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Origins and Future: CSU’s English MFA Program After Twenty-Five Years
Sarah J. Lin

Next year, the graduate creative writing program at Colorado State University will be celebrating its 25th anniversary. Established in 1975 and the first of its kind to be offered in the state of Colorado, CSU’s MFA program has seen a fast-growing number of applicants in response to its dedicated and accomplished faculty, excellent teaching and internship opportunities, and supportive and encouraging atmosphere.

Alumni of the program have become directors of creative writing programs, chairs of English departments, and holders of distinguished endowed chairs. They have been awarded the Pulitzer Prize, the American Book Award, the Fulbright Award, the Martin Luther King Award, the New Letter Award, the Four Way Book Award, the Busch Award, the Pavement Saw Prize, the Sandstone Prize, the Gustavus Myers Outstanding Book Award, the AWP Prize, and the NEA Literature Fellowship, among others. Both students and faculty have had numerous and consistent poetry, fiction, and non-fiction publications with major literary journals, magazines, and publishing houses.

Bill Tremblay was instrumental in establishing the Creative Writing MFA program at CSU and received the John F. Stern Distinguished Professor award for his thirty years teaching in and directing the program. In light of the upcoming 25th anniversary, I asked him about the origins, history, and evolution of Colorado State University’s MFA.

Sarah Lin: What were the major goals of establishing an MFA program?

Bill Tremblay: In 1973, CSU’s English Department had an MA in Creative Writing. It had been an energetic program in the late 1960s and early 1970s but it might be said that the program was a victim of the political chaos, confusion, and conflict of the times. Clearly, there was a need for reconstruction, perhaps even advancement.

Our goal was to increase the size and quality of the program in students and faculty by offering an attractive curriculum: in short, a full professional program capable of placing its graduates in competition for responsible positions that would enable them to write, pub-
"There continues to be a genuine and eclectic dialogue about what common elements persist in something generally called ‘good writing’".

We hope that you’ll join us in celebrating the 25th anniversary of the MFA Program next April at the AWP Conference in Denver. What you’ll consider donations, whatever you can afford to help us reach our goal of becoming a prominent sponsor at the AWP Conference. We’ll have a reception for students and faculty, past and present, and a number of celebratory events. Your contribution will be used to support the MFA Program at AWP.

Your check should be made out to CSU Foundation, and mailed to:
CSU Foundation
PO Box 1870
Fort Collins, CO 80522

With your check, please include a note that says “This donation is for the MFA Program, Department of English, Colorado State University.”

New Faculty: Meet Michael Lundblad
Shauna Hobson

After just one conversation with Michael Lundblad, there is no doubt that one of the English department’s new faculty members is extremely ambitious and devoted. Only in his first year teaching American literature, theory, and cultural studies as an Assistant Professor, he has already made a significant impression in the department and is continually giving more and more to Colorado State University.

After finishing his PhD at the University of Virginia, Lundblad obtained a fellowship last year at Syracuse. Though offered to maintain his place there for a second year, he chose to begin his career at Colorado State University instead. With an MA in Environment and Literature from University of Nevada, Reno and a lifelong interest in nature, he found the environmental initiatives at this university particularly exciting. He then fell in love with the beautiful landscape of Fort Collins and the Rocky Mountains, and his decision was easily made. Now comfortably finishing his first year in his new home, Lundblad is discovering new and exciting ways to help both his own students within the English department and the entire Colorado State community.

In the classroom, Lundblad feels that not only is he teaching his students, but they are teaching him as well. Each day he becomes open to new ideas and perspectives, generating a dialogue within the realm of class as well as in his own studies. He believes that learning is a never-ending process, and continually grows as a scholar and a teacher. This open-minded philosophy is clearly evident in his extensive research over the past few years. Though his interests began in early twentieth century literature and his studies centered on the beginnings of animal rights and anti-criticism in America, he has since expanded his research into more contemporary forums. His work on nature literature and animality now incorporates current political debates and cultural studies. In his most recent role as editor of a collection of essays, Lundblad is working with issues of politics and animality from the perspective of several different disciplines.

Lundblad’s ability to connect and work with other disciplines should solidify his role as a major influence at Colorado State. He is already working with professors throughout the school, including Temple Grandin of the Animal Sciences department, in order to establish more academic programs on campus for environmental studies. Coordinating a website on animality, organizing events such as a lecture series, and possibly someday even establishing a minor in environmental studies are some of his long term goals. Though still young, Lundblad has already been successful in establishing himself as a well respected professor; this, combined with his quest to constantly grow in his career, makes him an incredibly valuable asset to the English department and Colorado State University.

New Faculty member Michael Lundblad
Photo courtesy of CSU
Confessions of a First-Year GTA
Nancy Henke

In the Nintendo game “The Legend of Zelda,” the young hero, Link, hopes to save Princess Zelda from Ganon, the Prince of Darkness. Though Link amasses skills, weapons, and endurance as the game progresses, at the beginning of his quest he has nothing to fight the fantastical creatures that stand in his way but a meager wooden sword and his will to survive.

If there were an appropriate analogy to explain the experience of being a first-year Graduate Teaching Assistant, it would be this. As the weeks of teaching College Composition have progressed, I have slowly collected skills to teach the rhetorical situation, tools to combat empty rhetoric and lofty platitudes, and the endurance to grade paper after paper after paper. But on that first day of school in August as I began my career as a graduate student and teacher of composition, the only devices I had to save my students from the darkness of ineffective writing were a textbook, a syllabus, and the will to survive.

Prior to the start of the school year, I attended forty hours of training alongside the other beginning GTAs—a week in which I was convinced that most of my students thought I had been teaching for years. If there were an Oscar for Best Performance as a Tenured Composition Instructor, I would certainly be in the running.

Along with the early discovery that my role as a teacher was, in fact, a character I played, as the weeks progressed I also learned that I could be excited about teaching something other than literature. Though the anticipation of teaching the rhetorical situation does not, by any means, keep me awake at night, as a graduate student with a literary concentration, English department chair, is optimistic about the program’s prospects. But with a historically bad economy and deeply worsening budget constraints, the future of CSU’s English PhD program remains uncertain.

The implications of the success or failure of the program are significant. Without a PhD program, CSU may become less competitive among universities of comparable rank. According to the Executive Summary of the program proposal, “Among the land-grant universities identified as Doctoral/Extensive by the Carnegie Classification, CSU needs to have doctoral programs in English.” It goes on to state that “of the eleven institutions designated as Doctoral/Extensive by the Carnegie Foundation, nine have PhD programs in English.” Either way, that leaves us in the twenty-two percent of universities among our peers who don’t have an English doctoral program.

Moreover, without a PhD program, CSU is less attractive to quality instructors. The Executive Summary states that “the lack of a doctoral program in English as a key factor in a recent decision to accept a position at another university.” The simple fact is that a degree is only as good as the institution that issues it. An institution is only as good as its programs and those programs are only as good as their instructors.

