of 2001. "I'm thrilled that CSU is willing and able to recognize the necessity of opening room for work that is outside the boxes and widens our sense of what creative writing can be and can do. Allowing our students to



Lesa Alison

photo by Neil Hastings

pursue their ideas in original and unexpected directions is the key to producing writers who will stay engaged in the process and continue to ask the most important questions, giving us texts which matter to present and future readers."

In enthusiastic favor of it, Bill Tremblay says that the cross-genre option will offer "a chance for fiction writers to

(continued on page 11)

# Changes Coming for Graduate Students Who Teach in the Honors Program

by Trish Klei



Trish Klei

photo by Stephanie G'Schwind

role in the Honors Program will involve working with small groups as a writing mentor.

The English department's relationship with the Honors Program is a work in progress. The Honors curriculum was revamped in the spring of 2000 when the university put the new core requirements in place. "To attract more students into the program, Bob Keller, Director of the Honors Program, proposed folding several requirements of the new core into the Honors seminars so students could fulfill two requirements at the same time," said Kate Kiefer, who has worked with the Honors Program since it began its relationship with the English department. Currently, students receive credit for COCC150 when they complete a sequence of two 100-level Honors seminars (HP192 and HP193), and SP200 when they complete all four Honors seminars (HP192, 193, 392, and 492). This change was made because, previously, students accepted to the Honors Program either declined to join or dropped out of the program during their CSU careers; the strict requirements of their majors left them without enough time to complete the Honors requirements.

The English department was asked to oversee the writing content of these Honors seminars. One of the first manifestations of this agreement had four experienced composition GTAs spending at least ten hours a week in their offices so that Honors students could drop by for help with their writing. Professors who taught Honors seminars were also given the option of

For the last two years, the English department has been working with the Honors Program to offer an alternative to the traditional composition teaching assistantship. This assistantship involves working with three to four sections of Honors seminars per semester, and this year's GTAs were Shelle Barton, Jill Darling, Mike Jones, and Trish Klei. The exact nature of this assistantship has changed from a primarily tutorial role in the first year, to a primarily classroom role in 2001-2002, to next year, when the GTAs'

having the GTA assigned to their sections come into the classroom to teach lessons on specialized writing topics, but, in the 2000-2001 school year, not many professors chose that option. For the 2001-2002 school year, the composition faculty again worked with Bob Keller to make writing more of a central component in the Honors seminars. The changes helped professors design better writing assignments, and gave a more defined curriculum for the GTAs to use in the classroom for the five to eight lessons per section they would teach. This new agreement put each GTA in the classroom much more often, and also asked that the GTAs provide written feedback about student writing, as well as have a conference with each student.

Next year, though change will be substantial, the core goals will remain the same. According to Sarah Sloane, who is also Director of WAC (Writing Across the Curriculum) at CSU, the following are the Composition faculty's goals for the Honors students: "learning an awareness of audience; analyzing and meeting the requirements of diverse rhetorical contexts; integrating course knowledge and rhetorical knowledge; and writing academic papers in

prose that is clear, cogent, and effective for the purposes and audiences defined." The major changes from this year involve getting GTAs out of the Honors classroom and into the lead of small peer groups of students in HP193. Each group mentor, according to Sloane, "will guide his or her small groups of students through a sequenced set of writing assignments designed to complement and amplify the writing required in HP193. In addition, the mentors will work with the principal faculty member in designing effective writing assignments, prepare workshop materials for their students' writing-in-progress, conference with individual students, provide detailed intervention draft comments, work closely with students who need individual help, and respond to the final drafts of the argument paper."

Who knows what the next year will bring.



Kate Kiefer

photo courtesy of CSU English department

# First Annual Writing Retreat

(continued from page 7)

included an egg and bacon extravaganza for breakfast that was shortly followed by a light lunch of homemade turkey soup. Those lucky enough to remain for Saturday night's meal dined on a pasta dish (featuring Italian sausage, tomatoes, basil, and spinach), which Chef Feinberg calls "Fred."

But the weekend was not just about glutony and roller skating. Many of the retreat attendees actually—gasp—wrote during their stay in Estes Park. In an event worthy of an *X-Files* episode, silence descended upon the crowded Peterson living room late Saturday morning, as more than twenty people were suddenly and inexplicably drawn to their notebooks and began to compose great works of genius. Intruders were shushed upon entry. As

the afternoon wore on and the writing cloud began to lift, conversation returned, drifting toward such academic topics as workshops and publishing. "The most beneficial part for me was talking to some of the more established and former students who have been submitting to journals for some time," said Nicole Backens, a first-year fiction student, who admitted that the scenery and opportune napping time kept her from partaking in the afternoon writing revelry. Weary from a weekend of writing and carousing, the retreaters finally headed back home to Fort Collins. The only thing that kept them from weeping as they pulled out of Estes Park was the prospect of OGSW's Second Annual Writing Retreat only one year away.



*Working on Saturday Afternoon*

photo by Eric Salahub

## Lesya Alison's Cross-Genre Work

(continued from page 9)

bring the kind of density to their language use that they could write 'language-driven fiction,' a chance for poets to engage in issues involving narratology, persona, multiple points-of-view, pacing, the possibility of publication in two genres instead of just one, [and] more numerous job possibilities due to greater versatility of our M.F.A. graduates."

In order for a student to complete a cross-genre thesis, she or he will be required to take two E513 classes ("Form and Technique in Poetry" and "Form and Technique in Fiction"). A student will work closely with a faculty member from each genre. In Lesya's case, Bill Tremblay is her advisor and David Milofsky will be on her thesis committee.

