In the past year, the English department has strengthened its commitment to writing through its introduction of a new master’s program in rhetoric and composition and its ongoing dedication to writing across the curriculum. In addition to the department’s own developments, the National Writing Project (NWP) named Colorado State University one of its new sites in November 2002.

The NWP began in 1974 at the University of California, Berkeley, and its central mission is to improve writing instruction and learning in the nation’s schools. This goal is realized through the collaborative efforts of teachers who are prepared to share what they already know about teaching writing—and are also always willing to learn more. The NWP offers support to students as well as teachers, through its belief that all learners have basic and equal rights to high-quality educational experiences. As a new affiliate of the NWP, the Colorado State University Writing Project (CSUWP) will provide resources and support for teacher-centered development in the teaching of writing throughout northern Colorado.

According to their Web site (writing.colostate.edu/csuwp), the CSUWP “is a community dedicated to shaping effective writing pedagogies and providing meaningful professional development of northern Colorado teachers.” The project director, Cindy O’Donnell-Allen, is a professor of English here at CSU, holds master’s and doctoral degrees in English education, and was taught by a Writing Project teacher when she was in high school. Dr. O’Donnell-Allen says that the CSUWP “has the potential to allow for great collaboration among the program areas, especially among faculty, since writing is what ties us all together.”

Co-director Stan McReynolds is a CSU alumnus who received his B.A. in English and, later, his M.A. in Teaching the Diverse Learner from the University of Phoenix. McReynolds is now the media specialist and co-teacher of the video production program at Lincoln Junior High School in Fort Collins. McReynolds has led professional development programs for Lincoln teachers in areas such as six-traits writing, CSAP writing assessments, the International Baccalaureate (IB) program, and writing across the disciplines. Dr. O’Donnell-Allen and
Budget Crunch Affects University, Department
by Chris Merrill

The state of Colorado is facing its worst budget crisis in over fifty years. Legislators are cutting $809 million from this year’s spending bill and will cut an additional $870 million from next year’s budget. And even though higher education only accounts for 13 percent of the state’s $6 billion general fund, its funding is not constitutionally safeguarded and is not protected or subsidized by any federal mandates. As a result, CSU’s state funding has already been reduced by more than 25 percent since May 2002.

Here’s a note on our priorities as a nation: $80 billion dollars (the amount that Congress is going to increase offense spending for this fiscal year) would support CSU’s May 2002 level of state subsidy for, roughly, 250,000 years. Priorities being what they are, however, there will have to be spending cuts at CSU, across the board. These will include building and infrastructure maintenance, and for all university departments.

The English department does not have any hard numbers to work with yet, but the department chair, Dr. Bruce Ronda, has a general idea of what difficult decisions he’s going to face: “We don’t know yet what the budget will be . . . [but] all of the support that we give to extracurricular activities will need to be scrutinized.”

Dr. Ronda will have to undertake, along with his colleagues, the thorny task of deciding what extracurricular activities to cut and for which to reduce funding—these are activities such as the Colorado Review, the English Journal, and the International Reading Series. And he’ll have to determine which benefits to faculty, such as travel support and photocopy support, are going to have to be reduced or cut altogether.

And while the English department has been able to hire new faculty members recently, Dr. Ronda worries about the future. With three faculty members soon to retire, and two more moving into transitional status next year, the English department might have difficulty replacing them.

“I’m concerned about our ability to hire faculty next year and the year after that,” Dr. Ronda says. The dean of the College of Liberal Arts is aware of this predicament, and the department might be able to work something out when the time comes.
McReynolds exemplify the ideals of the project as college and elementary teachers coming together to share expertise on the teaching of writing.

The centerpiece of the CSUWP experience will be the annual Summer Institute, which is to be held for the first time on the CSU campus in the summer of 2003. The Summer Institute will be an intensive four-week program, during which English department faculty members will share their writing and teaching expertise with Colorado teachers (a group of approximately twenty). Throughout the session, teachers focus on personal writing, developing presentations that will feature their own successful strategies for teaching writing, and learning more about current theory and research in the teaching of writing.

Moreover, the Summer Institute is an opportunity for teachers to identify themselves as writers. They will share their writing, see themselves as students of writing, and publish their writing. By the end of the four weeks, they will develop and post an online anthology of their products. The anthology will present teachers with the opportunity to share their daily logs and samples of the best writing they generated during the Summer Institute. Teachers will also be able to enjoy potlucks, writing on location, and hiking. All of the events planned are meant to be very active, collaborative, and community-oriented.

The Summer Institute is only the beginning of the CSUWP’s plans. The project will also offer in-service programs that will provide Colorado teachers with consistent school-year programming, aimed at improving the teaching of writing across all grade levels and disciplines. These in-service programs make it possible to provide teachers with help over time, instead of just talking to them in a single, temporary setting.

Furthermore, these programs are tailored to the needs of the participating teachers, and offer demonstrations of classroom-tested practices that are supported by current theory and research in writing. Likewise, the CSUWP will offer continuity programs such as writing retreats, a CSUWP listserv and newsletter, conferences, writing groups, book clubs, teacher research groups, and so on.

Students in northern Colorado will benefit from CSUWP’s presence. Students of all grade levels and disciplines will have access to exemplary writing instruction, so that they will become more confident, proficient, and reflective writers. The project will also help students to identify themselves as writers for life, as they use writing as a tool for learning, reflection, expression, and communication. Just as the CSUWP creates a community for the teachers of writing, it also helps students to become members of writing communities in classrooms.

The CSUWP is yet another way the English department is bolstering its dedication to the teaching of writing and continuing its outreach to the greater Colorado community. If you are interested in applying to the program or making donations, please contact Cindy O’Donnell-Allen at cindyoa@lamar.colostate.edu.

“Writing is what ties us all together.”

—Cindy O’Donnell-Allen
A typical day at the Center for Literary Publishing looks something like this: graduate student interns bustle around the office, doing anything from reading journal submissions to copyediting accepted manuscripts. Stephanie G’Schwind designs a cover for the next issue while David Milofsky divides his time between accepting fiction submissions for the journal and devising fundraising activities for the future.

Soon, however, there will be a changing of the guard, as Milofsky has resigned his position as Center director and fiction editor for Colorado Review. Effective May 2003, G’Schwind will head the Center and its various activities, which presently include the yearly publication of three issues of Colorado Review, the annual Colorado Prize for Poetry winning book, and a collection of short stories through the Series in Contemporary Fiction.

In her current role as managing editor for the Review, G’Schwind ensures quality in both editing and production, serves as a liaison with authors, trains interns in publication skills, and manages subscriptions, among other duties. She will retain these duties after Milofsky’s departure and will absorb Milofsky’s responsibilities as well, such as selecting fiction to be published in the Review, fundraising, and grant writing.

Such transitions can prove intimidating, but there is abundant faith that G’Schwind is up to the task. “Stephanie is a wonderful person and by far the best managing editor I’ve seen in fifteen years at the Center,” Milofsky says. “She’s an excellent production person and handles the internship very effectively.”

While many people, including Milofsky, have high confidence in her ability to lead the Center and direct its many activities, G’Schwind acknowledges that the current budgetary climate will produce its share of obstacles.

“Fundraising has always been a challenge for the Review, but a challenge we’ve always been up to,” she says. “Publishing three issues and two books a year costs money, and in this economy people are reluctant to give quite as much as they have in the past, let alone increase their contributions to the Center, which is the ultimate goal of fundraising. There’s always the hope that current contributors will give even more and that we’ll encourage new people to give.”