The good news is that the CSU English department now has an opportunity to develop one of the nation’s most progressive and innovative doctoral programs. Currently, with nationally recognized faculty members including two University Distinguished Teaching Scholars and such programs as Writing@CSU—one of the world’s largest websites supporting writing and writing instruction—and the Center for Research on Communication, among others, the department is positioned to become a leader among its peers in the creation of a new doctoral program. Reflecting the diverse expertise of its faculty members, CSU’s PhD program is a kind of hybrid that “reflects the community of the English department,” as Ronda puts it, “a community of scholars rather than a collection of programs.”

The New Program Proposal contends that “English department has been to develop doctoral programs based on a new model, one that focuses on the study, teaching, research, and professional development of university professors.” Encompassing aspects of critical and cultural studies, language studies, literary studies, and rhetoric and composition, the CSU PhD program is designed for flexibility. Along with a core curriculum, dissertation, and twelve credits of required Research Methods and Theory, the Planning Proposal offers individualized programs of study with three areas of concentration: New Literacies, Writing about Science and the Environment, and Writing and Cultural Contexts. According to Ronda, this format allows students to create a program that aligns with their own interests from a range of courses that is as convivial as possible to prospective employers.

The proposed plan incorporates courses from multiple disciplines, including English, Journalism and Technical Communication, Communication Studies, and Philosophy. There are also foreign language requirements, written qualifying examinations, and a dissertation prospectus. According to the Planning Proposal, it is designed to prepare students for scholarship in the university as well as the diverse “fields requiring advanced skills in communication, independent research, and the analysis of complex information.”

Admitting eight students per year, the department’s enrollment projections indicate a best case scenario of graduate students in the third year, two more in the fourth, and five every year thereafter with an annual attrition of three PhD to three students. Yet substantial obstacles still remain. Even if the proposed program is approved, the current fiscal environment at the university is forbidding. Due to extensive budget cuts, some features of the English department are facing elimination, like the Writing Across the Curriculum program that is going on continued on next page

THE FREESTONE

4

THE FREESTONE
5
Building a Writing Community:
The CSU Creative Writing Reading Series
Susie Tepper

I was overwhelmed. It was winter of 2007 and I had just walked into Hatton Gallery at CSU, where I was to attend my very first Creative Writing Reading Series event. Just that morning I had mailed my application to the CSU MFA program in Creative Writing for the 2008/2009 school year. And there, in Hatton Gallery, stood at least sixty people who were already in—chic, cultured, and talented. Assistant Professor of English Dan Beachy-Quick read that night, and though I don’t remember exactly what he read, I do remember feeling overcome with awe as I left the building. I attended several other CSU Reading Series events that winter, each building on the admiration I felt for the school. In spring of the next year, when it came time to decide on an MFA program, the CSU Reading Series played a larger role in my decision to come to CSU than perhaps was advised by the MFA guidebooks sitting on my bookshelf.

This year, as an enthusiastic official volunteer to introduce readers and pick up the relaxed feeling of the night are weeks of hustle and bustle by Beachy-Quick and Tricia Lincoln, the Assistant to the Director of the Reading Series. At that first event I attended I remember seeing Tricia, before I knew who she was, setting up chairs in Hatton Gallery. I remember wondering if I’d get to meet her. Lo and behold, nine months later I attended that reading was Sunshine Dempsey, now a close friend and colleague. And Dan Beachy-Quick, who read that night, is my current workshop professor. These moments seemed anecdotal at first, but I have come to realize that they signify the reason I came to CSU Reading Series—a unique chance for students and faculty to get to know the readers and each other.

The legacy of William G. McBride, a retired English professor, will always be remembered in the halls of the English department at Colorado State University; any passerby can see McBride’s name on the door of the Adolescents’ Literature Library.

“Whan that April with his showres soote,” McBride quickly began saying, “the freestone the freestone time to wait. ◆

will take a moment to consider what’s going behind our peer institutions out—tain. Perhaps while the University is strength of its faculty remains uncer-

be allowed to take advantage of the itself as a leader in the study, teaching,

Colorado State University can position continuing to evolve in the 21st century, pro-

posal asserts that “as English studies track faculty more time to address the teaching responsibilities allows tenure-

ment will require a recruiting period to facilitate teaching with technology, search projects, remodeling projects computing infrastructure, funded re-

mates. The additional money will be to the English department’s best esti-

ally begin to show a profit, according which time the program will actu-

program requires an initial financial potlucks in their homes before each

and that’s what the Reading Series is all about.

But I knew that even more im-

portant than a night of good litera-

ture was a real writing community, and that’s what the Reading Series is all about.

The legacy of William G. McBride, a retired English professor, will always be remembered in the halls of the English department at Colorado State University; any passerby can see McBride’s name on the door of the Adolescents’ Literature Library.

“One of the key initiatives we’re working on is to fully fund the William G. McBride endowment,” Professor Louann Reid said. “When the endowment is fully funded it will provide resources to bring public school teachers to campus to teach English Education courses like Teaching Writing, Teaching Reading, and Adolescents’ Literature.”

Reid said the endowment accepts donations of any size, large or small. The endowment has steadily grown since its inception, but it must be fully en-

dowed before enough of the interest can be released to meet the goal.

“I am humbled by the honor and gratified that the fund will be used to help public school teachers,” McBride said. “To be recognized in this way far exceeds any ex-

pectation I ever had, and to realize that so many friends, colleagues, and former stu-

ents contributed pleases and honors me beyond words.”

McBride said the public school teachers brought to the university through the fund would be able to work alongside students, furthering their profes-

ional careers. Reid agreed and said the teacher will help foster the opportu-

nity for English education students to learn from master English language arts teachers with current experience.

Changing from a seventeen-year career of teaching in middle schools and high schools, McBride forged a positive path for the English department. He introduced an early model of what the future endowment may fund by calling on retired public school teachers to supervise students. McBride said the School of Education could only see education students once or twice a semes-

ter. Retired teachers, McBride said, had much more time and could meet with students more often.

McBride looked back on his time as a teacher with nostalgia, reminiscing about working for Poudre High School in the mid-sixties. He said he remem-

ners students walking up and down the halls memorizing the first eleven or twelve lines of Geoffrey Chaucer’s “General Prologue” from The Canterbury Tales.

“Whan that April with his showers soote,” McBride quickly began saying, “the drought of March hath perced to the root.” He hasn’t lost his spark a bit. He rattled off the two lines with joy and jubilee.

Before retiring in 1998, McBride made a pivotal decision during his 30

continued on next page
years serving at CSU that helped shape the English education program. He was asked whether the English education program was going to be answerable to the department of English or the School of Education. Unlike the English education programs of other universities, such as the University of Colorado at Boulder, Reid said McBride chose to have English education housed in the English department.

Reid said operating out of the English department allows the English education program to offer more content-specific pedagogy courses. In addition, Reid said, “We wanted to ensure the program has enough faculty members and courses to meet the needs of preservice and in-service teachers for Colorado and the nation.”