The new support for Lesya's—and for all students'—cross-genre work is not the only progress that is happening in the department. Professor Tremblay says, "The Creative Writing Committee members are at the threshold of considering many changes in the M.F.A. program requirements. Subcommittees have been nominated to consider such issues as programmatic

goals, curricular requirements, increased support and visibility for the program. The cross-genre thesis issue is just one part of this thorough-going revision taking place at this time." This change, as well as the others, makes it clear that the department has the students and their writing at the top of its priority list.

When asked why she's interested in learning both poetry and fiction, Lesya says, "it's like being bilingual. People who know more languages have deeper understandings of everything. There's a poetic language and then there's a language of fiction. And other languages like nonfiction, radio writing and playwriting. I want to be able to understand and communicate in as many languages as possible." Lesya's languages are already well-developed, and, as she continues to master them, she will no doubt make thrilling contributions to the literary world; in turn, the hard work that is being done to improve our already thriving community at CSU promises only more outstanding experiences for M.F.A. students, and even more possibility for original, diverse, and quality work.



# “Part-Time” Teaching in the CSU English Department

by Chris Merrill

Academia has a culture all its own. Like any culture, it is based, ostensibly, on tradition, values, and constructed notions of *the way things ought to be*. It is also based on perceptions, valid or not, of *the way things are*. And, as with any hierarchical insti-

there is an unmistakable distinction made between tenure-track professors and adjunct faculty. Those in the tenure track are considered to be full-time professors and are therefore compensated with higher wages and benefits, greater job security, and they have the

not based on anything but out-of-date assumptions, and the perpetuation of a hierarchy, so ingrained it's hardly even questioned. Did you know, for example, that in the spring semester of 2002, adjunct faculty members taught eighty-nine sections—

and “part-time” faculty really have nothing to do with *time*. These distinctions do, however, have a lot to do with money:

For the fall semester of 2002, Kate Kiefer will once again be taking on the task of hiring adjunct faculty for the English department—working within the budget dictated by the university. It is a process, repeated every term, in which adjunct instructors are hired to take key teaching positions.

“We usually have about twice as many applicants as positions,” says Kiefer. “Folks interested in part-time teaching apply once a year for our ‘pool’ of possible instructors... We have a committee (now called the Lecturer Evaluation and Promotion Committee) that reviews the applications and ranks applicants... Once we have our budget set in late June/early July, I determine how many adjunct sections we can afford to staff,” she explains. “I do some jigsaw puzzle work to try to match applicants with appropriate sections... Then I start telephoning to get people lined up for particular sections... I get the bulk of the hiring done during July, but I often have to make last-minute adjustments even in August.”

tution, its general assumptions are born out of an interest in perpetuating the established hierarchy.

One of the general assumptions at CSU is that adjunct faculty members are part-time teachers, filling the gaps as needed around the departments. In the English department

majority of the representation on committees and in the administration. They are, simply put, more valued by the system. The adjuncts, then, are treated accordingly.

If we investigate the role that adjuncts play, however, we can see that this system of valuation is

truly the lion's share of the workload—as compared to sixty-four sections taught by tenure-track professors? And there are fewer adjuncts than there are regular faculty, so, per person, the adjuncts taught more sections as well.

The distinctions being made between “full-time”

**Faculty:** 43 total; 35 teaching classes

For a total of:

64 sections Or: 1.8 sections per faculty member

**Adjunct:** 31 total

For a total of:

89 sections Or: 2.9 sections per adjunct

**GTA:** 24 teaching + 5 non-teaching

For a total of:

25 sections Or: 1.04 sections per GTA

# the Importance of Adjunct Faculty and the Hiring Process

A similar process is recapitulated in November and December, but it generally takes longer, prior to the spring semester, be-

*“The department has worked hard to attempt to fix the problems associated with the hiring and pay of adjuncts.”*

*—Dan Robinson*

cause pre-registration carries on into December. “I have to take longer to be sure that courses will fill,” Kiefer says; CSU does not hire adjuncts until the sections are guaranteed.

This process tends not to be easy on the applicants, but Kiefer and the department are working toward solutions. Dan Robinson, who has been an adjunct for “somewhere between eight and sixteen years,” says that, “historically, the hiring of adjuncts has been extremely subjective. The department has published guidelines for hiring, then routinely ignored the

guidelines when it actually goes about hiring. The system that may come into place next year should go a long ways in rectifying that situation. The department has worked hard to attempt to fix the problems associated with the hiring and pay of adjuncts.” Another major issue is the lack of representation that adjuncts have within the department itself. Though half the total number of sections are taught by adjuncts, there is only one adjunct on the executive committee.

In order to understand the true value of the adjunct faculty, we have to look at the big picture. Here, at Colorado State University, that means looking at the much praised core curriculum. All students who come to CSU and complete a baccalaureate program will study the core curriculum. It is a well-rounded liberal arts curriculum

that is the substructure for every undergraduate’s baccalaureate degree. And this curriculum in the English department is taught, over-

whelmingly, by adjunct, “part-time” faculty. As the *core*, it is considered the foundation for the learning experience that undergraduates will have at this university—and the people who form this foundation are the least paid.

When asked what he thinks about being referred to as a “part-time” faculty member, Robinson says, “If I were paid commensurate with my work-load, I could care less what the department/university called me—part time, adjunct, flunky. It does seem ironic that the difference between part-time and full-time faculty is that part-timers teach more and are paid less; however, as the argument

to-date in their area(s) of teaching and (beginning next year) also serve on committees in addition to their teaching responsibilities.”