Fundraising activities will take considerable time and effort, but G’Schwind also plans to remain highly involved at all levels of production. When asked if she anticipates many changes at the Center once Milofsky’s resignation has taken effect, G’Schwind says, “There are no plans to change anything in the near future. My primary goal at the moment is to maintain the high quality David has worked so hard to establish. I’m concentrating on finding my feet as an editor, and my goal is to ensure that Colorado Review stays as good as it has been.”

G’Schwind also gives credit for the Center’s continued success to the many interns who put in anywhere between three and nine hours a week logging in and reading submissions, copyediting, typesetting, and proofreading. Because the Review receives approximately nine thousand submissions a year, the internship is a neces-

“My goal is to ensure that Colorado Review stays as good as it has been.”
—Stephanie G’Schwind
the State of Literature in the West

necessary component of the Center’s daily operation. According to G’Schwind, “I have a full plate, David has a full plate, and there is no way we could run the Center without our interns. They help us manage the high number of submissions we receive, and they help with copyediting, typesetting, and proofreading. Also, I think a reliance on our interns is important, as it allows them to really develop the skills that will help them prepare for potential careers in the publishing business.” In addition, interns conduct “press reviews” of other literary journals to help them gain a broader understanding of literary journal publishing. The staff also participates in monthly meetings and is regularly informed of all Center activities. The reciprocal relationship between the Center and its interns is something G’Schwind will continue to cultivate in the future.

Though Milofsky’s presence will be missed, the Center’s energetic pace and aspirations toward producing a high-quality journal will continue. The coming months will inevitably introduce new challenges, but there seems to be little doubt about G’Schwind’s leadership capabilities. “While it’s a daunting task,” she says, “I’m thrilled and honored that I’ve been asked to take this position.”

Milofsky Steps Down from CR Editorship

by Matt Myers

After eleven years as editor of Colorado Review, David Milofsky is stepping down and handing the playbook to Stephanie G’Schwind.

Milofsky didn’t have an easy assignment when he arrived. Readership and submissions were relatively low; the number of subscriptions totaled a whopping thirty-five. Milofsky, however, brought with him twenty years’ experience as an editor, and while presented with quite a challenge, he wasn’t daunted. “The first thing I did was pay authors for their work. Not much, just five dollars a page, but writers deserve something.” This is the kind of editor appreciated by struggling writers everywhere.

With his bag of tricks, Milofsky pulled together a worthy advisory board and contributing editors with highly capable literary eyes, and resuscitated the publication. Currently, Colorado Review receives more submissions per week than it would in an entire year during the pre-Milofsky era; subscriptions are nearing 1300, a growing number every year; readership is up more than 500 percent; and during the last decade Colorado Review has published Pulitzer Prize winners as well as poems and stories that have appeared in Best American anthologies—not to mention it’s one of the top publications in the country. Yet Milofsky, on the crest of publishing his fourth novel, is rather calm about Colorado Review’s progress. “We’ve accomplished a great deal. It’s just time for someone else to take over.”

Milofsky has a football coach’s rhetoric about his resignation from the editorship. He wants to spend more time with his wife and family (and he does). He thinks his successor will continue to improve Colorado Review (and she will). He’s going to take it one day at a time (and everybody does). He hopes his time here was productive and successful (and the numbers don’t lie), and he doesn’t want credit for all the positive things that have happened during his tenure, but wants to be remembered as part of the success (and he will be).
New Creative Writing Director Ushers in

by Bonnie Emerick

Under the guidance of Steven Schwartz’s new directorship, the creative writing committee has eliminated the beast of the comprehensive exam, and replaced it with what is arguably a beauty of an option for M.F.A. candidates: the portfolio.

“We believe that the portfolio will more thoroughly and accurately reflect a student’s progress and achievement in the program,” said Schwartz, an assistant professor in fiction who’s taught for eighteen years at CSU. The creative writing committee and the Organization of Graduate Student Writers have evaluated various replacements for the comprehensive exam for about six years; in Schwartz’s first semester as director of the creative writing program, the committee unanimously approved the portfolio proposal.

The portfolio consists of a sample critical paper from a literature course, a sample paper from a craft course, a sample of the student’s creative work, the student’s assessment of a completed internship, and an annotated bibliography of fifty works. Two creative writing members on a student’s thesis committee will evaluate that student’s progress and achievement, as reflected in the portfolio, before the student’s oral defense of his or her thesis.

In contrast, the comprehensive exam was composed of the modern master’s exam, a take-home exam of four questions, from which the student chose two to answer in twelve pages under a time constraint of forty-eight hours; and the major author exam, a two-hour exam crafted by the student’s advisor. After surveying thirty-three M.F.A. programs a few years ago, Schwartz said the committee “found our program was the most demanding in its requirements.” In addition, he said, “the term ‘comprehensive’ is a misnomer for our exam, as it doesn’t measure a thorough background of knowledge in literature but rather tests students on a list of thirty books —five, in reality, as they can’t cover more in the examination time—and a single author of their choosing.”

Past M.F.A. candidates began viewing the exam as “the beast” they had to conquer, Schwartz said, and preparing for it “[took] a truly disproportionate amount of time away from students’ attention to their own writing.” This was Steven Church’s experience while studying for the exam during his final year, 2002, as an M.F.A. candidate in the fiction program. “Without a doubt, the comp took time away from my writing at a time when I felt like I needed to focus more instead of less,” Church said, pointing out that past graduates obtained jobs because they published books, not because they passed the comprehensive exam. During Church’s stint as president of OGSW, the organization brought issues such as this to the faculty’s attention, with the result being a “much more student-friendly option,” Church said.

The portfolio so far has maximized the amount of devoted writing time of two third-year fiction writers who have chosen to complete the portfolio instead of taking the comprehensive exam—an option that all third-year M.F.A.

“We believe that the portfolio will more thoroughly and accurately reflect a student’s progress . . .”

—Steven Schwartz

Steven Schwartz

photo courtesy of Steven Schwartz
Portfolio to Replace Comp Exams

candidates have this academic year. Oz Spies said the portfolio enabled her “to focus my time and energy on my thesis,” though compiling and annotating the fifty works for the bibliography was challenging. “I had to search through my library and rack my brain to remember what stood out for me from what I’ve read, and I know there are many things that I read two years, even one year ago, that I’ve forgotten,” Spies said.

Likewise, fellow fiction writer Emily Wortman-Wunder has devoted much of her third year to writing her thesis, a novel. She said she has been keeping written records of books she has read since she graduated from the University of Colorado in 1995, and spent two weeks completing the annotated bibliography. Leslee Becker, Wortman-Wunder’s faculty advisor, said her portfolio is “exemplary.” The portfolio, Becker said, enabled Wortman-Wunder to “look at the big picture in a way that the exam could never do . . .”

According to provisions of the new portfolio, former M.F.A. candidates, like Sanchez, who left the program within the past ten years after failing the comprehensive exam may complete the portfolio and retroactively receive their M.F.A. degrees. Sanchez said he was “ecstatic” to hear from poetry professor Bill Tremblay that he could have another chance to obtain his degree. As former president of OGSW, an introductory creative writing instructor, and co-creator and longtime editor of the online journal Nieve Roja, Sanchez said he felt he’d demonstrated his achievement. “Unfortunately, the comp didn’t demonstrate that knowledge,” he added.

Tremblay said he favored the switch to a portfolio “precisely because I had seen too many people come into the program, spend two or three years, and leave without a degree even though, like Mark, they had done an enormous amount of work in pursuit of the degree.” Sanchez, in fact, is still completing a great deal of work to obtain the degree. “I am reading and rereading [for] the annotated bibliography,” Sanchez said, “and, from what I can tell, maybe devoting too much time and effort to it, as I find myself trying to demonstrate that I am a master of fine arts and attempting to write technically and critically.”