Two courses were added to the English education program in the late nineties. One allows students in advanced composition classes to read and write about issues in education. Reid said the department also saw a need for English teachers to better understand strategies. One recent change that Reid sees is that courses pay more attention to media literacy. McBride said she saw a need for English education housed in the English department.

The recent surge in what is commonly referred to as book arts offers us a remedy, and at Colorado State, it’s in full supply. A few semesters ago I took a graduate-level poetry workshop with Assistant Professor Sasha Steensen. One of our assignments was to study a book, but contrary to our usual methods, we were not to study the content. Rather, our charge was to find a book, one we had never seen before, and examine it for things like color, condition, layout, weight, feel. We did this in three stages, each more detailed than the last, so that by the end of our study we became intimately familiar with its materiality, its status as object. This was one part of discovering the art of the book—appreciating it as much for its aesthetic value as for its utility.

The next step was to print something of our own. To do so, we employed what, to my mind, is one of the greatest treasures at CSU. Located in the Aylesworth building, in a single back room behind the unassuming door marked C110, it’s about six feet long and fifty years old, and weighs thousands of pounds—a hand-turning Vandercook SP15 Proof Press. Three years ago, in a profile piece on (then) new hire Sasha Steensen, this publication reported on the possibilities the letterpress secures, suggesting that, in addition to teaching the mechanics of the process, the letterpress should be a gateway into the history of the printed word and more general literacy. This reasoning—laid out in a recent article in the Annals of the American Academy of Political and Social Science—was one reason the letterpress is also responsible for the work done by Bonfire Press. As part of the Center for Literary Publishing, Bonfire is co-chaired by Steensen and her husband Gordon Hadfield. It’s a small press—producing anywhere from two to five broadsides and chapbooks of poetry a year—but interest in it is growing at a steady pace. For the last two years I have been lucky enough to work as an intern at Bonfire, and have set and printed broadsides of poems by Alice Notley and Lyn Hejinian, arguably two of the most accomplished poets of their generation.

FRIENDS BOOKS

1. James Agee, A Death in the Family
   “Thrills and pulses with the joy of existence” — Time
   “There won’t be a dry eye in the house.” — L. Becker

2. Isaac Babel, Collected Stories
   Brutal, magical, elegant, and laconic.

3. John Cheever, Collected Stories
   Gorgeous and heartbreaking—oh, the leaps he takes.

4. Paula Fox, Desperate Characters
   Beware of cats and smart people.

5. Mavis Gallant, Collected Stories
   “She is the standout. She is the standard-bearer. She is the standard.” — Fran Lebowitz

6. Leonard Gardner, Fat City
   This novel appears regularly on writers’ lists of favorite books. Boxers on the rise and on the skids, all of them forced to wear the damp boxing trunks of the last guys in the ring. Yes, it’s a knockout.

7. Knut Hamsun, Hunger
   Welcome to the jaws of misery.

8. Ernest Hemingway, A Moveable Feast
   A work of staggering honesty and stunning details, a necessary, beautiful reminder of a love affair with writing and with ritual.

9. Katherine Mansfield, Collected Stories
   Read her stories, and you’ll see why Virginia Woolf confessed to being jealous of this writer.

10. Katherine Anne Porter, Noon Wine
    Forget about the debate over whether it’s a story or a novella, just read it.

11. W. G. Sebald, Austenitz
    “Is literary greatness still possible? What would a noble literary enterprise look like? One of the few answers still available to English-language readers is the work of W. G. Sebald.” — Susan Sontag

    An antidote to all those children-loving classics.

13.Leonid Tsypkin, Summer in Baden-Baden
    A crazy, compelling work of genius.

14. Eudora Welty, Collected Stories
    Read “No Place for You, My Love” to see what all the fuss is about, and why Russell Banks and other writers keep alluding to this story.

15. Glenway Wescott, The Pilgrim Hawk: A Love Story
    Sad truths about love, longing, and birds. •

The Fine Art of Printing

David Doran

Google’s ambitious plan to put every book ever written online is more than just another example of the way the company continues to revolutionize the internet. For as we witness everywhere the decline of newspapers, magazines, and other printed material, as we begin to more and more court the convenience of e-reading, we risk losing certain ineffable qualities surrounding our interaction with the text on a real, physical level.

The recent surge in what is commonly referred to as book arts offers us a remedy, and at Colorado State, it’s in full supply. A few semesters ago I took a graduate-level poetry workshop with Assistant Professor Sasha Steensen. One of our assignments was to study a book, but contrary to our usual methods, we were not to study the content. Rather, our charge was to find a book, one we had never seen before, and examine it for things like color, condition, layout, weight, feel. We did this in three stages, each more detailed than the last, so that by the end of our study we became intimately familiar with its materiality, its status as object. This was one part of discovering the art of the book—appreciating it as much for its aesthetic value as for its utility.

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A Thank You
Janelle Adsit

Big news: The rhet/comp faculty members have discovered how to be in two places at once. This is probably no surprise given how much they collectively accomplish, and it is not surprise that they’re willing to share their talents with students like me. They’ve made it possible for me to step into a New York life while remaining present at CSU. Within a few hours, I can attend a Muham- mad Yunus lecture at Columbia University; read about Hansen’s Disease over someone’s shoulder on the subway; and end up almost corporally transported to Eddy 108.

I was sitting in the Center for Community Literacy office in April 2007 when my partner called to say he had just received a job offer from Frog Creek Software. Taking it meant a move to Manhattan. As soon as I hung up with him, I went to Sue Doe’s office to discuss my options. Sue was probably in the middle of thirty-three different things, but she listened thoughtfully to my inquiry. Having been in the program for one year, I had fifteen credits left to complete my master’s; could I finish in just one on-campus semester? If Sue weren’t such a student-advocate, she might have hurriedly told me that the colloquium was required and only held in the spring, meaning my answer was no. Instead, within a few days, Sue emailed me to say that, thanks to an idea from technologically savvy Carrie Lamanna and the willingness of all the comp faculty, I’ll be able to be a long-distance student for my fourth and final semester. Carrie’s solution was to have me Skype into the colloquium, which means that I get to discuss all of my peers’ theses from the comfort of my tiny Brooklyn apartment.

It can’t be said enough how fortunate I feel to be part of an academic community that is willing to accommodate student needs. Everyone in the colloquium puts up with the computer malfunctions and continues to incorporate me into the discussion despite the difficulty I sometimes have hearing. Thanks to Mike Palmquist and Jill Salahu’s Writing Studios, I can even more actively participate in the colloquium by posting on the forums. When I visit Frank Collins to present my thesis in-person at the colloquium, I won’t be a foreigner to the classroom.