Robinson does feel that the department is making strides to improve things. “Many of the changes that the department has proposed for next year are good; however, they will not apply to all adjuncts. The best changes approved for next year will be wage increases (to a livable wage for many of us) and long-term contracts—two things we have fought for, for the past five years. The change I would most like to see is an acknowledgement from the department that we are

**English Department Core Classes**

	GTAs	Adjuncts	T-T Faculty
100 Level Comp.	26	53	2
300 Level Comp.	—	12	4
100 Level Lit.	—	8	2
200 Level Lit.	—	9	3
<b>TOTAL</b>	<b>26(22%)</b>	<b>82(69%)</b>	<b>11(9%)</b>

goes, full-time faculty are paid for teaching and research and committee. Part-time faculty, however, are expected to remain up-

a necessary part of this institution—acknowledgement primarily in terms of money. Words tend to be hollow.”



by **Shelle Barton**

*photo courtesy of Shelle Barton*

When I was finishing my master's degree at Kansas State University, there was a general panic among my colleagues during our final semester: what happens next? A few of us went on to further graduate study, but most folks made their first foray into the frustrating, confusing and sometimes frightening world we call "the job market." All of us on the creative writing track spoke wistfully about wanting more time to write, but who was going to pay us to do what we love? The world just doesn't work that way.

We were mostly wrong and partially right. Fellowships, grants, residencies and postgraduate funding are more plentiful than most graduate students realize. However, getting money to write requires research, planning, and more sweat than applying to graduate school did.

The first step is knowing where to look for funding, which can be more daunting than the application process itself. Several publications, including

## Postgraduate Opportunities:

the *AWP Joblist* and the Pen American Center's *Grants and Awards*, list national grants, residencies, and fellowships. A thorough web search can also produce listings for smaller or more localized grants. Many states' arts councils offer grants that often go under-utilized. Another option is to take advantage of the folks around you. As fiction professor Leslee Becker notes, "subscribe to professional journals that list all sorts of opportunities; look at the bulletin board in Eddy; talk to teachers to get even more info and recommendations; and, like me, become one who's accustomed to applications, rejections, rewards, and finding love in likely places."

Knowing where to find these opportunities is important, but more important is knowing what kind of funding is right for you. There are several national fellowships which offer not only room and board, but also a stipend and that writer's holy grail, time. Colgate University, the University of Wisconsin, and Bucknell University offer year-long fellowships that carry minimal teaching obligations, usually one creative writing section a semester, and a public reading. Stanford University offers the Stegner Fellowships, a two-year program that offers an \$18,000 stipend with only one obligation: weekly workshops.

The upside for writers with little or no publication record is that university fellowships are often intended to support young or new writers and therefore focus on the quality of the writing in the application process. In

her article "Academic Fellowships for Recent Creative Writing Graduates" published in the *AWP Joblist*, Katherine Perry reports that the Colage, Wisconsin and Stadler fellowships consider the quality of an applicant's work above all other factors. The Bucknell fellowship committee expects some publication record, but stresses that being published is not the major consideration.

The downside to fellowships is that writers must relocate to take advantage of them, and they often don't provide for a spouse or children. Another option is to research residencies at colonies, which are often shorter, but still offer time and, sometimes, money. While many colonies won't take students, they are open to new M.F.A. and M.A. graduates and often make their decisions based solely on the writing itself, as opposed to a publication record.

The Fine Arts Work Center at Provincetown, Massachusetts, offers to emerging writers seven-month residencies, which include free living space and \$650-a-month stipends. Of course, the FAWC receives more than 600 applicants a year, for twenty avail-

*"Creative writers usually just have to show that they're serious and that they can produce good work."*

*—Judy Doenges*

able fellowships. Like any national funding opportunity, competition is often ferocious.

However, writers don't have to limit themselves to the "big" colonies, like Yaddo. For example, The Writer's



# Finding and Getting Jobs, Fellowships, and Grants

Colony at Dairy Hollow in Eureka Springs, Arkansas, offers month-long residencies to new writers; these include stipends and free living/working space for a month. Many smaller colonies have websites that list deadlines and application criteria.

*“Making sure that you respond to the granting institution in terms of what it asks for—that’s the hardest thing at first, but also the easiest once you get the knack.”*

*—Mary Crow*

However, assuming that a new writer can land some free time at a colony without a publication record is probably a bit naive. Fiction professor Judy Doenges, who has spent time at Headlands Center for the Arts, Hedgebrook, Ragdale, Yaddo, and the MacDowell Colony, says, “In all my experience, I’ve met maybe three people [at colonies] who were unpublished, and only one who was currently in an MFA program. But that shouldn’t deter anyone; colonies care about the quality of your work.”

If leaving home isn’t a viable option, many grants are not limited to “established” writers. The Colorado Council on the Arts offers grants to writers, with different awards going to writers in different genres in alternate years. Several states also offer mini-grants to writers. The best way to find out about this type of funding is to contact states’ arts councils or take a look at their websites.

Once you decide to apply for a grant, fellowship or residency, the next step is the application process.

Doenges points out that most creative writing applications are simple and don’t require establishing prior research experience, as more academic grants might. “There’s often little more than an application form, a writing sample to get together, and, sometimes, a short budget. Creative writers usually just have to show that they’re serious and that they can produce good work.”

Poetry professor Mary Crow points out that the most difficult part of applying is often deciding how to approach the application itself. “Making sure that

you respond to the granting institution in terms of what it asks for—that’s the hardest thing at first, but also the easiest once you get the knack.” In other words, knowing your audience is essential. One way to get a good sense of what a particular committee wants is to ask for help from colleagues and professors, particularly with that ever-important mission statement that is inevitably part of many applications. Pay special attention to the questions on the application when drafting. Then ask fellow students and professors to workshop the statements for you. This, of course, requires planning. Late night, last minute writing sessions that might have worked for you as a graduate student will probably lower your chances when it comes to applying for postgraduate funding. Attention to detail, like asking for letters of recommendation several months before a deadline, can make or break an application.