For the majority of current M.F.A. candidates, the annotated bibliography is the most time-consuming, challenging, or fulfilling requirement of the portfolio. “It’s useful to me as both a reader and writer . . . to analyze what other writers do in their work and how I can apply those techniques to my own writing,” second-year poet and fiction writer Lesa Alison said. Rebecca McGoldrick, second-year poet, said she is “thrilled that the faculty trusts the students to go out on their own and come up with a personalized list of readings.” Though she views the bibliography “as a better testament to what I did here as an M.F.A. candidate than an exam would be,” McGoldrick concedes that sifting through three

(continued on page 9)
English Journal has been providing a forum for articles aimed at junior and senior high school educators of the English language arts since 1912. The official publication of the Secondary Section of the National Council of Teachers of English (NCTE), English Journal concentrates on issues revolving around the teaching of reading and writing, discussions about language, and the role of literature in secondary education. Each issue of the journal examines the relationship between theory, research, and actual classroom practice, aiming to educate teachers on recent developments in English language arts.

Pursuant of a national search conducted by NCTE, Louann Reid, director and associate professor of the English education program, applied for a five-year term as the editor of English Journal in early 2002. “I was invited to apply for the position,” Dr. Reid explained. “After sending a letter of interest, I was selected from a pool of applicants to move to the next stage of the process—preparing application materials that included the first editorial I would write; an overall vision for the journal that also included ideas about columns, features, and articles.”

Dr. Reid was offered the editorship and, in accommodation with a six-month transition period between herself and the former editor, began work on the journal this past July—her first issue as editor will be available this September. Her call for manuscripts illustrates a diverse array of topics she hopes to address during her time with English Journal. Upcoming topics include “Being and Becoming a Teacher,” “Popular Culture,” and “Teaching the Many Conventions of Language.” Dr. Reid’s first topic, which will be presented in September, is entitled “Talking Literature” and will address the role of oral tradition in teaching students, through discussion, the value and rewards of a text.

“I envision English Journal as a forum for educators interested in secondary education,” Dr. Reid said. “We seek articles that foreground practice as it reveals or refutes theories and research. Writers for the journal address strategies, activities, and issues associated with teaching language arts in middle schools, junior high schools, and high schools.”

Dr. Reid taught English in secondary schools for nineteen years before she arrived at Colorado State University in 1993. She has been a member of NCTE and a reader of English Journal since 1973, when she was in college and preparing to teach. Since then, her interests have been consumed by the study of subjects ranging from critical reading strategies to visual literacy to adolescent literature.

Dr. Reid sees her new position at English Journal as a great opportunity in her career and advantageous for the students in CSU’s English education program. “This will benefit students in the English department and in the English education program in particular,” she said. “There could be available internships associated with English Journal, and regardless, there will be a great opportunity to bring the work of the journal directly to the students in the department. Also, the association between English Journal and Colorado State will give the department of English more national visibility. English Journal will be associated with Colorado State—that says a lot about our outreach to public education.”

Two tenured assistants are already aiding Dr. Reid with daily activities associated with the upcoming September issue. Christina Sutton, a former lecturer and adjunct, is currently working on an electronic version of the journal and building a database for Dr. Reid’s tenure as editor. Theresa Kay, who started helping Dr. Reid at the end of January, brings both proofreading experience and a great eye for detail. She is working with formatting manuscripts.

Dr. Reid appreciates the support she receives. “I want to express how honored and grateful I am that both the English department and the College—specifically Bruce Ronda and Bob Hoffert—shared my vision for what the journal could do for the university,” she said. “It demonstrates the value that we hold in the relationship between the university and secondary schools.”
Budget Crunch
(continued from page 2)

But, if the budgeting trend continues, the dean might not be able to do anything.

Another concern is teacher salaries. “While current salaries and benefits are being preserved, the challenge will be in the future,” says Dr. Ronda. Tenured and tenure-track professors are not facing any imminent threat to their wages—adjuncts, however, as one might expect, have reason for concern.

Right now, the adjuncts with long-term contracts should not be affected. Those without, however, will be. The English department, for the foreseeable future, will not be able to hire any new adjuncts into long-term agreements.

Another group likely to be affected by the budget shortfalls are graduate students who hope to teach. “The number of graduate teaching assistants most likely will be reduced,” says Dr. Ronda. In the past, the college supported twenty-seven GTAs and the department funded six to eight more. Currently, the college is still committed to twenty-seven, but the English department is not sure how many, if any, it will be able to support.

Meanwhile, the Bush administration perpetrates “preemptive” war on Iraq—with no end in sight to its “war on terrorism.” Our Republican congress is pushing for tax cuts, and at the same time is moving to approve a new $80 billion dollars in offense spending—only supplementing the existing $260 billion dollars in preemptive-offense spending for this fiscal year. War justifies war, it seems. And higher education is going to have to fend for itself.

M.F.A. Portfolio
(continued from page 7)

previous semesters of work hasn’t been easy.

Aaryn Richard, another second-year poet, echoed McGoldrick’s sentiment as to the difficulty of tackling the bibliography in the second year, rather than the first. “I think the new requirements are more busywork than anything . . . It’s more arduous to whittle down the stuff I’ve read that has influenced my work to fifty or so than it might be to write a paper on how Sylvia Plath’s work helped me with the confession.”

Second-year poet Jen Lamb joined Richard in questioning the academic challenge of compiling a portfolio versus taking a comprehensive exam. Richard called the portfolio “less exacting” than the exam. Lamb said she’s “disappointed that the old-fashioned academic rigor of comprehensive exams has disappeared . . . I’m not convinced that the portfolio sufficiently challenges us to commit to the kind of intense study a master’s degree should require.”

Due to the intense work that the annotated bibliography requires, first-year poet Rosa Salazar said she’s concerned about the absence of a timeline for completing the bibliography. “Since it’s a three-year program, it might be said that I should almost be a third of the way done, and I am nowhere near that,” Salazar said. An e-mailed memo last October said students are responsible for generating their own reading list, which leaves students like Salazar in a bind. “I think it would be very helpful if additional clarification were offered, as well as some sort of advice and guidance on where and how to start building this list.” Second- and third-year M.F.A. candidates have said they generated a hefty portion of their list from the old reading list for the comprehensive exam.

As new students enter the program, with advance knowledge of the work necessary for the portfolio, the strain of time and memory to complete the annotated bibliography may dissipate. The continued efforts and decision-making of creative writing faculty, based on research and student input, demonstrate the creative writing program’s flexibility, its ability to change and improve—a quality which benefits past, current, and future M.F.A. candidates.
Online Writing Studio: Up and Running

by Jennifer Lamb

Colorado State University students are finding out that learning to write doesn’t stop and start at the doorways to composition classrooms. Students from all levels of writing classes are exploring CSU’s online writing center, Writing@CSU, and discovering that the answers to all their writing questions are available twenty-four hours a day, seven days a week.

Writing@CSU (writing.colostate.edu) is a multi-purpose, dynamic Web site devoted to offering students help with their writing that may not be available in the classroom. The Web site features links to writing guides, interactive tutorials, a writing gallery, and an online Writing Studio that allows students to post their drafts and get feedback from writing tutors in a workshop setting. Begun in 1992 with funding from a Colorado Program of Excellence Award given to the Center for Research on Writing and Communication Technologies by the Colorado Commission on Higher Education, Writing@CSU has continued to expand its services, becoming one of the most frequently used writing Web sites in the world.