Being a distance student this semester has made the transition out of the academy much easier and I’ve been able to keep up with the reading while doing the trivial things of everyday life. While the movie is gut-wrenching, it’s also joyous and beautiful. And who doesn’t love Javier Bardem? ●

Where Faculty Must Buy Their Own Paperclips: A Conversation with Rhetoric and Composition Raul Moreno

As a student of College Composition—at this university’s first-year writing course and a singular encounter with the English department for many undergraduates—one becomes intimate with the reading of writing as a core component of the writing program. On my own overhead projector it appears as a circle with three nodes: “We begin by reading what others have written,” explains the graphic, then we “find ways to support our ideas” and “finally add to the conversation.” This model for composition stems from, among other sources, Burke’s description of an evening parlour chat to which you, the writer, arrive late. No one bothers to fill you in about the topic at hand, and so you must listen for a time “until you decide that you have caught the tenor of the argument; then you put in your oar,” as Burke says. In this spirit, so that you might “listen for a time” to the conversation surrounding our own rhetoric and composition program, I asked faculty members Sue Doe, Kate Kiefer, Lisa Langstraat, and Sarah Sloane to put in their oars via email, as it were.

Raul Moreno: In reading new Rhetoric/ Composition textbooks and attending major confer- ences, what movement or figure within the discipline do you find most compelling?

Sue Doe: I find two strands of great importance. The first is Donna Haraway as part of the growing burden of administering complex writing programs without proper budgets or university support and awareness. Where Faculty Must Buy Their Own Paperclips: A Conversation with Rhetoric and Composition Raul Moreno

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Raul Moreno: In reading new Rhetoric/Composition textbooks and attending major conferences, what movement or figure within the discipline do you find most compelling?

Sue Doe: I find two strands of great interest and for related reasons. The work of Dana Cloud in therapeutic rhetorics, particularly as they relate to the workplace, is of great interest and importance in the midst of our national economic woes. Cloud argues that “control and consolation” continue to privatize the suffering of American workers, when what is needed is collective ac- tion. I believe that this kind of collective literary work of Lorraine Higgins, Tobi Jacobs, and others is of (related) interest and importance as it offers an answer to the increasing marginalization of certain segments of society, providing mechanisms for developing communication know-how and strategy among various publics so that they might effectively advocate for themselves.

Lisa Langstraat: Coincidentally, I received The Norton Book of Composition Studies (edited by Susan Miller) today; it’s a new collection designed to introduce graduate students to the field. While I suppose we should question, to a certain extent, any collection with such a comprehensive goal, this one includes articles on several issues excluded from collections with similar goals. First: The collection includes a number of articles on world rhetorics/composition practices, which suggests growing interest in how composition relates to the global economy as well as renewed attention to raced/ethnic/nationalized identities and community literacies. Second: The collection contains several articles on discourses on and of emotions, and I can name no other collection with such an introductory goal that does so.

Sarah Sloane: It’s entirely fair to claim Donna Haraway as part of the discipline of writing studies, but many scholars in this field read her work and build on it, and she was the keynote speaker scheduled at a recent Feminisms and Rhetorics conference. Demonstrating an interdisciplinary intelligeHQnce bordering on the eccentric, if not the eccentric (in the classical sense of off-center), Haraway’s work ranges from metaphors in scientific discourse on primates and spliced bodies (cy- Borghs, OncoMice, chimera), to contemporary work in animal studies (with an occasional focus on her own dogs and adventures in agility class). She is relevant to current studies in rhetoric and composition both for the model her recent work provides to those interested in intertextual autobiography and theory, and for her ventures into the fertile overlap of feminist theory, scientific research, and animal studies.

Moreno: Conversely, what do you see as the central challenge now facing our discipline—administrative, pedagogical, or otherwise?

Doe: A central challenge facing rhetoric and composition, I believe, is the growing burden of administering complex writing programs without proper budgets or university support and awareness. Research and scholar- ship will suffer if more recognition, re- ward, and time are not made available to faculty who are responsible for so much administration—or if administra- tive responsibilities are not recal- culated.

Another important challenge is related to my points above. How ought rhetoric and composition to prepare the next generation of students for the emerging difficulties and rhetorical challenges of the workplace and of the professional and public spheres? How

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ought rhetoric and composition to prepare graduate students, in particular, for the increasing challenges associated with administering complex writing programs?

**Kate Kiefer:** Although I have concerns about the discipline, at the top of the list is the issue of contingent faculty. Colorado State is not unusual in having 95 percent of our composition sections taught by contingent faculty and teaching assistants. Although we can make a case for the teaching assistant as a key element in the professional development of new graduate students in the discipline, we cannot argue similarly that the profession, or institutions of higher education more generally, hire so many contingent faculty for ethically questionable reasons. The implications of budget-driven hiring reach into all aspects of composition—administration and pedagogy—and this issue will continue to dominate our thinking for the foreseeable future.

**Langstraat:** I would identify two primary challenges: the challenge of ethical working conditions for contingent faculty, which are, nationwide, particularly pronounced given the current economic conditions; and the challenge of meeting the needs of a growing nontraditional student population, which again is connected to the economic picture because more folks return to college, historically, when the nation faces significant increases in unemployment. The former concern entails activism as well as theory-building about how varying conditions influence pedagogical and theoretical frameworks. The latter brings special attention to technology and new media, as well as socioeconomic class dynamics.

**Sloan:** First is the problem of resources. In today’s cold budgetary realities, state institutions like Colorado State can sometimes not afford the smart classrooms, computers, and audio and video equipment our faculty and students need to explore the multimodality of contemporary composition. In a university where faculty must buy their own paper clips, this economic downturn has led to significant sharp declines in the opportunities for students everywhere to explore digital textuality in all of its complexity. The need for such exploration is part of the second challenge: How do we teach contemporary graduate and undergraduate students traditional rhetorical principles in relation to the social construction of “reality”? If that’s not quite the way you remember it, the book is also about a little boy named Harold who draws himself into his own adventures with his magic purple crayon. My four-year-old daughter’s favorite part is when he draws a moose and a porcupine to help him eat all the pies he has drawn for a picnic. I’ve resisted, so far, my impulse to explain to her the dangers of habituating wildlife to human food, or the implications of this story from the perspective of poststructuralist theories in relation to the social construction of “reality.”

In listening to these voices, I am struck by the myriad ways in which the concerns of rhetoric and composition become wedded to labor and economics—and by the myriad questions a conversation leaves unresolved.

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FavoriTE BOOKS

**Michael Lundblad:** My favorite book, at the moment, is *Harold and the Purple Crayon,* by Crockett Johnson. If you don’t remember this book from your childhood, it is a poststructuralist parable in relation to the social construction of “reality.”

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CSU’s Annual Graduate Literary Criticism Symposium

**Mitchell Ho:**

For a sunny weekend afternoon in April, there are more conspicuous places a trio of graduate students can be than clustered around a mess of papers, snacking on homemade humus and fresh-baked chocolate chip cookies. The food was provided by Sharon Grindle, a graduate student working on an MA in Literature, and she invited Michelle Buyse and me, also MA candidates, to rehearse our papers for the English department’s annual graduate symposium. We were nervous. We had never presented academic work in front of an audience before. We rehearsed our work, practiced reading slower, enunciating, making eye contact. We gave feedback, mentioned places where the work was too jargon-heavy or dense for an essay meant to be read aloud, or commented on passages that needed to be expanded upon for clarity. Mostly we just ate cookies and questioned why we signed up in the first place.

