



# The Freestone

Published annually by the English department at  
Colorado State University • Issue #16 • Spring 2009

## CONTENTS

1	MFA Anniversary
3	Profile: Michael Lundblad
4	Profile: First-year GTA
5	English PhD
6	Reading Series
7	English Education
9	Printing
10	A Thank You
11	Rhetoric/Composition
13	Literature Symposium
14	Profile: Sally Noltemeyer
15	Profile: Laurel Bond
16	Creative Writing Groups
17	Interview with John Calderazzo
19	A Matter of Degrees
20	Achievements

## 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 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-

*continued on next page*

lish, travel, and research. We wanted to attract high-quality applicants so that CSU's creative writing program could compete nationally.

In order to accomplish that goal we needed to put several components in place and get them functioning. We revived a literary magazine that had crashed in 1969 called the *Colorado State Review* with the idea that in addition to providing a venue for new writing we could get CSU's creative writing program "on the map." After we redesigned the magazine, began offering payment to authors, and changed its title to the *Colorado Review*, it flourished, its print-run going from 350 to 2000. Authors and poets with greater reputations began to send us their best material, which subsequently won awards—Pulitzer Prizes, Pen Awards, Pushcart Prizes, and the like. So the literary magazine was valuable in itself as a portal of excellence, but it also became an advertisement for the quality of the program.

We were a small program but a very active community of writers. We played softball together, we partied together, we had informal readings on Friday afternoons, we went on reading tours. A typical trek might include stops at colleges or junior colleges in Pueblo, La Junta, Alamosa, Durango, Boulder, and back. Students had stories—even legends—to share about their experiences "on the road." It was fun. People made friends for life. We led the department in establishing an Organization of Graduate Student Writers, which voted representatives onto the Creative Writing Committee and had an impact on all issues but faculty personnel.

**Lin:** How were the requirements for the MFA determined?

**Tremblay:** In discussions with the Dean of the [then] College of Arts, Humanities, and Social Sciences, the creative writing faculty was encouraged to come up with a curriculum that would maximize the employability of its degree recipients. With that idea in mind, the original plan for the MFA curriculum

included course offerings in journalism, speech, and communications, which would emphasize careers in freelance article writing, public relations, and media. Over time the college and university administrators and the creative writ-

---

**"There continues to be a genuine and eclectic dialogue about what common elements persist in something generally called 'good writing.'"**

---

ing faculty in the English department adapted to each others' requirements, and the program's curriculum began to take shape with emphasis on workshops, courses in form and technique, and editing and writing internships.

**Lin:** What were some of the obstacles involved in getting this program established?

**Tremblay:** There were several. First, we found that we needed to stabilize the fiction position, which at that point was something of a revolving door. By 1985–86 we had a permanent fiction faculty and a successful literary magazine and a track record of placing our graduates in university and college teaching positions. But we faced another obstacle: the inertia of university hierarchies. The MFA proposal had to work its way from the English Department Executive Committee, to the Dean's office of the new College of Liberal Arts, to the Council of Deans and the Vice-Presidential and Presidential echelons, and finally to the Colorado Commission on Higher Education. All along the way there were reviews, requests for slight alterations, and delay after frustrating delay. Then, too, there were financial issues and worries. Was the program going to cost a lot of money?

I had seen the proposal through a

half-dozen revisions. It happened that I was the Director of the Program when it went before the Colorado Commission on Higher Education, so, together with Dr. Rosemary Whitaker, then Chair, I presented the proposal in 1985, managing to keep calm even though one of the Commission members pointedly asked me, "What's a creative writing program doing in a cow college?"

**Lin:** What were some of the surprises you encountered as the program got underway?

**Tremblay:** Not many, really. What we hoped would happen happened. Pleasant surprises included the fact that several of our recent MA graduates came back to get their MFAs as soon as we were cleared officially to grant the degree. As well, some of our graduates were receiving important book and magazine publications and prizes. As soon as we entered the confraternity of MFA programs we felt the impact. Our applications shot up; it was not unusual to see 150 fiction applications, and over 50 poetry applications.

**Lin:** How do you feel the program has evolved or changed over the years?

**Tremblay:** We altered the curriculum and degree requirements. We started out with a very rigorous academic set of requirements; comprehensive examinations that took two days in class and at home, foreign language requirements. Graduate student representatives brought several recommendations to the Creative Writing Committee for changes, and they were adopted over time.