Dr. Mike Palmquist, a member of CSU’s composition faculty, oversees the development and maintenance of Writing@CSU. Dr. Palmquist reports that, in February, Writing@CSU received more than four million hits, which occurred during more than 160,000 visits to the site. Although many of the visitors to Writing@CSU are CSU students, Dr. Palmquist comments that the Web site is receiving “far more visits to the site from off-campus than I’d expected when we decided to create the site. Right now, we’re getting visitors from around the world.” Dr. Palmquist notes that three groups of faculty from Europe have even visited CSU to learn more about developing and running similar Web sites.

According to Dr. Palmquist, the success of Writing@CSU is due primarily to the variety and depth of materials offered on the site, which has roughly 25,000 pages of instructional materials that students and teachers can download and use. Brian Fallon, a graduate teaching assistant, says that his composition students have responded well to the sheer variety of resources available at Writing@CSU. “The fact that a student only needs to visit Writing@CSU and can then be connected to writing guides, SyllaBase, e-mail, the library, and search engines is very useful,” comments Fallon. Fallon, along with most other composition instructors, makes use of SyllaBase, an interactive program incorporated into Writing@CSU that allows instructors to offer students a customized Web page where students can locate information about their courses, communicate with their classmates and instructors through e-mail, use threaded discussion forums, chat, and share their writing.

Although SyllaBase is one of the most popular components of Writing@CSU, it may soon be eclipsed by the site’s new online Writing Studio. Dr. Palmquist is enthusiastic about the development of the online Writing Studio: “I think the most exciting thing we’ll be offering is our Writing Studio, a Web-based, database-driven writing space that will help student writers learn how to write particular types of documents and develop particular writing

(continued on page 18)
Although the program is still considered in an experimental stage, it is likely to continue to offer non-GTA teaching experience next year. During the 2003-2004 school year, the program will employ two GTAs and four to six WTAs hired from applicants among the writing center staff. This new crop of teachers will also face some changes to the program structure as the staff continues to “tinker and twinkle,” said Dr. Sloane.

The collaboration between Dr. Sloane, the Composition Committee, and the Honors Program is already coming up with new ways to improve the program. Currently, WTAs write their curriculum based on the writing assignments given in HPCC193, one of four interdisciplinary seminars required for completion of the Honors core curriculum.

Money may be tight at CSU this year, but the English department and the Honors Program have found a way to allow more graduate students classroom-teaching experience and pay them for their efforts. This spring, six writing center tutors took positions as Honors writing teaching assistants. The WTAs work ten to twenty hours a week leading small-group writing workshops for students enrolled in HPCC193, one of four interdisciplinary seminars required for completion of the Honors core curriculum.

The collaboration between the English department and the Honors Program started its third year by drastically revamping the program’s structure. During the program’s first year, graduate teaching assistants worked with three to four sections of HPCC192 and 193 seminars primarily as writing tutors. Last year, GTAs moved into the HPCC192 and 193 classrooms, where they functioned in positions similar to recurring guest lecturers. This year, the program underwent yet another structural shift: HPCC193 students are required to meet with a GTA or WTA for one hour a week outside of their regular classroom time; in return, the students get three weeks off from their seminar class and credit for the university’s core writing requirement.

The writing teaching assistant position is like a cross between a writing center tutor and a graduate teaching assistant. Although WTAs don’t grade their students’ papers, they do comment on them. They also develop lesson plans, design workshops, keep office hours, and collaborate with the seminar professor on writing assignments. Current WTAs are Matt Feinberg, Matt Myers, Brice Particelli, Amy Paxson, Marcus Pickett, and Jill Salahub.

“I am getting practice in developing supplemental materials for my students and designing homework assignments around their needs and interests,” said WTA Amy Paxson. “I am also learning what works, what doesn’t, and how to tweak assignments so they will be more effective in the future.”

In addition to the six WTAs, the program employs two graduate teaching assistants—currently Heidi Scott and Shelle Barton—who teach their own small-group writing sessions as well as assist with WTA training. Also helping with WTA training this year is Stacey Brown, via her independent study on teacher education with program director Dr. Sarah Sloane.

Although the program is still considered in an experimental stage, it is likely to continue to offer non-GTA teaching experience next year. During the 2003-2004 school year, the program will employ two GTAs and four to six WTAs hired from applicants among the writing center staff. This new crop of teachers will also face some changes to the program structure as the staff continues to “tinker and twinkle,” said Dr. Sloane.

The collaboration between Dr. Sloane, the Composition Committee, and the Honors Program is already coming up with new ways to improve the program. Currently, WTAs write their curriculum based on the writing assignments given in the HPCC193 seminars. Next year, they will work with content-independent assignments and classroom exercises.

“Every experiment deserves two tries,” said Dr. Sloane. “The whole program improves with each try and I think we’ve had enough success to continue next year.”
The rushing waters of the mighty Mississippi sound upon the banks of Dubuque, Iowa, and echo inland to the people who set the beat of their hearts to the call. The town is marked with hills and the people humbly refer to themselves as “hill people.” This is because, naturally, most of the residents either live on a hill or have access to one.

Dr. Pamela Coke, a native of Dubuque, spent her youth as the youngest of five children. Her family owned an acre of land, on a hill of course, where she and her siblings would frequently sled in the winter, ride a red Radio Flyer wagon in the summer, or do whatever else it is that kids may do with hills. In season, much of the hill was covered with lilacs, strawberry fields, and the family garden. This connection between land, home, and self instilled in Dr. Coke a deep appreciation for community and identity. This awareness then connected with education, as she became an avid reader and a dedicated student. Some of her early literary influences include Robert Frost, T. S. Eliot, Walt Whitman, Henry David Thoreau, Ralph Waldo Emerson, Albert Camus, Jean-Paul Sartre, Marion Zimmer Bradley, and S. E. Hinton, to name but a few. Her own path as an educator began to form as she built a personal connection to learning; she found worth in education as a means of validating the self, in addition to traditional reading and writing practices in the classroom.

It is in this web of home, personal experience, and education that her most influential teacher, Mr. Killoran, taught Dr. Coke how to account for humanity as an educator; he showed balance between care for his students and knowledge of subject matter. She learned that kids bring their own goals, expectations, and identities to the classroom, and that these identities cannot be compromised, especially while learning. She went on to earn her undergraduate degree at the University of Northern Iowa, where she and her friends formed a kind of Dead Poet’s Society in which they shared their writings. They gathered together “to do some marrow-sucking” every Sunday at ten p.m. under a campanile. Through this, Dr. Coke was able to actually see herself in education, as education authenticated who she was as a person. Later, she completed her master’s and doctoral degrees together at the University of Iowa in the English education field.

Dr. Coke is considered by some respected professionals in the English department to have been “the best candidate in the country” for the teaching position she now holds at Colorado State University. She is a first-year college professor in the English department and is turning heads left and right with her innovative and engaging teaching ideas, kind heart, and unprecedented dedication to her students. Dr. Coke wants to do as much as she can to make the teaching process visible. She says, “I firmly believe in drawing connections among educational experiences and helping students to realize relationships between personal experience and course content.” This practice, coupled with her love for education, has made her a very effective, engaging, and sensitive educator.

Dr. Coke is now teaching Adolescent Literature and Writing in the Discipline, while concurrently working on crafting articles out of her dissertation entitled Preaching What You Practice: Articulating the Transition from Sixth to Seventh Grade. Eventually, she would like to publish her dissertation “to create a professional dialogue in the field of education about the relationships between elementary and secondary education.” Her classes come highly recommended, and the English department benefits daily from her hard work and dedication.