CSU’s Annual Graduate Literary Criticism Symposium was designed for students with ambition but who are inexperienced and perhaps a little uncertain of what an academic conference would demand from its speakers and attendees. The symposium offers a venue for graduate students from the English department (and from other universities) to expand upon their critical work in literature and engage in a public dialogue with their peers and members of the university’s teaching faculty. The presentation of an academic paper is usually ten to fifteen minutes, with time afterwards for questions or comments from the audience. For graduate students interested in pursuing academic careers, the feedback received at the symposium may even lead to publishable articles which are crucial for expanding the very important curriculum vitae. The symposium offers a constructive and unintimidating environment to the whole academic world beyond the classroom. As Grindle told me, “Reading at last year’s graduate symposium encourages me to try for a larger conference. I had no interest in it before, so it was quite a turnaround. It is a great introduction to the whole conference experience. There’s much less pressure reading in front of classmates and faculty you know, rather than a roomful of strangers.”

I spoke to several of the first-year graduate students who are writing proposals for this year’s symposium. James Roller is currently studying the literature of Hawthorne and Stone in Professor Bruce Rondal’s course on major American authors. Roller says he is excited to take advantage of all the opportunities offered by the graduate program and that he expects the symposium to be a valuable experience. Roller recently presented a paper in Colorado Springs for the Writing Center Conference. “It was a fantastic experience,” he said, “I learned a lot. It was very educational. It was great to meet people from other institutions who were interested in the same thing.” When asked what advice he can give to students interested in presenting their work at conferences, he said, “Go for it. Do your best, but try to develop a new take on your subject. Try to find current sources when doing your research.” Roller is also working closely with Ronda to develop his work for the graduate symposium here at CSU.

For Richard Hartney, an MA student in Literature who is also completing the requirements for an MA in Literature, and she invited Michelle Buyse and me, also MA candidates, to rehearse our papers for the English department’s annual graduate symposium. We were nervous. We had never presented academic work in front of an audience before. We rehearsed our work, practiced reading slower, enunciating, making eye contact. We gave feedback, mentioned places where the work was too jargon-heavy or dense for an essay meant to be read aloud, or commented on passages that needed to be expanded upon for clarity. Mostly we just ate cookies and questioned why we signed up in the first place.

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For Richard Hartney, an MA student in Literature who is also completing the requirements for an MA in Literature, the symposium was an opportunity to search for the academic experience. His main concern was to see how they go, “Richard said. I’m interested to see what other people are writing about and thinking about.” One of the most positive aspects of preparing for the symposium, he said, is that the possibility of reading to a group of colleagues helps him to focus his work and motivates him to be more detailed in the construction of a sustained argument. I believe the feedback you get from a conference is invaluable. I am already considering participating in next year’s conference as well,” Richard said.

Thinking back on my own experience with last year’s symposium, Richard’s words ring true. Despite my own jitters about reading academic work before a body of peers, I found the experience to be well worth the effort. The atmosphere was very engaging and students and faculty were encouraging and insightful, asking well-formulated questions, offering constructive and intelligent commentary, and providing a thoughtful and engaging atmosphere for discussing critical interpretations of literary works. Presentations from last year’s symposium included such topics as: pedagogical authority in the classroom; technology, film, and digital media; feminist readings concerning marriage, maternity, and domesticity; boundary disputes and national and ethnic identity formation; critical theory and interpretation of Assisted Reproduction; and constructs of performativity and authenticity.  ◆
Mastering English Education

Graduate student Sally Noltemeier retraces her steps

Sally Noltemeier

Seven years out of college, full of apprehension and nerves, I began my graduate work to become an English teacher. Before I could stand in front of a high school English classroom there was much I needed to learn. I knew the road to complete a master’s degree and acquire a teaching license would be a long, but enriching and enlightening, ride.

I watched many friends succeed and fail with speedy introductions to teaching. Project Promise was a program that attracted people coming back to college from another career who wanted to become teachers. I considered applying for such a program; however, the program ended a year ago.

In the spring of 2007, I applied for the Master of Arts in English Education at Colorado State University. I accepted enrollment and began course work the following fall term. I had been away from college for many years, but soon found any apprehensions I had were unfounded.

The wealth of support and variety of educational opportunities in the English Education program has afforded me the opportunity to teach College Composition as a Graduate Teaching Assistant. These experiences have strengthened my confidence and have prepared me for a long and successful career as an English teacher.

Professor Louann Reid, my advisor, has guided my steps in the program. Her direction and confidence helped buoy my experience. Deanna Ludwin helped me secure a teaching assistant position for the course Reading Shakespeare with Professor Bruce Nicholson. I also assisted in a course addressing reading and the web with Professor Sarah Sloane.

At the orientation for English graduate students, Reid suggested I join the National Council of Teachers of English at CSU. NCTE@CSU is an English Education club and community for both graduate and undergraduate students. The group meets every other Wednesday night in the basement of Eddy Hall.

The socialization with other pre-service English teachers was reason alone to attend NCTE@CSU meetings. However, the guest speakers from the community were also tremendously helpful in becoming an educator of English.

I attended a meeting that featured Tom Lopez, Principal of Rocky Mountain High School. He discussed hiring practices in the Poudre R-1 School District. Lopez’s motivational presentation was informative and educational.

I committed myself to attend every NCTE@CSU meeting in order to strengthen my chances of being a hireable teacher, as well as networking with members of the English education community in northern Colorado. I became more active in NCTE@CSU, ran for office, and was elected secretary.

As secretary of NCTE@CSU, I was responsible for taking notes at every meeting and helping to choose the speakers for the upcoming semester. My greatest accomplishment during my time as the club secretary was revamping the public blog, announcing upcoming meetings and speakers, and adding a personal perspective to a public record of who spoke at our meetings.

A special topic graduate course, studying visual texts, technology, and the teaching of reading, helped me articulate my own theory of reading. I began designing a theory discussing how the instruction of film and images should stand alongside literature in the canonical record of human experience. During the fall of 2007, I worked on my theory of visual semiotics in a history of writing course and deconstructed film versions of Frankenstein.

The books used in many of my English courses show me the language needed to articulate my theory that images are a powerful tool for mass persuasion in our era, deserving a place for instruction and deconstruction in the secondary language arts classroom.

I found myself presenting my paper on the visual semiotics of Frankenstein at the Annual Graduate Literature Symposium in the spring of 2007 at CSU. Despite my nerves before the event, I came out of the experience thrilled to have had a receptive audience for my theories and thoughts and the opportunity to discuss the subject with the professors in my field.