**Lin:** In what way does CSU's MFA stand out or differ from others?

**Tremblay:** The obvious thing to say is that it's in Colorado. The graduate students who come to CSU's MFA are often active, outdoor people with a strong connection to nature and with convictions about the environment, ecology, and the relationship of wilderness and creativity.

I also think that because of the large and varied faculty there is room for a variety of approaches to writing. The program evolves because its faculty can respond to the changing interests and passions of its students. All the waves of style changes pass through the program and find sympathetic support among one faculty member or another. And yet there continues to be a genuine and eclectic dialogue about what common elements persist in something generally called "good writing."

**Lin:** How have CSU MFA graduates fared in comparison to those in other programs?

**Tremblay:** The fact that CSU's MFA is going to celebrate its 25th anniversary should bring an answer to that question. My hope is that the call will go out to all its graduates. CSU's MFA program needs to take time out to congratulate itself on its successes and to consolidate the resumes of its graduates so that it can measure its relative position. But it is also time to engage in a values-based philosophical dialogue about quality. It's not all prizes and prestige. There are subtler ways that CSU's MFA has influenced students' lives for the better and I hope there will be panels and discussions as well as readings that will delve into other, less obvious impacts. ♦

*We hope that you'll join us in celebrating the 25th anniversary of the MFA Program next April at the AWP Conference in Denver, and that you'll consider donating 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 newest 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 discussions within the realm of the 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 eco-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,



First-year GTA Nancy Henke

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 along with the other beginning GTAs—a week which instilled in me just enough hubris to think I knew what I was doing. Though I tried to arm myself with overly-meticulous lesson plans and unnecessarily exhaustive preparation, what really got me through the first few weeks was the quick realization that my students only had to *think* I knew what I was doing. This was my first important lesson about being an instructor: my teaching was largely a performance, and by performing the role of teacher, I suddenly became the teacher. Each afternoon I walked into my CO150 classroom, stood authoritatively at the front, and *acted* like the instructor. The simplicity of it still astounds me. In fact, I became so engrossed in my role as instructor that I found myself making impressive-sounding but completely untrue statements like, “Every semester, students have trouble with this concept . . .” and “Students never do

as well on this assignment as they would like.” My zealous impersonation of an experienced instructor endowed me with such an appearance of pedagogical wisdom that I am 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 literature concentration I do find it refreshing to delve into another important aspect of English studies. As an undergraduate I lived in a literature-centric universe—it was one of only two concentrations in the English department at my university (along with creative writing) and students of literature never had to set foot into the world of composition if they didn’t want to. And I didn’t want to. Upon entering graduate school I figured I would “manage” as a composition instructor for a few years until I could teach what I *really* wanted. Imagine my surprise when I began thoroughly enjoying teaching concepts such as the importance of audience in writing and ways to evaluate the rhetorical effectiveness of a text. In truth I was learning some of the concepts right alongside my students, and that learning has been a much needed complement to my education. Prior to the start of the school year, Emily Morgan, one of the Composition Lecturers and one of my valued mentors, warned me about graduate school schizophrenia—the affliction that appears as a result of constantly shuttling back and forth between the roles of teacher and student. That schizophrenia, an inevitable part of the GTA’s life, has become an affliction I have come to embrace. Though one half of my graduate school schizophrenic self is the student who loves literature, the other half is the instructor who teaches composition—a balance I have come to enjoy.

Though I was never a good enough Nintendo player to successfully lead Link through his struggles and save Princess Zelda, that image of the young, brave adventurer has returned to me several times during the past two semesters. Each time I face a new challenge with the curriculum or frustration with a student, I like to think I am stockpiling skills and devices for future battles with the GTA’s greatest foe: the evil demon of ineffective writing. ♦

# English PhD at a Crossroads

James Roller

The CSU English department is quickly approaching a crossroads and the value of a degree may lie in the balance. CSU’s doctoral program in English has come a long way since its proposal in the 1980s when the department had more faculty members and a bigger budget. Having already passed numerous steps in the multi-layered approval process, the department still needs to gain the endorsement of two more committees before it can go before the Department of Higher Education in May. Bruce Ronda, 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 landmark universities identified as Doctoral/Extensive by the Carnegie Foundation, roughly seventy-eight percent have doctoral programs in English.” It goes on to state that “of the eleven institutions designated by the Colorado Commission on Higher Education as Colorado State’s peers, 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 was cited 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 peer institutions with 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 Planning Proposal contends that “English departments have begun to develop doctoral programs based on a new model, one that focuses on the study, teaching, and practice of written discourse.” Encompassing aspects of critical and cultural studies, language studies, literacy 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 Lit-

eracies, 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 convincing 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 scholastic careers 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 graduat-

---

**“The CSU English department now has an opportunity to develop one of the nation’s most progressive and innovative doctoral programs.”**

---

ing two students in the third year, two more in the fourth, and five every year thereafter with an annual attrition of two to three students.