Although finding and applying for postgraduate funding can sometimes be a daunting process, that shouldn’t deter students from trying. Doenges

says, “My mantra: Apply for everything. Go on the web, talk to the graduate school, go to any resources on postgraduate programs and fellowships. Have a polished writing sample ready to go, along with a project description (make up a book project if you don’t have one), and either have letters or have people who are willing to recommend you.”

When I was finishing my master’s, my teaching mentors required teaching assistants to turn in sample teaching and personal statements in the fall prior to my May graduation. Then, they insisted that we workshop these statements over and over until most of us (myself included) were sick of the whole endeavor. After all, we had a good nine months before that real-world reality was set to sink in.

The exercise benefited many students, however. Most of my colleagues went on to gigs teaching in private schools, work as sports writers, in-

*“Become one who’s accustomed to applications, rejections, rewards, and finding love in likely places.”*

*—Leslee Becker*

structorships, or to positions at other graduate programs. The same tenet holds true when applying for fellowships and grants: expect everything to take twice as long as you think it will and require three times as much sweat. If you are willing to do the leg work, though, it might just pay off with an extra year devoted to finishing that first book or fine-tuning your thesis.

# Office Staff Members Topf and Bartholomew Complete One Year in New Assignments

by Francisco Maçías

At the end of another academic year, we think of all those who made it possible. Although everyone in the English department is indispensable in providing the CSU student body with an effective, complete, and memorable educational experience, two staff members in the department serve purposes that are essential to its operation. It is now, near the end of their first year's journey on their new assignments, that we take some time to acknowledge and appreciate their function in the department. These staff members are Cathy Topf and Chris Bartholomew.

Cathy Topf has served CSU and the English department for four years. Before her current assignment, she was the Administrative Assistant for Undergraduate Students—the task that is presently performed by Chris Bartholomew. Now, Cathy, in the position of Administrative Assistant for Graduate Students, responds to queries regarding the CSU English Department Graduate Program, maintains the graduate student files, assists the graduate students with their paperwork, and orders textbooks for English classes.

Topf says that her first year has “gone by quickly” and that “it has been interesting, challenging, and above all fun.” Some of the challenges she has faced are understanding and harnessing the infrastructure of the English Department Graduate School. Her strengths are her people skills and her love for her present assignment. She loves “the personal attention and interaction with the graduate students.” Everyone in the department was key to her successful completion of the year, she says, but she is especially grateful for the generous support and expertise of Bruce Ronda, Barbara Sebek, John Calderazzo and Dan Riehle.

Meanwhile, Chris Bartholomew has served CSU for four years and will soon have completed one year of work for the English department. As Administrative Assistant for Undergraduate Students, she is responsible for all inquiries about the undergraduate program, including advising, course information, and scholarship opportunities. She also prepares the weekly department newsletter and the Rambler—the department's semi-annual newsletter for students—and responds to individuals in need of assistance with the department's copy machine.

She, like Topf, has also faced the challenges of her new assignment. “Since I have never been in an academic department (I've always worked in research),” Bartholomew says, “I have learned that this assignment is very service-oriented and requires the use of my nurturing skills.” She very much enjoys her coworkers and the interaction she has with students. She also says that it is the kindness of the entire office staff, as well as the department staff, that has made her first year in the English department a pleasurable experience. Among those who have put forth that extra effort in helping Bartholomew adjust to her new assignment are Gerald Delahunty, Ward Swinson, Gilbert Findlay and Cathy Topf—all of whom have been a wealth of information.

William Penn once said, “He that does good for good's sake seeks neither praise nor reward, but he is sure of both in the end.” Due to their hard work, sincerity and friendly dispositions, Topf and Bartholomew have earned the respect and gratitude of staff and students alike.



Cathy Topf

photo by Janell Cress



Chris Bartholomew

photo by Janell Cress

# Highway 14: On the Way to Its First Issue

by Crawford Frazer

Three Fort Collins residents are set to bring the lessons they learned from CSU to the public in the first issue of *Highway 14* this June. Steve Church and Justin Hocking, who will each receive an M.F.A. in Fiction this May, have joined forces with Alex Paozols, who graduated from CSU with a B.A. in English in 1995 and continued his education with an M.F.A. from Naropa University in 1997. Together as editors of the new literary magazine *Highway 14*, they are making an exciting contribution to Fort Collins' literary community.

"We wanted it to be a magazine of prose," says Church. While hundreds of journals now publish prose, he notes that many of them may publish only one or two stories per issue. Since twenty poems may occupy the same amount of space, he says they wanted to publish a journal that would "give more exposure for prose writers to readers."

They plan to include short stories and novel excerpts in the pages of *Highway 14*, but also hope to publish essays, prose poems, and more experimental forms. The journal will foster a variety of styles and themes. For this reason, Church says they are steering away from theme issues. Journals with specific themes are often marketable to creative writing programs, but the editors of *Highway 14* find themes "too limiting" for the diversity of voices they are looking for.