The positive experience of presenting my work at CSU has motivated me to apply to present another paper at the national conference. I am lucky to have the guidance of Assistant Professor Pam Coke as I maneuver through the application process. The national stage will be a nerve-wracking place to debut my educational theories, but I am looking forward to networking and discussing these ideas with teachers across the country. I plan on presenting my ongoing work on my master’s thesis: A Time and Place for Comics in the Secondary Classroom.

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“In an effort to reestablish the balance and nudge the Writing Pendulum back into motion...” participants will meet for an hour and a half to explore different forms of poetry and short story.

FAVOIRTE BOOKS

David Doran
I often have trouble sleeping, but I’ll always remember sneaking away to read Joseph Heller’s Catch-22, an absolute marvel of a book. I’d be in the other room, wide awake at 4 a.m. and (for once) loving my insomnia, having to forcefully suppress my laughter so as not to wake my girlfriend. Lots of books invite grins and chuckles, but very few I’ve come across offer the kind of good time characterized by a bright red face and a temporary inability to breathe. But Catch-22 does it, and does it relentlessly. Especially considering it’s a war story, Heller’s book, to my mind, is a masterpiece.

“Sometimes the most amazing things just happen, you never could have prepared for...I’ve learned to leave more room for those.”

Teaching in a Nutshell: An Interview with John Calderazzo
Jeana Steele Burton

Getting observed. It’s an important part of learning to be a better teacher. And you know that. And you’re grateful for the feedback and the chance to improve and yet you can’t help getting a little sweaty, feeling a little shaky with that one extra pair of eyes looking at you. You can’t help losing a little sleep the night before. How do you deal with observation nerves, besides hoping that the extra preparation and the extra nervousness will balance each other out?

Lying awake the night before my last observation for my E210 (Beginning Creative Writing) class, I was thinking about quantum mechanics, which deals with the behavior of matter and energy. I was thinking about the theory that it is not possible to observe a system without changing the system. And since that is the sum total of my knowledge about quantum mechanics except a vague, horrific recollection of Schrödinger’s cat, who is simultaneously alive and not-alive inside its box until the observer opens the lid to the box and fixes the cat’s fate by perceiving it as either alive or dead, I started to picture myself as Schrödinger’s Graduated Teaching Assistant. There I was in my “box,” simultaneously a good and not-good teacher. What would my observer see when she opened the classroom door?

Clearly, this line of thinking was not going to help me get to sleep. What would my observer see when she opened the classroom door? Clearly, this line of thinking was not going to help me get to sleep.

Did it work? I hope so. I think imagining that my good advice from a book I’d bought in my first semester as a GTA, Jane Marla Robbins, a professional actress and teacher, wrote Acting Techniques for Everyday Life: Look and Feel Self-Confident in Difficult Real-Life Situations to encapsulate the advice she gives to her private clients, mostly teachers and businesspeople who come to her seeking help with their public speaking fears, Robbins’s own favorite preparation ritual is “the inner walnut.”

In this instance, you envision a walnut housing a personal symbol appropriate to the situation, and you imagine ingesting the walnut and the characteristics of the symbol. For example, when Robbins wants to be amusing, she uses an image of Bugs Bunny.

So, the morning of my observation, I put Professor John Calderazzo in a walnut and swallowed it down—gulp—and hoped I might ingest some of the characteristics I admire in his teaching: wisdom, respectfulness, an almost ESP-like insightfulness that enables him to see what students are trying to say in their writing so he can help them actually say it, a paradoxical way of being serene and energetic.

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A Matter of Degrees: Varying Viewpoints on Advanced Degrees in Creative Writing

Miriam Macrae

When a writer chooses an MFA program, it’s assumed it’s because he or she wants to become a better writer. Which program he or she chooses, however, is based on any number of factors: faculty, course offerings, the school’s reputation, size of the program and even the general feelings and overall tone among the students. The requirement to obtain an MFA degree has changed over the years, although the reasons to get an MFA haven’t. How has CSU changed? And does it stack up against other MFA programs? As the program moves into its twentysomething, I asked three faculty members to weigh in. In 1984, “Iowa was the program against which all other programs were compared,” says Assistant Professor Leslee Becker. And according to Assistant Professor Dan Beachy-Quick, that was still the case in 2000, when he graduated from Iowa. What are the differences between Iowa and CSU? “Iowa’s program was, and remains, easily twice the size of CSU’s. There’s also something to be said for the school’s esteemed reputation, which is legion among MFA programs. In part due to that reputation, Iowa secures numerous visiting faculty from the pool of successful writers, offering more teaching opportunities to students.”

On the other hand, a smaller program does have considerable advantages. With smaller workshops come more time on each story or poem, intimacy among the students that allows for a thorough and welcome exchange of ideas, and the chance to develop ties with other students that will last well beyond graduation. Iowa also has a reputation for being cutthroat, a perspective Beachy-Quick puts it, “made a conscious decision not to pursue” the PhD. AWP (The Association of Writers and Writing Programs) wrestles with the question every year, and Becker says that they continuously come down on the side of the MFA. It gets the job done. From 1980 to present, MFA programs have grown in number dramatically. As of next year, CSU’s program will have been around for twenty-five years. The program has evolved: it has dropped the exams and foreign language requirement, added the portfolio, and changed the annotated bibliography’s components (a student is no longer required to read all the works of a single, major author). Because of all this, the CSU MFA retains the aspects that you choose to go with. But, in the end, “Iowa writers look back on the time, the experienced faculty, and the intimate workshops that are necessary to produce what the MFA program claims to produce—better writers. And even after twenty-five years, CSU hasn’t changed its ability to do that.”

FAVORITE BOOKS

Shauna Hobson

Though not technically a book, the one work of literature that will forever entertain and fascinate me is T.S. Eliot’s “The Waste Land.” Every time I read this poem, I find something new; the intricate details and count-

less references provide an endless amount of insight and information. Because it means more to me each time I read it, it will definitely be a lifelong favorite.

FAVORITE BOOKS

Mandy Billings

“Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.” From the moment that Humbert Humbert says those lines on the opening page of Vladimir Nabakov’s Lolita, I’m done for. I’m obsessed with his obsession. For me, the jumble of titles that comes to mind when people ask about favorite books doesn’t stand a chance next to Lolita.

FAVORITE BOOKS

Jennifer Dijulio

My love affair with The Relay Team by Patrick Marks was special to me because not only was the book a nostalgic look at adolescence without texting and Facebook, but I knew the author, and enjoyed his discovery of how later on in life, a minor character from his own book played a role in his new vocation as a teacher. It turned out that Coach Helfin, a character my friend had created for his book, embodied all the attributes of “a gentle guide,” and as my friend looked over his book, he followed this advice and went on to begin a successful teaching career. Coach’s advice helped my perspective too, as I realized that revising essays is sometimes as painful to my students as push-ups are to me. I guess the lesson here (there’s always a lesson) is that a character from a book can pop up at any time to add a voice to your life—whether you are a reader or the author.”

Burton: What early experiences do you draw from even now?