Yet substantial obstacles still remain. Even if the proposed program is approved, the

current fiscal environment at the university is foreboding. 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*

indefinite hiatus next year. The PhD program requires an initial financial outlay for at least three years, after which time the program will actually begin to show a profit, according to the English department's best estimates. The additional money will be used for enhancements like increased computing infrastructure, funded research projects, remodeling projects to facilitate teaching with technology, and access to scholarship collections. Additionally, if approved, the department will require a recruiting period of approximately one year to align the faculty membership with the needs of the program.

In order to offset any additional cost of faculty requirements, doctoral students will teach upper division courses as a part of their study program, including CO300 (Writing Arguments) and literature classes like E140 (The Study of Literature), E232 (Introduction to Humanities), and E238 (Twentieth-Century Fiction). This reallocation of teaching responsibilities allows tenure-track faculty more time to address the demands of the doctoral program without infringing upon the MA/MFA GTA program.

The New Program Planning Proposal asserts that "as English studies continues to evolve in the 21st century, Colorado State University can position itself as a leader in the study, teaching, and practice of written discourse." In the current financial environment, however, whether the department will be allowed to take advantage of the strengths of its faculty remains uncertain. Perhaps while the University is considering whether the costs of falling behind our peer institutions outweigh the costs of the program, they will take a moment to consider what's really at stake here. After all, another twenty years is a dangerously long time to wait. ♦

## 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 student, the Reading Series has exceeded my expectations. The Fall 2008 lineup was, in fact, phenomenal. But I knew that even more important than a night of good literature was a real writing community, and that's what the Reading Series is all about.

It brings together a thriving community of local writers with local and non-local readers. And the Reading Series itself is a community project. The Armstrong Hotel houses out-of-town readers for free. The Fort Collins Food Co-operative donates food and beverages. The CSU Bookstore offers its space. MFA students volunteer to introduce readers and pick them up from the airport. English Department faculty members host potlucks in their homes before each

### The Reading Series at a Glance

#### FALL 2008

Bin Ramke (poetry)  
Selah Saterstrom (fiction)

Merrill Gilfillan (nonfiction)  
Thomas Kennedy (nonfiction)

Stephanie Strickland (poetry)  
Karen Volkman (poetry)

Alice Notley (poetry)

Linda Bierds (poetry)  
Marybeth Holleman (nonfiction)

Jessica Baron (MFA, poetry)  
Charles J. Malone (MFA, poetry)  
Tracy Pearce (MFA, fiction)

#### SPRING 2009

Sasha Steensen (poetry)  
Todd Mitchell (fiction)

Joy Williams (fiction)

Brian Teare (poetry)

Aaron Abeyta (poetry & fiction)

Martha Ronk (poetry)  
Endi Hartigan (poetry)

Jeana Burton (MFA, fiction)  
Tabitha Dial (MFA, poetry)  
Devin Murphy (MFA, fiction)

Shane Bondi (MFA, fiction)  
David Doran (MFA, poetry)  
Tricia Lincoln (MFA, poetry)

reading—a unique chance for students and faculty to get to know the readers and each other.

When asked why she attended the readings, second-year MFA student Sunshine Dempsey said, "First of all, you have amazing readers coming in. The readings are well attended by my colleagues, so it's just this amazing opportunity to see what's going on both in wider literary circles and here, in this program." Nancy Henke, a first-year MA student, responded, "I like seeing my friends at the readings, and I like being introduced to new writers. Also, it's free and it supports the program. It shows the invited readers that CSU students care what they're doing, and we do." When asked about her favorite reading so far this year, Henke said, "Definitely the graduating MFA reading. I loved Tracy's story, and Charlie's and Jessica's poetry was amazing."