Dr. Coke has followed her river-rhythmic heart from the hills of Iowa to Fort Collins; her husband, Ken, and her pet rabbit, J. Alfred, have accompanied her, together with new dreams of sleds, wagons, and campaniles. Whenever Dr. Coke needs a taste of home, though, she lights a lilac candle that her best friend gave her; it takes her back to her family hill, the lilacs of her youth, and the sounds of the Mississippi.
A “Familiar” Introduction to Roze Hentschell  
by Jamieson LaRene

Hired as our expert in early modern literature and culture, Dr. Hentschell brings more to our department and to her discipline than expertise. The courses she designs engage with “discourses and issues that take place [within] the fringes of the literary canon,” because, she explains, “it is important that we expand what we teach, especially at the graduate level” in order not to “reify the canon.” In addition, she says, “we won’t gain insight into the actual life of the Renaissance if we only look at high art. We can look at ballads and dismiss them, or we can look at them to hear what they’re telling us about how people lived.” While she is currently teaching Pastoral Literature and Rural Culture in Early Modern England, Reading Shakespeare, and Shakespeare II, she does so by placing “major texts in their broader cultural context.”


It’s 7:30 p.m. I am just getting home from Pastoral Lit, taught by Dr. Hentschell. While thinking about what made her seem so familiar when we first met, I realize it is her openness and ease—qualities that distinguish this department’s faculty and academic character. Roze Hentschell and her devotion to a vital, emergent academia complement and enrich this department.

“IT IS IMPORTANT THAT WE EXPAND WHAT WE TEACH, ESPECIALLY AT THE GRADUATE LEVEL.”

—Roze Hentschell

completed her doctoral degree in 1998. Before coming to CSU in 2002, she taught a variety of courses at William Paterson University in New Jersey. These courses ranged from Freshman Composition to Introduction to Literature to Milton, Donne, and Shakespeare.

“It’s 7:30 a.m. Francisco Maçias and I wait by the English department office, sipping coffee, chatting about the semester and the new faculty candidate in early modern literature who we are waiting to meet. Dr. Barbara Sebek walks up to us with the new candidate, a young woman with long dark hair and darker eyes who introduces herself in a smiling voice, now a familiar sound in our department’s hallways. In fact, there is something familiar about Roze Hentschell immediately. Now that I know her, I think I know what that something is.

Dr. Hentschell received her B.A. from New York’s Vassar College in 1992. In 1995 she completed her master’s degree at the University of California, Santa Barbara, having focused on Renaissance literature, theories of gender and sexuality, and U.S. minority literature. With her dissertation entitled Weaving the Nation: The Culture of Cloth in Early Modern England, Dr. Hentschell

Roze Hentschell  
photo by Francisco Maçias
Reading Series Brings Writers to CSU

by Cathy Ackerson Rogers

So you’re new in town. Maybe you just moved here to attend CSU. You’re wondering where to go to network with other literary souls. Well, look no further—the CSU Reading Series is the thing for you. It offers readings by a variety of accomplished writers, and also helps build a sense of community among who attend.

The CSU Reading Series provides readings by a wide variety of poetry, fiction, and nonfiction writers, not to mention third-year M.F.A. students. The 2002-2003 lineup includes greats such as Erika Krouse, Akilah Oliver, Julio Marzan, Jewell Parker Rhodes, Lan Samantha Chang, Reginald Shepherd, Judith Kitchen, John Bradley, and some of our esteemed faculty—Mary Crow, Deanna Ludwin, Steven Schwartz, and David Mogen.

The Reading Series is planned a year in advance by the Reading Series Committee. Judy Doenges, assistant professor in creative writing, leads this committee. Participants include other creative writing faculty, the assistant to the director of the creative writing program, the president of the Organization of Graduate Student Writers, and other students who express interest. Management of the Reading Series is coordinated primarily by the creative writing program director’s assistant. This year’s assistant, Oz Spies, makes sure the visiting writers have transportation, meals, and accommodations. She also coordinates all volunteers to help with setup, take down, and refreshments at the readings. With up to eight readings a semester, this can be quite a task.

Funding for the Reading Series comes from many sources, without which it would not be possible. To bring visiting writers, costs range from 1000 to 5000 dollars, depending on the author honorarium, travel costs, accommodations, and the length of the stay. The many sponsors include CSU’s creative writing program, the English department, OGSW through ASCSU, Black Student Services, GLBT, Live Life Late, the Lilla B. Morgan Memorial Fund, the Witter Bynner Foundation for Poetry, Fort Fund through the City of Fort Collins, and the College of Liberal Arts.

The readings are usually on Thursday evenings. What the visiting writers read ranges from previously published to newly published to “just printed it off the computer before I got on the plane.” If it’s something previously published, hearing the writer read his or her own words can lend a whole new dimension to the material. As for the new stuff, it’s very exciting and inspirational to be one of the first to hear it. Oftentimes, there is a question-and-answer session following the reading during which the author answers questions about writing habits, revision strategies, and publishing. This information can really help striving writers with their own processes. Many of the writers who visit also agree to conduct a workshop with interested students; the workshop is usually held on the Friday following the reading.

The people who attend the CSU Reading Series can offer many opportunities as well. You might meet students—both graduate and undergraduate—faculty, writers of all kinds, bookstore owners, and other community members. This is your chance to explore diverse literary opportunities in the CSU community. And for M.F.A. students and other writers, it’s the best way to see what it’s like to read your work to others. See you at the next reading!
Colloquium Mixes Social & Professional

by Francisco Maçias

The English Colloquium, which began well over ten years ago, provides a forum for colleagues to share knowledge and interests in an inviting social environment, allowing for intellectual interaction outside of the university. Because of its flexible and informal structure, those who share and those who attend the colloquium are able to see their colleagues’ ideas come to fruition, as well as be exposed to areas that are tangentially related to the broader arena of English. In addition, because the colloquium does not cater to one specific area of the English realm, it is a great opportunity for diversity, providing a union for intellectuals of different backgrounds and scholarly interests to convene. The purpose of the colloquium is for colleagues to learn and grow through the sharing of these varied interests, as well as spend quality fellowship time.

Kicking off the new year was the first colloquium of the spring semester, held on February 4. Professor Carol Mitchell hospitably hosted the colloquium in her “lovely older house” in Fort Collins. Taka Enomoto, “who teaches language arts in Tokyo [and] has been a guest scholar in our department since March 2002,” shared a presentation entitled “Cross-Cultural Reflections on Education in Japan and the United States.” According to Professor Jon Thiem, the colloquium offered “a fine opportunity . . . to meet . . . [Taka] and hear a different perspective on our culture and on his own.” With a focus on the differences between American and Japanese schools, Taka entertained and informed a mixed group of about twenty-five graduate students and faculty with a comparative slide presentation.

The occasion proved to be what was expected and desired: a social environment, a stimulating presentation, and a unique perspective. The event was one of three colloquiums to be held this semester. Beyond the topic that was shared with the group, the colloquium provided the opportunity, as it usually does, “to see the wide range of things that are being done around the department,” said Professor Mitchell. In addition, she said, “it’s always nice to get together with your colleagues in a sort of social situation.”

Other Events

Graduate Conference in Literary Criticism

The Literature Steering Committee invited proposals and papers to be presented at the second annual Graduate Conference in Literary Criticism, a symposium for graduate students of literature and critical studies. Also welcome were panels which addressed shared topics or reflected shared study in various courses. The symposium was held on April 26.