Calderazzo: Actually, I learned how to be a teacher in two important ways. First, I was an ice cream man in college, a Good Humor ice cream man in New York. I was going to school in Florida at the time and I’d come home for the summers to get out of the heat. I was still a very, very shy person at twenty and twenty-one but I was forced to make a lot of small talk with the young and sometimes very attractive mothers of the children. So that taught me how to relax into myself. Second, I taught with Poetry in the Schools. I worked with fourth, fifth, and sixth graders. I learned to act things out dramatically, to think creatively on the spot. And when it comes to workshop, of course you’ve always got the material there before you. But I’ve gone away from the belief that I have to write an essay in response to each student’s piece. I’ve definitely gone away from thinking that the teacher has this one big response that is necessary. Often, what I think about the piece is changed dramatically by the class discussion.

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that come out of the discussions that you and the students have. I've learned to leave more room for their thinking.

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And you know, some of it’s that I’ve been teaching for twenty-four years now. I used to prepare more formally, more handouts and things like that. But I’ve learned to trust myself more, to trust and that it will all come together.

Burton: What early experiences do you draw from even now?

Calderazzo: A lot of times I’ll be awake at 4:30 in the morning. And once I’m awake, I’m awake. You know, coffee helps but I’m awake. And there’s nothing else going on at that time. So I sit down and write. I never check the email first. I just write for an hour, an hour and a half, something brand new or something I’ve been working on. And then maybe sometimes I’ll go back to bed until 8:00 or so. I think it’s more important to be in the habit of art, as Flannery O’Connor would say, than to write everyday or a certain number of words every day. So it’s not a set thing I do every day but it’s a general trend. And when I want to write something new, I have to write it. It just happens. And it trust. I’ll know if I’m writing crap or if I’m not really writing anything after a few days. It’s like exercise. If you’re not doing enough, your body tells you, there’s something wrong here; psychically, there’s that same feeling. You know if you’re doing deep-learning and if you’re really writing. You can feel it. It’s different than literary analysis or something like that.

I really believe that stories are always right there in front of us, invisible there. Writing is making them visible. The world is just packed with ghosts. And it’s the writer’s job to pick out those ghosts that are compelling to him or her and to say to the reader, “Look over here and over here and over here. Look right here.”

FavoriTe BoOks

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Burton: Finally, with everything that you do, teaching, advising, co-directing Changing Climates@CSU, how do you still make time to write? Do you try to write a certain amount every day?

Calderazzo: Changing Climates@CSU, how do you do, teaching, advising, co-directing that. So by the time I did my GTA thing teaching, the stand-up of it, by doing doesn’t insult them. That’s how I re- to them in a way that makes sense but small brains. You need to explain things They’re small kids but they don’t have out dramatically, to think creatively on sixth graders. I learned to act things Schools. I worked with fourth, fifth, and sometimes very attractive mothers at the time and I’d come home for the summers to get out of the heat. I was still a very, very shy person at twenty and twenty-one but I was forced to make a lot of small talk with the young and sometimes very attractive mothers of the children. So that taught me how to relax into myself. Second, I taught with Poetry in the Schools. I worked with fourth, fifth, sixth graders. I learned to act things out dramatically, to think creatively on my feet, to explain things very clearly. They’re small kids but they don’t have their brains. You need to explain things to them in a way that makes sense but doesn’t insult them. That’s how I re- ally learned about the performance of teaching, the stand-up of it, by doing that. So by the time I did my GTA thing I was ready.

Burton: Finally, with everything that you do, teaching, advising, co-directing Changing Climates@CSU, how do you still make time to write? Do you try to write a certain amount every day?
**RECENT FACULTY PUBLICATIONS**

**POETRY**

Dan Beachy-Quick  
He has had two book publications this year: a set of interlinked essays on *Moby-Dick* called *A Whaler's Dictionary*, and a chapbook, *Apology for the Book of Creatures*, based upon the work of Montaigne. A third book, *This Nest, Swift Passerine*, is due out from Tupelo Press. He has also had two poems accepted in *Poetry*.

Matthew Cooperman  
His poems “Still: as a stay, momentary” and “Still: Shooting” were accepted for publication by Octopus Magazine. His poems “Success,” “Obituary” and “Waking or Sleeping” appear in a new anthology from Kent State University Press called *The Next of Us is About to be Born*. A piece from his mixed form collaboration with painter Marius Lehene, Professor of Drawing at CSU, has been accepted for publication by *DIAGRAM*.

Mary Crow (Prof. Emeritus)  
A book of her translations, *Vertical Poetry: Last Poems by Roberto Juarroz* has been accepted for publication by White Pine Press.

Chloe Leisure  
Her poems “Postpartum” and “Impure Thoughts” were published in *PANK*.

Marty Moran  
Some of his poems appeared in the winter issues of *Potomac Review, Prism Review*, and *Blue Earth Review*.

Sasha Steensen  
Her book of poems, *The Method*, was published by Fence Books.

Bill Trembly (Prof. Emeritus)  
His poem “Press Conference Sonnet” was published in *AMERICAN POETS* called *The Freestone*. His essay “Uncovering the Child in Timothy Treadwell’s Feral Tale” was published in *The Lion and the Unicorn*, a journal focusing on the cultures of childhood.

**FICTION**

Leslee Becker  
Her short story, “Terrier,” appear in the upcoming summer edition of *The Kenyon Review*. Her story “The Little Gentleman” was also accepted for publication in *Crazyhorse*.

**NONFICTION**

Dan Beachy-Quick  

Leslee Becker  

Ellen Brinks  
Her essay “Uncovering the Child in Timothy Treadwell’s Feral Tale” was published in *The Lion and the Unicorn*, a journal focusing on the cultures of childhood.

Rose Hentschell  
An article of hers has been accepted for publication. “Moralizing Apparel in Early Modern London: Popular Literature, Sermons, and Satorial Display” will appear in the Fall 2009 issue of the *Journal of Medieval and Early Modern Studies*, published by Duke University Press. It is a special topic issue, “Cultures of Clothing in Early Modern Europe,” guest edited by Margaret Rosenthal.

Tobi Jacobs  
Her essay “Writing Workshops as Alternative Literacy Education for Incarcerated Women” appeared in the February issue of *Corrections Today*.

Michael Lundblad  
Reviews of two new books of ecocriticism appear in the current issue of *American Literature*.

Barbara Sebek  

**RECENT STUDENT & ALUMNI PUBLICATIONS**

Mandy Billings  
A short story, “I am tired of giving things to dead people,” was published by *Lumina*.

Sunshine Dempsey  
She has had poems published or forthcoming in the Fall/Winter 2008/2009 issue of *Hayden’s Ferry Review* and *Red Clay Review*.

Paul Miller (BA ’82, MA ’97)  
An essay of his has been included in *Going Green: True Tales from Gleaners, Scavengers, and Dumpster Divers* (University of Oklahoma Press). His short story called “Blue Mirage” appeared in *Matter*.