Director Dan Beachy-Quick's introductions to the readings lend a kind of off-the-cuff eloquence that seems to characterize the whole series. Each reading is unique, casual, and smooth in its setup and transitions. But propping 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 reading 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 she and I sat in the same training room before our fall semester started. Also attending 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 this school. When I walked into Hatton Gallery more than a year ago, I was walking into a real writing community, one that I knew I wanted to be a part of, and one that I have the privilege of participating in with each reading in the series. ♦

## The Ever-evolving Atmosphere of Education

*William G. McBride endowment aims to keep education in touch with the classroom*

Adam Mackie

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



Photo: Adam Mackie

Retired English professor William G. McBride

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

dents 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 professional careers. Reid agreed and said the teacher will help foster the opportunity 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 student teachers. McBride said the School of Education could only see student teachers once or twice a semester. 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 remembers 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 showres soote," McBride quickly began saying, "The droughte of March hath perced to the roote." 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 pre-service 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 for teaching reading comprehension and created Teaching Reading. Courses are continually updated as education changes. One recent change that Reid sees is that courses pay more attention to media literacy.

McBride said the most important thing for an English education program at a university the size of CSU is to maintain a strong relationship with the School of Education. During his time, he said people liked and respected each other and if people disagreed, they did so professionally. He said the two departments have done an excellent job to maintain a healthy relationship and emphasized the necessity of balancing content and method.

“An endowment that would allow a public school teacher to work with English education students at the university is a great idea,” Barbara Wallner, Assistant Professor in the School of Education, said. “In fact, many of the School of Education faculty were first licensed or certified teachers.” ♦

## FAVORITE BOOKS Leslee Becker

1. James Agee, *A Death in the Family*  
“Thrusts and pulses with the joy of existence” — Time  
“There won’t be a dry seat 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, *Austerlitz*  
“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
12. Christina Stead, *The Man Who Loved Children*  
An antidote to all those children-loving chronicles.
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. 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 she secured would offer. Realizing those possibilities, each of the students in that poetry workshop

produced a poem entirely by hand. The finish products, called broadsides, engaged the printed word in a very real way.

The mechanism of the letterpress is essentially this: there are drawers which house all the individual pieces of metal type—lowercase and capital letters, punctuation marks, numbers, and blank pieces for spaces between letters. Each of these pieces is set, one at a time, into a frame or *chase*. Once all of the letters are set—once the text is completely arranged—pieces of wood called *furniture*, together with adjustable met-

Photo: David Doran



A drawer of type in the CLP printshop

al *quoins*, are placed around the text to stabilize it. The whole thing is then transferred to the *bed* of the letterpress. Printing ink is applied to the rollers, whereupon they are spun with a small

Photo: David Doran



Two chapbooks produced by Bonfire Press

handle until they are evenly saturated. A piece of paper is put into the paperholder, and the cylinder is turned over the bed, imprinting the text onto the paper. That paper is taken out, a new

one put in, and the cylinder is turned again to print a second sheet.

The process can be messy, tedious, even frustrating at times. From start to finish, it might take an experienced printer several hours to print fifty copies of a ten-line poem. But the results are beyond immeasurable. Apart from the satisfaction of knowing the full price of the printed object (rather than, say, buying it at a bookstore), there is the knowledge that because each one is produced by hand, every copy is, in the truest sense of the word, unique. Inevitably you’ll end up with some prints

that are unusable: maybe the impression on this one was too light, or you fed the paper in slightly askew on that one, or there’s a large ink smudge from your index finger on that one. But it’s part of the undeniable charm of the letterpress. What results isn’t just something that you read, it’s something you experience—the specialty paper, thick and coarse to the touch, the slight sheen and smell of the freshly applied ink, and the way you place them carefully around the room so they have a chance to dry.

But the book arts movement at CSU reaches beyond the classroom; the letterpress is also responsible for the work done by Bonfire Press. As part of the Center for Literary Publishing, Bonfire is co-helmed 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.

*continued on next page*

And this year at the annual Association of Writers & Writing Programs (AWP) Conference, Bonfire shared a table with *Colorado Review*, a nationally acclaimed literary journal also housed in the CLP. In addition to the Notley and Hejinian broadsides, we featured ones from poets Claudia Keelan and retired CSU English professor Bill Tremblay, as well as Eleni Sikelianos's chapbook *The Abstracted Heart of Hours and Days*. Stephanie G'Schwind, Editor of *Colorado Review* and Director of the CLP, was more than pleased with the response Bonfire received. "There was great interest in the broadsides and chapbooks that we displayed at our table," she said. "People could not keep their hands off them—they elicit a very tactile response. We sold out of all the chapbooks we brought and nearly all the broadsides as well." At one point there was even one young woman who approached the table, smiled and said, "Oh, I love you guys—you're my favorite press." I was surprised, but grateful for the compliment, knowing I had a hand in making these things. I'm pretty sure I even blushed a little.