They hope to develop a national reputation for the journal in the years to come. In addition to providing exposure for new writers, Church says they are committed to enhancing the literary community in Fort Collins. They have solicited work from writers around the state and will continue to do so. "We want to expose local writers to a wider audience, but also the local audience to national writers," says Church. They have already conducted two book sales and hosted a reading in partnership with *Fence* magazine and the Fort Collins Museum of Contempo-

rary Art. These events are good publicity for *Highway 14*, but Church believes they also benefit the community. He knows there is demand for more readings than the CSU Reading Series can accommodate, so he and his partners plan to bring more writers to the public in the future.

Church and Hocking joined Paozols in May of 2001, and ever since then the three writers have been busy preparing for the first issue. Submissions have arrived from all over the country, thanks in part to an advertisement in *Poets & Writers*. Primarily, though, they want to build the journal in a "grassroots way," according to Church. "We've started by soliciting some writers we like in journals such as *The Atlantic*, *Harper's*, and *McSweeney's*." The quality of the published material should help the journal blossom from there.

*Highway 14* will probably publish two issues in its first year, with the plan of adding a third issue in subsequent years. The three editors learned valuable lessons about writing in their respective M.F.A. programs, and Church also credits CSU's Center for Literary Publishing for providing an inside look at the way a magazine is run. He and Hocking were both editorial assistants for the Center's *Colorado Review* during their stint in the M.F.A. program, and Church credits Managing Editor Stephanie G'Schwind for her professional example at the *Review*.

Check out *Highway 14's* web page at [www.highway14.net](http://www.highway14.net) for submission information, online subscription purchasing, a listing of national literary events, or for the cool visuals designed by Paozols. And get ready for fresh and exciting prose as June and the first issue of *Highway 14* draw near.

**"We want to expose local writers to a wider audience, but also the local audience to national writers."**

**—Steve Church**

## Upcoming Issues of Other CSU Publications

### Colorado Review

The CSU Center for Literary Publishing will publish a special Travel issue of *Colorado Review* in Summer 2002. Other upcoming issues of the *Review* include: All-Poetry (Fall 2002), All-Fiction (Spring 2003), and The New West (Summer 2004).

### A

*A*—formerly *The Greyrock Review*—will publish a new issue in early May. As CSU's undergraduate literary arts journal, *A* will feature a collection of fiction and poetry by CSU undergraduates, graduate students and former *Greyrock* contributors.

### Nieve Roja

A new issue of *Nieve Roja* will appear in May. CSU's online literary journal features poetry, fiction, non-fiction, and artwork. Visit *Nieve Roja* on the web at <http://nieveroja.colostate.edu> to view issues and obtain submission guidelines.



# Undergraduate Student Profile:

## Jay Boehs

by Christine Amacher

Jay Boehs and his three sisters grew up on a dairy farm in Michigan about twelve miles from the nearest town, Elmo. In high school Jay said he always thought he would like to teach, but it wasn't until all three of his sisters pursued education that he changed his mind.

"I remember my sisters coming home from college and complaining about how much they hated it and how they didn't want to teach," Jay says.

So he skipped college after high school and stayed on the farm to help his family. Jay worked hard on the farm the next four years, doing tiring and occasionally dangerous work, until he decided he'd "had enough of cattle" and left for Colorado in 1982.

Jay chose Colorado because two of his sisters lived in the state, one in Greeley and one in Fort Collins. He attended Morgan Community College and later received an associate degree in applied sciences, with a concentration in electronics. Jay then spent the next thirteen years working at ABB,



Jay Boehs  
photo courtesy of Jay Boehs

Asia Brown Boveri. ABB is a European electrical engineering firm here in Fort Collins that used to employ up to half a million people worldwide. In those thirteen years, Jay traveled to Sweden and Pennsylvania, among other places, met his wife Rachel, and now has two children, Jacob (eight) and Jennifer (five).

It wasn't until ABB sent him to a conflict/resolution seminar that Jay realized he should switch jobs. At the seminar Jay took the Myers-Briggs personality test and ended up in a category that less

than one percent of the population fits into. "Basically, I read the traits in this category that I fit into and realized that, according to the list, I was in the wrong job," he says. Not long after that seminar, Jay decided to quit ABB and pursue a career in teaching.

Jay's pursuit began last fall when he enrolled as a freshman at CSU. Jay admits he was nervous about being a student again after so many years. "I took the English Placement Exam and came home and told my kids that I didn't do very well," he says. Little did he know, Jay did exceedingly well on his exam and

ranked number one in the entire class of about 184 students. Jay stated that "the grade was reassuring because I wasn't sure I would be able to do it." If this wasn't enough to confirm Jay's potential, his first semester of eighteen credits ended with a 4.0 GPA.

In terms of his future plans, Jay will be attending summer school, and plans to graduate in 2004. This summer Jay and his wife will celebrate their nineteenth wedding anniversary—showing that he'll have been married longer than some of his classmates have been alive.

Some people may wonder why Jay didn't pursue teaching a long time

*"I read the traits in this category I fit into and realized that, according to the list, I was in the wrong job."*

*—Jay Boehs*

scored out of CO150. Jay's achievement didn't stop there. After his first Political Science exam he was astonished to find he was

ago given his success so far. Perhaps Jay does as well. One thing is certain, though; he won't be complaining like his sisters did.

# Undergraduate Student Profile: Arleen Foster

by Christine Amacher

In the early 1980s Arleen Foster, who has hemophilia, underwent surgery on her leg at a hospital in Los Angeles. After her surgery, Arleen discovered in a local news broadcast that the hospital had accidentally dispensed HIV infected blood to a number of patients. In a panic, Arleen contacted her doctor, who advised her to come in for immediate testing. Arleen found that, although she had been given infected blood during her surgery, she amazingly tested negative for HIV.