Writing Retreat

The second annual Writing Retreat was held at Oz Spies’s family’s cabin in Silverthorne, Colorado, from April 4 to 6. Silverthorne is in Summit County, near Breckenridge, Keystone, and Copper Mountain. Retreaters were entertained with board games, pool, ice skating, and excellent dining, as well as reading and writing.
So Mary Crow has taught her last class at CSU. Crow, poet laureate of Colorado, author of ten books of poetry and translation, and former director of CSU’s creative writing program, will officially “retire” at the end of spring semester 2003. But to look at Crow’s retirement as an opportunity to recap her accomplishments is to miss the chance to look forward, and that’s what drives Crow—she’d prefer to talk about what she’s doing and about what inspires her.

First, there’s the matter of her projects, the ones she’s developed during her two appointments as state poet laureate. Crow took the “modest expectations” of this appointment “to publicize the importance of literature,” and secured grant funding for a variety of programs that would educate people about the joys of poetry, improve the visibility of poetry, and thereby “serve all literature.” She has created a new internship for the Poetry in Motion project to keep the project viable. Others projects, including Kids at Work and the Zach Poet Laureate Award for the Innovative Use of Poetry in the Public Classroom, are largely self-sustaining at this point. Crow hopes that the graduate students she has mentored over the years will continue to work in their own ways to enhance poetry’s place in society.

Then there are her travels. Her poetry and interest in translation have taken her around the world. When Crow writes about surrealism in Argentina, or translates the words of Latin American women, she is putting us in contact with the places and people that she has often encountered in the flesh. During her tenure at CSU, Crow has received residencies and awards that facilitated her studies in places such as the Czech Republic, Jerusalem, Argentina and Peru, and already this year she’s spent a month in Asia, visiting China, Thailand, and Vietnam. She’s headed to Italy in March and to Almería, Spain, later in the year.

Crow hopes that during these residencies she’ll have time to work on not only poetry, but some of her prose pieces as well. The year 2002 saw the publication of a collection of her translations of Argentinean poet Olga Orozco, as well as a chapbook of poems, The High Cost of Living. She recently finished a new book of poetry and a prose piece about Argentina. Hundreds of her poems and translations have been published in literary journals and many of her new poems have been accepted for publication.

Crow credits much of her inspiration to her reading. “I’ve always read several books at once—a novel, books of poetry, books of nonfiction. They feed each other and react in ways I find fruitful. Sometimes I concentrate on a particular subject, but generally I read what I find most interesting and inspiring at a particular time.”

Her list of recent reading material is long: Jacques Barzun’s From Dawn to Decadence, Anna Rabino-witz’s Darkling, and The Next Ancient World by Michael Hecht. The influence of the new physics evident in some of her poetry arises from certain titles she’s read recently, namely Brian Greene’s The Elegant Universe and Leonard Schlain’s Art & Physics. Of course, too, there are the poets—John Ashbery and Susan Stewart and, Crow says, “a large stack of poetry just waiting to be picked up.” She is still reading Kafka and the Holocaust survivor accounts that inspired The High Cost of Living. Because Crow plans to return to China, her reading list includes many novels about China and also about the country’s arts and crafts, many of which are being lost.

So maybe Mary Crow has taught her last class at CSU, but retiring hardly seems the word to describe what she’s going to do next—continue in active engagement with the world, as writer, traveler, and teacher—and for this we are all the more fortunate.
Other Retirements

Gilbert Findlay—Associate Professor. B.A., Ph.C., Ph.D., English, University of Washington. Professor Findlay began teaching in the fall of 1969. He taught autobiography, theories of comedy, eighteenth-century English literature, adolescents’ literature and pedagogy, theories of writing and pedagogy, and a broad range of humanities courses. His scholarly project is researching the emergence of autobiographical voice in classic literature and the extensions of this root identity into the twentieth century, in addition to work on Shakespeare and film.

Neil Petrie—Associate Professor. B.A., English, University of Northern Colorado; Ph.D., Kent State University. Professor Petrie began teaching in the fall of 1969. He taught courses in British literature and maintains a research emphasis on nineteenth-century poetry and fiction. He offered Colorado State University’s first course in twentieth-century gay and lesbian fiction. Professor Petrie has published short fiction and writes both drama and fiction.

James Work—Professor. B.A., M.A., Colorado State University; Ph.D., University of New Mexico. Professor Work began teaching in the fall of 1970. He is a specialist in Western American literature. He is editor of the critical edition of Jack Schaefer’s *Shane*; editor of the prize-winning anthology *Prose and Poetry of the American West*; and author of the prize-winning book of essays *Following Where the River Begins*. Recent works include a fiction anthology, *Gunfight!*; two western novels, *Ride South to Purgatory* and *Ride West to Dawn*; and a mystery novel, *The Tobermory Manuscript*. His forthcoming works include *Ride to Banshee Cañon* and *A Title to Murder*. Professor Work taught various courses in Western American literature. He was the recipient of the 1992 College of Liberal Arts Excellence in Teaching Award. He is former executive officer in the Western Literature Association, Colorado Seminars in Literature, and Rocky Mountain Modern Language Association, and a member of Western Writers of America.


Office Staff Member
Kelly Dill Transferred

by Christine Christman

If you should choose (again?) to watch the movie *Dumb and Dumber*, think of Kelly Dill. “Omigosh”—I know you’re thinking—“what a terrible thing to say!” But know this—she was *in the movie*. Yes, this administrative assistant in the English department gave up her role as star of stage and screen to take a job at CSU.

So I exaggerate. It wasn’t exactly a career, or even a starring role. OK, she didn’t even have lines. In fact you could barely see her. But she was *in the movie*.

Fort Morgan, Colorado, where Kelly was born and raised, isn’t exactly a “teen scene.” So, when Kelly read in the newspaper that the movie *Dumb and Dumber* would be filmed there, she applied to be an extra. She spent twelve hours at the Fort Morgan airport, dressed for winter in ninety-degree weather, walkie-talkie in hand, awaiting her cue to drive past the Mutt Cuts van. Really. Kelly decided being an administrative assistant looked like a better employment option.

Her first administrative job was at an engineering firm, where she worked part-time while attending college at the University of Northern Colorado in Greeley. Kelly graduated with a degree in psychology (a good background for working with English students?). She also gained administrative experience working in a surgeon’s office after graduation.

The administrative assistant responsibilities in the English department office include the organization of undergraduate files, coordination of advising time, distribution of the weekly newsletter, and assistance with the awards reception program and the production and distribution of the *Rambler*. When asked what she enjoys about her job, Kelly said it’s the staff and students she works with. “I enjoy answering questions that make their day,” she said.

Early this spring, as a result of CSU’s budgetary difficulties, Kelly was transferred to an administrative assistant position in another campus department. For her hard work on the job in the English department, we thank her, and wish her well in her future endeavors.
The Writing Studio (continued from page 10)

skills. The Writing Studio is something we’ve been putting a lot of effort into and we think, based on early responses to what we’re doing, that it might be the most important thing we’ve done so far.”

Using the Writing Studio, students can learn about writing as they work on assignments. Resources available to them include text-based descriptions of writing activities, video discussions, animated demonstrations of writing processes, example texts, and writing boxes that allow students to save their work. Students also have access to a wide variety of resources elsewhere on Writing@CSU.