G'Schwind is now making plans to incorporate Bonfire into CLP's annual Colorado Prize for Poetry, a national contest which publishes a manuscript of poetry. She hopes Bonfire will be able to print a limited run of broadsides of one of the poems from the winning manuscript, to complement the publication of the book and offer something few other contests can. Across the country is a growing interest in book arts, in the printing and exhibition of poetry as an art form in its own right. And CSU is ready to answer the call. ♦

#### FAVORITE TEXTS

Monique Pawlowski

An absolute favorite text of mine is the Spanish film *The Sea Inside*. Not a day goes by when I'm not reminded of something from the movie 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? ♦

## 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 no 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 Muhammad Yunus lecture at Columbia University, read about Hansen's Disease over someone's shoulder on the subway, and end up almost corporeally 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 Fog 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

Photo: Janelle Adsit



A screen shot of Janelle Adsit learning long distance

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'd be able to be a long-distance student for my fourth and final semester. Carrie's solu-

tion was to have me Skype in to 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 Salahub's Writing Studio, I can even more easily participate in the colloquium by posting on the forums. When I visit Fort 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 more gradual and therefore much less nerve-wracking. Instead of finding myself "dumped into the real world," as it were, I happily find an email from Sue amidst my listservs and editorial-calendar announcements. I'm freelancing nowadays, so my student access to the Morgan Library's databases has proved invaluable. Of course I make use of the New York Humanities Library very often too. Is it too much to end with a cliché that's almost as corny as the one I started with? Life is good. Thanks so much, Sue, Carrie, Kate, Lisa, Sarah, and Tobi. ♦

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

Raul Moreno

As a student of College Composition—this university's first-year writing course and a singular encounter with the English department for many undergraduates—one becomes intimate with the metaphor of writing as a conversation. 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 "we add to the conversation." This model for composition stems from, among other sources, Burke's description of an evening parlor 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 we 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 Rhet/Comp literature and attending 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 impor-

tance 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 action. I also believe that the community literacy work of Lorraine Higgins, Tobi Jacobi, and others is of (related) interest and importance as it offers an answer to the increasing marginalization of certain segments of society, provid-

**"A central challenge facing rhetoric and composition . . . is the growing burden of administering complex writing programs without proper budgets or university support and awareness."**

ing 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 not 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 intelligence bordering on the eclectic, 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 (cyborgs, 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 intertwining 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 scholarship will suffer if more recognition, reward, and time are not made available to faculty who are responsible for so much administration—or if administrative responsibilities are not recalibrated.

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

*continued on next page*

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 many concerns about the discipline, at the top of the list is the issue of contingent faculty. Colo-

rado 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 defensible 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 economy 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 working conditions influence pedagogical and theoretical frameworks. The latter brings special attention to technology and new media, as well as socioeconomic class dynamics.

**Sloane:** 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 fac-

ulty and students need to explore the multimodality of contemporary texts. In a university where faculty must buy their own paperclips, this economic downturn no doubt signals a sharp decline in opportunities for students everywhere to explore digital

textuality in all its potency and complexity. The need for such exploration is part of the second challenge: How do we teach contemporary graduate and undergraduate students traditional rhetorical principles of authorial stance, purpose, topic, and audience,

among others, and still acknowledge the fecundity of digital texts?

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. ♦



Photo: Raul Moreno

## 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 explores poststructuralist theories 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 interdisciplinary animality studies. My daughter Harper is not a fan of the terribly frightening dragon Harold draws to protect his apple tree, so she's glad when he backs away from his original temptation and sails away on a trim little boat. Harper hasn't read much Freud yet, so she seems to analyze this tale somewhere between reality and a very cool art project. I wonder if she will remember Harold from her childhood as vividly as I do. To construct your own world is not just magic. It's a way to save yourself with a hot air balloon, as Harold does, when you fall off the mountain you're trying to climb. It's a way to see that the long straight path Harold first draws is often much less interesting than life off to the side. And it's an opportunity to search for the windows—like many literary and cultural texts—that can both frighten and comfort you. Harold can fall asleep, finally, once he has drawn his window around the moon. Harper's goodnight moon is magic I can believe in. ♦