*“With poetry therapy, people can address their pain and issues by relating them to an object or concept.”*

*—Arleen Foster*

could help others.” Arleen spent nine years and counseled 2300 people at the Shanti Organization. She found that helping others was not only her passion, but something she wanted to pursue as a career.

Arleen Foster is a non-traditional student from California who, in addition to attending Colorado State University, works full-time at the Neenan Company. The Neenan Company is a local design/construction company that has done work in Fort Collins, such as the City Building in Old Town, as well as work for the New Belgium Brewery. Arleen is majoring in English with a concentration in creative writing and is also pursuing a certificate in poetry therapy.

Poetry therapy is used as a tool to “help those who are sick express their emotions and cope with their illness,” says Arleen. “With poetry therapy, people can address their pain and issues by relating them to an object or concept. They are able to use poetry as their outlet of expression.” Arleen ultimately wants to use poetry therapy with those who are ill or dying. She states that she “loves being someone who can provide comfort or support to someone who is dying.” In addition to those who are dying, Arleen feels

that poetry could be especially positive for troubled children; she says, “Kids can use words instead of weapons to deal with emotions.”

In 1994, Arleen, with her daughter, Rachel, decided to take a road trip across the United States. During that trip they decided to begin looking for potential places to move. Arleen says that a few “strange, cosmic” occurrences seemed to “suggest” that they stay in Ft. Collins. Despite what Arleen says was a “hard adjustment” between living in L.A. and Fort Collins, she has made quite a few accomplishments since the move. She organized Names Across The Poudre last year, bringing the AIDS memorial quilt to the Neenan Company for public viewing. Names Across The Poudre not only increased AIDS awareness but also raised over \$10,000 in donations.

In the classroom, Arleen is equally successful. Though she works forty to fifty hours a week, she maintains a 3.7 GPA and has spent three semesters on the editorial staff of *The Greyrock Review*. She has also received mailings from the Golden Key Honor Society and the National Collegiate Scholars.

For the time being, Arleen is a little uncertain about the date of her graduation. She’s also uncertain about where she would eventually like to live. “I don’t think I want to go back to California, but I know I need to be in a bigger city so that I can work with a large amount of people.” Wherever Arleen ends up, though, she’ll be there to help.



*Arleen Foster, age 2*

*photo courtesy of Arleen Foster*

## Department Awards

**Leslee Becker** won second place in the GSU Fiction Contest with her story "The Couple."

**Ellen Brinks** was awarded a Fulbright Hays grant to study in India and create a website.

**Meg Clay** was awarded honorable mention in the AWP Intro Journals Project for her story "Mental's Girl."

**Pattie Cowell** was awarded the Oliver P. Pennock Distinguished Service Award.

**Janell Cress** won second place in the *Playboy* College Fiction Contest with her story "The Funeral Bells Ringing."

**Mary Crow** was awarded a residency by the Djerassi Foundation.

**Gilbert Findlay** was named Colorado State University Best Teacher in Fall 2001.

**Deanna Ludwin** won the Golden Apple Award, a teaching award given by the CSU Organization of Graduate Student Writers, in 2002.

**Laura Merrill** won an AWP Intro Journals Award with her poem "Poem in Which She Fails to Blame Someone Else." The poem will appear in *Tampa Review*.

**David Milofsky** won first prize in fiction in the Colorado Book Awards. His novel *Color of Law* appeared in the Best Books of the Year in *Rocky Mountain News* and *Denver Post*.

**Aaryn Richard** was nominated for the Ruth Lilly Fellowship for poetry.

# Alumni Notes

**Aaron Abeyta** (B.A., M.F.A.) had his book *Colcha* selected as a winner of the 23rd Annual American Book Awards. In addition, his poem "Thirteen Ways of Looking at a Tortilla" appears in the latest edition of *Introduction to Poetry*, edited by X.J. Kennedy and Dana Gioia.

**Dawna Duncan** (M.A. 1999) taught Freshman Composition and Introduction to Literature for a few years, and is now working in an editorial position for Herb Companion Press/Real Health Media in Loveland. The company has published two bi-monthly magazines and two books.

**Daniel Eshom** (M.A. 1996) is the author of *Top of Your Game* and *Lithium*, both nonfiction pieces for adolescents. He is also the author of *The Plume Teacher's Guide to E.L. Doctorow's City of God*. He lives in New York.

**Barbara Allbrandt Fleming** (B.A. 1968, M.A. 1970) retired from teaching English in community colleges in the Denver area and has returned to Fort Collins after twenty years. She worked as a training coordinator for the USEPA Region 8 for several years.

**Michael Henley** (B.A. 1978, M.A. 1983) is editor of *Ultra Pure Water Journal*, a technical publication covering water treatment at industrial plants. His work includes helping to organize conferences. He and his wife Lori reside in Denver with their two children, Rachel and Daniel.

**Shannon Hurd** (B.A. 1999) had her first book, *The ABCs of Dominating College Life*, appear on the Boulder Bookstore's bestseller list in January 2001. She does freelance writing for *College Bound* magazine and others. Currently she is an M.A. candidate in Journalism at CU Boulder, where she teaches Undergraduate Writing Courses.

**Sophie Moore** (M.F.A. 2000) recently had her story "San Angelo, Texas" accepted for publication by *Reed* magazine.

**Mike Nissley** (M.A. 1999) is a freelance writer and operates as a web programmer and consultant. Some of his clients include Scudder Investment in Chicago, McDonald's Corporation in Oakbrook, IL, and White Whale Web Services of Providence, RI.