CSU students respond well to Writing@CSU no matter at what level their own writing is, notes composition instructor Kerri Eglin. Students “are happy to learn about any new resource that can help them with their writing,” comments Eglin. She reflects that one of her composition students discovered Writing@CSU and shared his experiences with the class before she had brought up the site in class. Brian Fallon’s students have also responded well to Writing@CSU. Fallon always encourages “students and the student writers who visit the writing center to explore the online writing center. I think that the more they look around and figure out how the site works, the more likely they will be able to quickly find answers to the questions they have about their writing.”

Writing@CSU will continue to expand. “I’m intrigued about how we’ll go about building a Web site that helps writers in a manner similar to what they can gain from a well-run writing class,” reflects Dr. Palmquist. “I think the most important thing we can do as teachers is to get students writing and talking about their writing. But I think we can do a great deal more than we’ve done so far to help writers when they’re outside of the classroom. The Writing Studio aims to do that, and our early experiences with our prototypes suggest that it has a good chance of success.” No matter how Writing@CSU continues to develop, the site’s popularity with students and teachers at CSU—and around the world—tells a success story that will only get better as more and more students discover that learning about writing doesn’t have to happen just in the classroom.

Creative and Performing Arts Scholarship Contest in Creative Writing Winners

This scholarship competition is for undergraduate students. All winners receive scholarships, varying from $500 to $1750.

Fiction

Caleb Aldrich—“The Last Dance”
Abraham Brennan—“Comic”
Holly Mendel—“Drain”
Travis Cody Morrow—“The Good Soldier”
Michael J. Rodda—“The Problem with Jimmy Stewart”
Thomas J. Topel—“An Outing”
Brenna Yovanoff—“The Whitegirl Reservation”

Nonfiction

Brandon S. Barto—“The Hurricane Season”
Tasha L. Davis—“A Blessing in Disguise”
Amanda Hotz—“Matchbox Cars & College Boys”
Carl Daniel Swanson—“Welcome”
David Weinstein—“Third Person Religion”

Poetry

Julie Bonkiewicz—“Small Gods,” “My James Dean,” and “Between Summer and Winter”
Krista Braton—“Lucky Boy,” “Circus Sans Circus,” “The Edicts of Creation,” and “Idlewild”
Carolyn Croissant—“A Realization,” “Raw,” and “Intelligence Test”
Ryan Moore—“Old Orchard,” “Dear Shaun,” “Untitled,” and “one weekend”
Erin Morrill—“First Memory,” “Praise of Prey,” “Braisil,” “Turkey Vulturing,” and “Off Guard”
Emily Oppenheimer—“A Journal in Biodynamics,” “Exercise in Creating,” “Desert,” and “Vagina”
Christina Trout—“Drought,” “Caught Dancing,” “Because You Will,” “Capture for Posterity,” and “Identifying”
Elle Winkler—“Bi-Polar God Poem,” “Before the Dream Catcher Saved Me,” “This Is Me,” “Having Lost My Voice, Fourteen Brief Notes on Sitting Alone in My Apartment,” and “Love Song for Self-Loathing”
Undergraduate Student Profiles

Abe Brennan
by Marcus Pickett

During his life Abe Brennan has lived all along the West Coast. He grew up in San Francisco, spent time in southern California, and moved near Seattle, where he first attended college and, in 1987, joined the band My Name, which has played in such famed places as Whisky A Go Go and CBGB. Primarily a singer in this experimental punk rock band, Abe also learned how to play bass and became interested in learning jazz. Then, in 1997, he came to Fort Collins and joined another band, Wretch Like Me, which recorded three records in five years before breaking up. He has traveled all over the country touring with different bands, but when you mention to Abe the possibility that he has led an interesting life, he shies away with an unassuming demeanor.

Maybe this has to do with his background. His parents were progressive thinkers, Abe says, who instilled in him a good moral sense, making him aware early on of injustices like racism and other forms of social prejudice. Maybe they also encouraged a healthy dose of humility. Or, maybe, Abe’s current lifestyle is the principal influence. Ask him about his typical day and he will tell you how he gets up, does a little studying, goes to mid-morning classes, comes home, does some more studying, takes care of his animals, and then hangs out “with the girl.” The “girl” refers to his fiancée, an attorney focusing on American Indian rights.

While his life is no longer filled with the chaos and intrigue of his former band life, Abe notes that his current life doesn’t feel mundane; he’s pleased to have started anew. Currently a sophomore English major, Abe is interested in creative writing and wants to pursue an M.F.A. after his undergraduate career. When you talk to Abe, you quickly get a feel for his sincerity, and it is fascinating to see the parallels between his personality, his views, and his life. He is one of the many students that the CSU English department is proud to call a student and will be proud to call an alumnus.

Carolyn Croissant
by Joel Potter

Carolyn Croissant is an undergraduate student of English, with a literature emphasis, and also serves as the undergraduate representative for the Literature Steering Committee. She is distinct from typical CSU students in that she was home-schooled for a number of years, prior to taking classes at Front Range Community College, then moving on to CSU. Carolyn feels that one of the primary benefits of home-schooling is that “it is less limiting regarding personal interests; its flexible structure gives students the freedom to keep engaged in the learning process.” That flexibility has allowed Carolyn to pursue a wide variety of interests, ranging from the study of medieval clothing production (she taught herself how to spin; that is, to make yarn) to the fostering of an abiding attraction for literature (she’s currently taking courses on Beowulf and Jane Austen, and last semester took a James Joyce class focusing on Ulysses).

Carolyn is an active writer, focusing mainly on poetry, and looks forward greatly to taking Dr. Barbara Sebek’s Renaissance drama class next fall. She is taking fifteen credit hours this semester, and also works part-time at the Lincoln Center in the events/scheduling office. As for academic and professional goals, Carolyn, who will graduate in May 2004, would like to pursue a doctoral degree, but beyond that is keeping her options open.

Carolyn also has a long history as a dancer, beginning in early childhood and culminating in recent involvement with the Colorado Ballet in Denver, as well as a dance company in Boston. At present, she dances with the Kenyon Concert Ballet, though she has cut back a bit compared to her past schedules; Carolyn says that she sees herself always involved in dance in some manner, but it takes a great deal of energy and time to dance professionally, and she has other interests she’d like to pursue now in addition to dance. She has also worked with CSU’s summer theater, an activity she enjoyed immensely. Clearly possessed of a deep interest in and commitment to the arts in general, Carolyn says she is a literature student because she feels “it’s important to take part in the human conversation that goes on in literature.”
**Alumni Notes**

**Chris Arigo** (M.F.A. 2000) won a poetry award from Pavement Saw Press, which will publish his book.

**Steven Church** (M.F.A. 2002) won a Colorado Council on the Arts Artist Fellowship for Creative Nonfiction.

**Julia Doggart** (M.A. 1999) passed her Ph.D. preliminaries last spring at the University of Madison, Wisconsin. Her program of study combines literature and feminist studies.

**Jacqueline Lyons** (M.F.A. 1999) won a $20,000 NEA grant. She is currently working toward her Ph.D. in Creative Writing at the University of Utah.

**Dawna (Duncan) Edwards** (M.A. 1999) is a magazine editor in Loveland, Colorado. The magazine features articles about gardening, cooking, and crafting with herbs.

**Aryn Kyle** (B.A. 2001) is currently enrolled in the M.F.A. program at the University of Montana. *The Atlantic* recently accepted one of her stories.

**Lauren Myracle** (M.A. 1996) had her book *Kissing Kate* published by Dutton. In spring 2004, Abrams Books will publish *Talk to You Later*; in summer 2004, Dutton will publish *Eleven*; and in spring 2005, Dutton will publish *Stripper of the Seventh Grade*.