Gus Mirco  
His creative nonfiction essay, “Smiles All Around,” was published in *Hot Metal Bridge*, the University of Pittsburgh’s literary journal.

Devin Murphy  
His flash fiction story, “The Kind of People We Are,” has been accepted for the next edition of *Nano Fiction*.

Jared Schickling  
His chapbook *Shower* has been accepted at *Furniture Press*, and another chapbook has been accepted in *Moria*s e-book series. BlazeVOX will be publishing his book of poems. He also had work accepted at *Big Bridge*, and a collaboration with John Bloomberg-Rissman, *Your Transcript / primate 8.3*, is online in the current issue of *Otoliths*.
AWARDS & RECOGNITIONS

Jessica Baron, Mandy Billings, Jeana Burton, Susie Tepper, and Brad Vogler (MFA) have been nominated by the Creative Writing faculty for the Intro Journals Project Writing Awards sponsored by The Association of Writers and Writing Programs, an annual literary competition for the discovery and publication of the best new works by MFA students. Jessica, Susie and Brad won in Poetry, Mandy in Fiction, and Jeana in Creative Nonfiction.

Dan Beachy-Quick was nominated for a Pushcart Prize.

David Bowen had his small press, New American, release a full-length collection of poems, Reclaiming the Dead, by Miriam N. Kotzin. It has also published Abandoned Sightings and Historiographies, by Shawn Fawson.

John Calderazzo and Sue Ellen Campbell each won Oliver K. Pennock Distinguished Service Awards from the university for their work in creating and directing the Changing Climates at CSU program, which promotes a cross-campus discussion on climate change and helps professors in every college of CSU find materials for infusing their curriculum with climate change subjects relevant to their own discipline.

Matthew Cooperman’s paper “Innovation and Renovation: Working with Inherited Forms” has been selected as one of the Best of the AWP Pedagogy Forum and will be published online this spring.

Sunshine Dempsey (MFA) won a grant for being a finalist in the Astra Foundation’s 2008-2009 Emerging Lesbian Writer’s Fund in the Poetry Category.

Sue Doe was named to the Modern Language Association’s Emerging Committee of the Part-time Faculty Discussion Group. She was also announced as a winner of the 2009 WPA Research Grant Competition at the March 2009 AWP’s Conference in San Francisco. This grant was awarded by the national association of Writing Program Administrators and will support a collaborative research project undertaken with the CSU Psychology Department in regard to that department’s integration of writing in Introduction to Psychology.

Judy Doenges was offered a summer 2009 residency by the Millay Colony for the Arts in Austerlitz, New York.

Carol Jacobson (MA ’05) was awarded the 2008 Celebrate Literacy Award by the Colorado Council of the International Reading Association at their annual meeting in Denver. Carol was recognized for her work with children and adults of all ages in Craig, Colorado as a volunteer with the school district, a mentor teacher at CNCC, and as a bookseller at Downtown Books.

Carrie Lamanna and Jill Salahub had their course redesign proposal approved for funding in the Provost’s Course Redesign sign competition and have been named TILT Teaching Fellows for the 2009-2010 academic year.

Michael Lundblad was an invited participant in a round-table discussion on “The Future of Animal(ity) Studies,” sponsored by PMLA, at the 2008 MLA Annual Convention. He has also been invited to give a lecture titled “The Progressive Animal” at the University of Virginia in February 2010. The lecture and visit will be funded through Brown College’s speaker series titled VIEWS: Visiting Environmental Writers and Scholars.

Paul Miller (BA ’82, MA ’97) was named Artist-in-Residence at Rocky Mountain National Park in 2007, and was selected as a Colorado Voices columnist for the Denver Post for 2007-08. He also is past recipient of a COVisions award for literature from the Colorado Council on the Arts.

Raul Moreno (MA) has been invited to attend the Denver Writing Project’s 2009 Summer Institute.

Mike Palmquist was named Associate Vice Provost for Learning and Teaching. Mike was also elected chair of the National Council of English (NCTE) College Section Steering Committee. His term will last for two years, beginning in November 2009. As chair of the committee, he will also serve on the NCTE Executive Committee.

Bruce Ronda had his new book, Reading the Old Man: John Brown in American Culture, nominated by the University of Tennessee Press for the 2009 Frederick Douglass Book Prize presented annually by the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, housed at Yale University.

Laura Thomas has been chosen to receive a College of Liberal Arts Excellence in Teaching Award. The award will be officially presented in spring.

Debby Thompson had her piece “What’s the Matter with Houdini” win in the Nonfiction category of the 2008 Missouri Review Creative Writing Contest. The essay will appear in the spring 2009 issue.

Sara Tredennick was nominated for the 2009 Best Teacher Awards.

CONFERENCE PRESENTATIONS

Pam Coke

“Creating a Composition Course: ‘What Does It Mean to Teach Writing?’” (with Lacey Wilson, MA) and ‘New Voices: Transitions in Teaching’ (with Brendan Galagher, CSU graduate and current English teacher at Berthoud High School), at the Colorado Language Arts Society Spring Conference in Englewood on March 6.

Gerry Delahunty


Roze Hentschell

“Desperately Seeking the Sacred in St. Paul’s Precinct,” at the annual meeting of the Renaissance Society of America in Los Angeles last week. Her paper was part of a series of panels focused on “The Sacred in Strange Places.”

Raul Moreno (MA)

“The Stories the Writer Knows To Be True in His Life: Narrative Theory as a Reflexive Philosophy of Writing,” at the Federation Rhetoric Symposium 2009 in Commerce, Texas.

Katie Shapiro (MA)

“The Discourse of Ideal Motherhood and Rhetoric of Deviance in Cherrie Moraga’s Waiting in the Wings: Portrait of a Queer Motherhood,” at the Southwest Texas Popular Culture Conference in Albuquerque.

Marlena Stanford (MA)

“The Writing Studio: Improve Student Writing Faster,” at the Colorado Language Arts Society Regional Spring Conference.
Because of likely cuts to the English Department budget in 2009-2010, the publication of the Freestone in 2010 is, at this point, uncertain. We in the department have come to value the publication for the quality and insight of its articles and for the experience in reporting and editing that it offers graduate students. We are talking about the possibility of making the Freestone available in an online format, but those conversations are just beginning to happen. Meanwhile, please know that we still want to hear from you and to learn about your activities. Needless to say (but I’ll say it anyway) in these difficult economic times, if you can contribute to keeping the program activities, outreach, and scholarships of the English department (“the face” of the department, as one of us put it) ongoing, all of us in Eddy, Alder, and Aylesworth Halls would appreciate it very much.

In the event that we are able to make an electronic version available, please send your email address to the Freestone Faculty Advisor, Sue Doe, Assistant Professor of English at sue.doe@colostate.edu. At the very least, we’ll keep you posted about the status of the publication.

Thank you for being our loyal readers. We hope you enjoyed this issue.

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Mandy Billings, Assistant Editor
Sue Doe, Faculty Advisor

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