**Rebecca Skloot** (B.A. 1997) is an award-winning freelance science and medical writer and book critic. She writes for *Popular Science*, *New York Times*, *San Francisco Chronicle*, *Chicago Tribune*, and more. Her first book, *HeLa: The Immortal Cells of Henrietta Lacks*, is forthcoming from Times Books. Excerpts from *HeLa* won the Waber Award for nonfiction writing and the Bronze Medal in the Best Article category of the Council for the Advancement and Support of Education Competition. Her work was also selected for inclusion in an anthology of best writing from presses. In addition, Skloot is an editorial board member and writing mentor for *Creative Nonfiction*.



# Alumni Profile: Wendy Rawlings

by Liz Story Warnar

Wendy Rawlings believes she has two identities as a writer. The first, like the Muse, is focused on inspiration, writing, and developing good habits to keep on writing. The second is the motivator, reminding her, urging and encouraging her to “get stuff out.” Rawlings feels this second identity has developed because of her experience in Colorado State University’s M.F.A. in Fiction program. For Rawlings, a big part of being a writer is “learning how to take yourself seriously,” and she is quick to point out that one of the things she liked best about being in the English department was that she was taken seriously from day one. She recalls a specific moment when she began to do so for herself:

“I was in the copy room and Mary Crow came in. She had seen something I had written, and she just walked up to me and said, ‘You should be sending your stuff out.’ That was a big compliment for me. She was treating me like a fellow writer, and looking back, I am very pleased to have been taken so seriously.”

Through the helpful instruction of John Calderazzo, Rawlings says she also learned the “rewards of survival,” the benefits of following through with the whole process of *being* a writer. Calderazzo played a key role in teaching Rawlings how to move from the inception of an idea, stick with it, and keep going all the way onto writing and sending out a query letter for publication.

Another valuable lesson Rawlings learned in the M.F.A. program is about voice in fiction writing. “Steven Schwartz was the first person to introduce me to the concept of voice...[he talked] about how someone tells a story rather than just what unfolds.” This skill is something she passes on to her own students.

Presently, Rawlings is a faculty member in the creative writing program at the University of Alabama. She’s teaching a year-long graduate course in novel writing and a graduate class for M.A. and M.F.A. students called “Varieties of

Prose Narrative,” a course that reminds her of the “Form and Technique” class in CSU’s M.F.A. program. She enjoys teaching it very much. “They [the students] write critical and creative projects—things that fall between the cracks of genres, where students get to try their hands at things outside ‘typical’ boundaries.”

For Rawlings, enjoying teaching so much now is an unexpected benefit of having taught CO150 at CSU. Rawlings said that when she first started teaching, she complained about it a lot. Jean Wyrick, then the English department’s Writing Director, often told Rawlings and her peers that, yes, “we’ve descended into the slough of despond,” but encouraged them that they would rise again. The support of Wyrick and the experience of teaching CO150 did indeed encourage Rawlings.

“I was really shy and scared at first, but now I step back and watch myself as a completely different person. My self-perception really changed after standing up and teaching twenty-five people.”

Additionally, Rawlings feels that teaching writing helps her be a better writer. “You don’t really learn anything until you teach a course in it,” she says. “My improvement and growth as a writer, teacher and human being came from teaching freshman composition. It takes skill to teach it well, and I feel like a much better teacher because of it.”

Rawlings has certainly reaped the benefits of her hard work and the lessons she learned at CSU. After graduation, Rawlings took her talent and the skills that the M.F.A. program provided her to the graduate program at the University of Utah, where she earned her Ph.D. Her first book of short stories, entitled *Come Back Irish*, was published in December 2001. She is currently working on a novel and, as we spoke on the phone, amid the clatter and chatter of students and faculty passing by her office, she is enjoying the warm, blossoming springtime in Alabama.



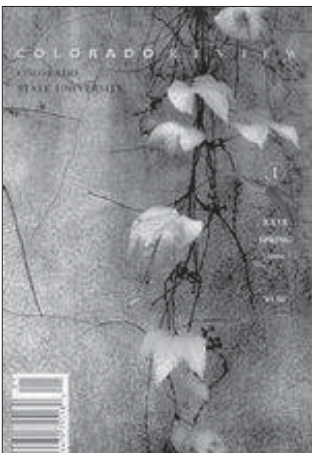
Wendy Rawlings

photo courtesy of Wendy Rawlings

# Department

**Leslee Becker's** story "The Couple," appeared in the Spring 2001 *Georgia State University Review*.

**Ellen Brinks'** review of James Nelson's *Publisher to the Decadents: Leonard Smithers in the Careers of Beardsley, Wilde, Dowson* appeared in *Colorado Review*.



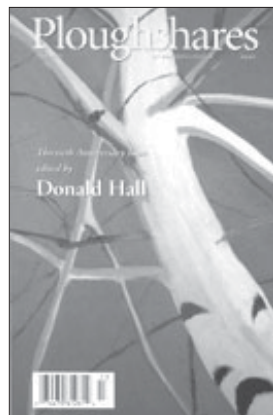
**Martin Bucco** had two articles, "Bernard Shaw in Sinclair Lewis" and "Poe in Lewis," published in *Shaw and Sinclair Lewis Society Newsletter*, respectively.

**John Calderazzo's** "Mary Landin: Bird Island Engineer" appeared as the Coastal Character column in *Coastal Living*.

**SueEllen Campbell's** "The Elements," an excerpt from *Bringing the Mountain Home*, was accepted for publication in *Getting Over the Color Green: Contemporary Environmental Literature of the Southwest*.