**Laura Pritchett** (B.A. 1993, M.A. 1995) received the PEN Center USA 2002 Fiction Award for *Hell’s Bottom, Colorado*, published by Milkweed Editions.

**Dan Riehle** (M.F.A. 2002) had his poem, “Containment,” accepted for publication by *FENCE*.

**Becka Skloot** (B.A. 1997) has been named Associate Editor of *Popular Science* magazine.

**Jon Woodward** (B.A. 2000) had his poetry collection accepted for publication by Alice James Press.
A Conversation with Steven Church

by Juliette J. Guilmette

Steven Church took his first creative writing class in his final year of undergraduate study at the University of Kansas, on his way to earning a B.A. in philosophy. He became “hooked after that.” Steven received his M.F.A. in fiction from CSU in May 2002. He completed a portfolio in nonfiction in the fall of 2002. His essays have been published or are forthcoming from magazines such as Fourth Genre, Puerto Del Sol, Quarter After Eight, Post Road, Quarterly West, Riverteeth, and A. His piece, “Cowboys and Indian: Dodge City, 1976” has been nominated by Quarterly West for a Pushcart Prize. Steven works currently as an academic advisor for the College of Liberal Arts and the HELP/Success Center at CSU. He is also co-coordinator of the Bas Bleu Theatre’s Poetry and Prose Series, among other literary commitments. In addition to all this, Steven keeps busy with the full-time position of “proud father” to ten-month-old son, Malcolm.

I asked Steven to talk about his writing process. “I write what I see out my window as a way to get going and then find the thing in that that will grow into something else.” Steven often begins with stream of consciousness writing or journaling as a way to “let things go and run with them for a while, then I go back and try to shape them.” Revising is an integral part of his writing process. Steven calls himself a “chronic reviser”; “I am constantly going back, revising, cutting things out, condensing, and expanding,” he said. His writing processes have changed some with the arrival of his son. Usually an early-morning writer, Steven now takes time for writing wherever he can find it. “There have been some sacrifices as far as writing, but I wouldn’t trade it for anything. As writers or artists we always make excuses for why we can’t do something, or we just don’t have time, and there is some truth to that, but the fact is you have to make it.”

Lately Steven has had more of a nonfiction focus in his writing. He spoke of the differences he sees between fiction and nonfiction writing. “Whereas fictional stories must be crafted usually with traditional structure and an easy-to-follow narrative,” he explained, “in nonfiction writing there is less of an obligation to follow a traditional structure. There is more freedom, more room for my own voice.” The relationship between the reader and writer of nonfiction work is also different, Steven said. “There is something unique in that relationship. A different kind of intimacy between the writer and the reader. Fiction and poetry are a subjective world. You don’t have to trust the writer as much. They can make it very real—but you know that it didn’t really happen. [In nonfiction writing there is] a moral relationship that the reader has with the writer. Part of it is that idea of trust.”

I asked Steven to share his strategies for getting work published. It seems success is not necessarily about organization—Steven keeps track of work he has sent out on pieces of paper tacked to the wall above his desk—but more about desire and commitment. Publishing, Steven explained, is the “business side to being a writer.” Even if the “art side” is what we all would prefer to focus on, Steven believes that if a writer wants to be published then he or she must form a habit of sending work out. “Nobody is going to do it for you,” he said. Steven typically has between five and seven submissions sent out at any one time. As soon as something comes back, he sends something else out. About rejections, Steven said, “after awhile you just get used to it.” But he believes firmly in following up on them. “If the editor says to send something else, then send something else.” Steven spoke of an experience when he was rejected four times by the same magazine, before a submission of his was accepted. “Keep up a relationship,” he advises, and always send your work to magazines that you yourself would read.

Advice for committed writers to heed, for it seems to be working for Steven. Currently, Steven is at work putting together a book of collected essays.


Martin Bucco’s “Babbitt: The Literary Dimension” was published in Midwestern Miscellany XVIII. “Mr. Hardy and Mr. Lewis” appeared in the Sinclair Lewis Society Newsletter, and “Affinity for an Old Rebel” appeared in the “Books and Authors” section of the Denver Post.


Judy Doenges had her review of Jane Ciabattari’s Stealing the Fire published in the San Francisco Chronicle Book Review.


Kathleen Kiefer co-wrote, with Jamie Neufeld, “Making the Most of Response: Reconciling Coaching and Evaluating Roles for Teachers Across the Curriculum,” which appeared in Academic Writing.

William Marvin had two essays accepted for publication: “Blood, Law, and Medieval Venery” will come out in a collection on medieval ritual published by E. J. Brill; “Heoroty, Grendel and the Ethos to Kill” will appear this year in In Geardagum.

Publications

Laura Mullen had poems accepted for publication in *Five Fingers Review, Delmar, Salt Hill, Facture*, and *Conundrum*. “By Lateness to Arrive Punctually,” her essay on the poet Laura Riding’s book *Though Gently*, appeared in *Delmar*; her translation of Remi Bouthonnière’s poetry in *Jubilat*; and “Formal Device,” a collaboration with Lisa Smith, in *Factorial*.


Mike Palmquist’s *The Bedford Researcher: An Integrated Text, Web Site, and CD-ROM* was published by Bedford/St. Martin’s.

Louann Reid had her review of *At the Schoolhouse Gate: Lessons in Intellectual Freedom*, by Gloria Pipkin and ReLeah Cossett Lent, appear in *Council Chronicle*, published by the National Council of Teachers of English.

Stephen Reid’s *The Prentice Hall Guide for College Writers*, sixth edition, was published by Prentice Hall.

Chip Rhodes’s “Ambivalence on the Left: Budd Schulberg’s *What Makes Sammy Run*?” appeared in *Studies in American Fiction*. His review of Alan Wald’s *Exiles from a Future Time* was published in *Journal of American History*.

Dan Robinson had a short story, “There Are Two Ways to Kill a Wolf,” appear in *Hardground: Writing the Rockies*, and his 1992 interview with Allen Ginsburg, “A Talk with Allen Ginsburg,” in *The Dry Creek Review*. His poem “Like Billie Holiday at the 5 Spot” has been accepted by *Mochila Review*, and his article “Historical Omission and Allusion in Chapter I of Hemingway’s *In Our Time*” will be included in the collection *Hemingway and War*, forthcoming from Kent State University Press. In July, Lyons Press will publish his novel *After the Fire*.


Sarah Sloane’s “Saraswati’s Peacock” was published in *Parabola: Myth, Tradition, and the Search for Meaning*.

Jon Thiem had an excerpt from “Borges, Dante, and the Poetics of Total Vision,” originally printed in *Comparative Literature*, reprinted in *Jorge Luis Borges*, edited by Harold Bloom.

Deborah Thompson had “‘What Exactly Is a Black?’: Interrogating the Reality of Race in Jean Genet’s *The Blacks*” published in *Studies in Twentieth-Century Literature*, and “Keeping Up with the Joneses: The Naming of Racial Identities in the Autobiographical Writings of LeRoi Jones/Amiri Baraka, Hettie Jones, and Lisa Jones,” in *College Literature*.

Paul Trembath’s “The Ethology of Reading” was published in *Strategies*.

Bill Tremblay’s poem “Allegory for a Young Poet” will appear this summer in *The Midwest Quarterly*.


Dear Readers,

We hope you enjoy the tenth edition of The Freestone. We believe this newsletter will continue to bring together students, faculty, and alumni of the Colorado State University English department for many years to come. You can help by keeping us informed of your recent activities and achievements. In addition, you can ensure the future of The Freestone by helping us cover our publishing costs. With your assistance, The Freestone will be a valuable and long-standing English department publication.

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