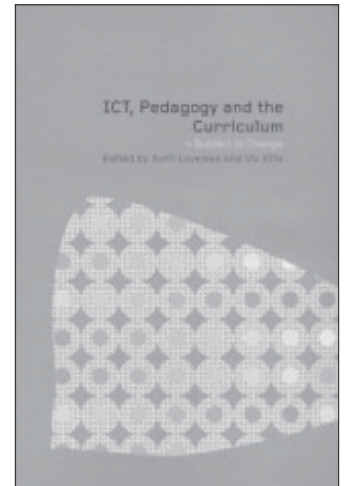
**Pattie Cowell's** "'Much Depends Upon My Knowing': The Education of Polly Hewson" appeared in *Finding Colonial Americas: Essays in Honor of J.A. Leo Lemay*.

**Mary Crow** had poems accepted for publication in *American Diaspora: Poetry of Exile*, *Field*, *Bryant Literary Review*, *Red Cedar Review*, *The Briar Cliff Review*, *Iron Horse Literary Review*, *Slant*, *Ploughshares*, *Eclipse*, *Hawaii Pacific Review*, *The Pacific Review*, and *Fox Cry Review*. Her translation of Enrique Lihn's "Good-bye" appeared in *Review: Latin American Literature & Arts*.



**Gerald Delahunty's** essay "Discourse functions of inferential sentences" was published in *Linguistics*.

**Donna LeCourt's** "Technology as Material Culture: A Critical Pedagogy of Technical Literacy" appeared in *ICT, Pedagogy and the Curriculum: Subject to Change*. "Making Writing and Reading Visible: ICT's Role in Education for Citizenship" appeared in *1.1 Ways of Knowing Journal*. Her review of *Technology and Literacy in the Twenty-First Century: The Importance of Paying Attention* appeared in *Journal of Advanced Composition*.



**David Milofsky** had his novel *Color of Law* published by the University Press of Colorado.

**Laura Mullen** had poems accepted for publication in *The Extraordinary Tide*, *Ploughshares*, *Interim*, *Temenos*, *Bombay Gin*, and *The Styles*. Her essays "Wearing it Out" and "The Poem" appeared in *Footnotes* and *Many Mountains Moving*, respectively.

**Cindy O'Donnell-Allen's** "What to Do When Duty Calls but Passion Answers the Phone" appeared in *English Journal*.

**Cindy O'Donnell-Allen** and **Bud Hunt** cowrote the article "Reading adolescents: Book clubs for YA readers," which was published in *English Journal*.

**Mike Palmquist** authored the software program *Research Assistant/HyperFolio*, which is on the web at Bedford/St. Martin's.

# Publications

**Stephen Reid's** *Purpose and Process, A Reader for Writers* was published by 4/e.

**Chip Rhodes'** "Individualism and Populism in Raymond Chandler" was published in *Studies in the Novel*.

**Sarah Rilling's** "Connecting WAC and ESL" appeared in *Academic Writing*.

**Sarah Rilling and Anne Dahlman** coauthored "Integrating technologies and tasks in an EFL distance learning course in Finland," which was accepted for publication in *TESOL Journal*.

**Bruce Ronda** had his review of *Transient and Permanent: The Transcendentalist Movement and Its Contexts* published in *American Historical Review*.

**Steven Schwartz's** "Finding a Voice in America" was published in *Bringing the Devil to His Knees: the Craft of Fiction and the Writing Life*.

**Barbara Sebek** had her essay "People, Profiting, and Pleasure in *The Tempest*" published in *The Tempest: Critical Essays*.

**Ward Swinson** had four essays published in *Nabokovian*: "Nabokov(s) in *Pale Fire*," "Macbeth in *Pale Fire*," "Another Nabokov Reference in *Pale Fire*," and "Textual Notes on *Pale Fire*."



**Jon Thiem's** work appeared in *Book of the Mermaid*, a collection of poems.

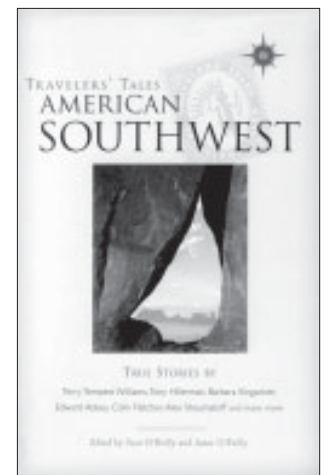
**Deborah Thompson's** review of *The Laramie Project* appeared in *Theatre Journal*.

**Paul Trembath** had a reprint of his "Orbiting Planet Foucault" published in a SUNY edition entitled *The Institution of Literature*.

**Bill Tremblay** was the featured poet in the Fall/Winter 2001 issue of *Diner*. His poems also appeared in *Manoa* and *Turnrow*. *Rainstorm Over the Alphabet, Poems 1990-2000* was published by Lynx House Press, and his novel *The June Rise: The Apocryphal Letters of Joseph Antoine Janis* was re-issued in a hardcover edition by Fulcrum Publishing.

**Irene Vernon** had "Native Americans and HIV/AIDS Monograph" published by the U.S. Department of Justice, Office of Justice Programs.

**James Work's** "Cougar at the Well" appeared in *Short Story* and "Bridge Over the Wind," a nature essay, in *Travelers Tales: American Southwest*. His new book, *Ride West to Dawn*, was published by Five Star Books.



**Sarah Sloane** had "Judy Grahn" and "Elma Mitchell," two short interpretive essays, appear in the seventh edition of *Contemporary Poets*. Her review of Amanda Porterfield's *A New Religious America: How a Christian Country Has Become the World's Most Diverse Nation* and Diana Eck's *The Transformation of American Religion: The Story of a Late-Twentieth-Century Awakening* appeared in *Tricycle: The Buddhist Review*.



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