## 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 Buysse 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 ever-important curriculum vitae. The symposium offers a constructive and unintimidating introduction to the academic world beyond the classroom. As Grindle told me, "Reading at last year's graduate sym-

posium 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 Stowe in Professor Bruce Ronda'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 could 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 the Literature program who is also completing the requirements for a business degree, this year will mark his first participation in an academic conference. Hartney has been preparing for CSU's graduate symposium under the direction of Assistant Professor Dan Beachy-Quick. Richard is taking Beachy-Quick's intensive, semester-

long seminar on *Moby-Dick*. Hartney said he is excited to expand upon his critical work in preparation for the symposium, and he's looking forward to the academic experience. "I'm interested 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'm already considering participating in next year's conference as well," Richard said.

Thinking back on my own experience with last year's graduate 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 attending graduate 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 interpretations of restoration drama; and constructs of performativity and authenticity. ♦

**"[It] was designed for students with ambition but who are inexperienced, and perhaps a little uncertain of what an academic conference would demand."**

## Mastering English Education

Graduate student Sally Noltemeyer retraces her steps

Sally Noltemeyer

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 to network with the members of the English educator 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 topics graduate course, studying visual texts, textuality, 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-racking 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. ♦

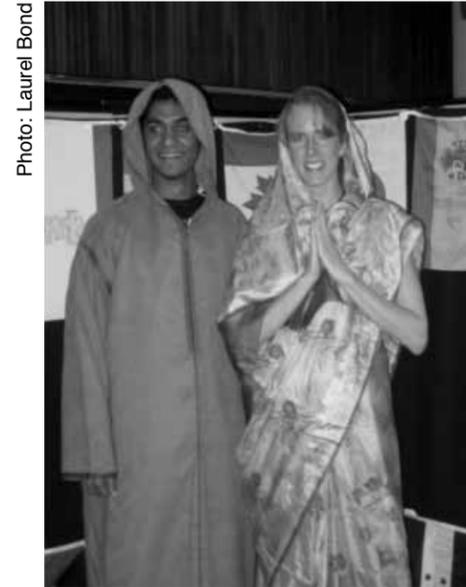


Graduate student Sally Noltemeyer

Photo: Adam Mackie

## Former Student Finds Career, Passion in Teaching English as Second Language

Mandy Billings



Laurel Bond (right) at a multicultural fair

Photo: Laurel Bond

As a Colorado State University undergraduate, Laurel Bond had no idea that her time spent volunteering at CSU's Intensive English Program (IEP) would lead her to a career. Several years and three CSU degrees later, teaching English to non-native speakers is more than just a job for Bond—it's a passion.

"It was amazing to teach at the IEP," Bond said.

"I'm glad CSU did so much to prepare me for where I am now."

After earning her BA in English Language and Literature from CSU in 2001, Bond went on to teach AP literature to high school students in Alaska. Her two years there gave her a new perspective on the need for English language instruction, and eventually led her back to CSU's TESL/TEFL graduate program where she was once again able to work with the IEP.

"It was a dream come true to work there," Bond said. "I got to work with students from 40 to 60 different countries. It was such great experience."

While working toward her master's degree, Bond also spent a year teaching CO150, CSU's introductory college composition course, and served as the head graduate student teacher and coordinator for the Honors Program's Writing

Across the Curriculum component. After receiving her MA in 2007, Bond stayed on at CSU as an adjunct. Between teaching classes and grading papers, Bond found time to finish a BA in Spanish at CSU as well.

"It was crazy, but really fun. I was really lucky. I loved my time there [at CSU]," Bond said.

Bond was able to use the education and experience that CSU gave her to land a job teaching English as a second language (ESL) in Ault, a small town 19 miles east of Fort Collins with a growing Latino population. Bond teaches ESL classes to middle and high school students, and provides classes for adult learners as well.

"For the first time ever, we're offering adult classes," Bond said. "It's exciting to see adults becoming empowered. It's really powerful how much it can affect a community."

Recently, Bond was able to take her students on a field trip to her alma mater.

"We went through the campus and went to El Centro (CSU's Latino student services center), and it gave them a sense that studying English wasn't stupid, seeing all these people studying it," Bond said. "It showed them that yes, they could do this."

In addition to teaching, Bond works as a community liaison, making home visits to non-native speakers and translating documents for the school district. She also works on her district's Writing Across the Curriculum program, coaches volleyball, and remains active in her church. Somehow, Bond said, she's also making time to finish a 27-credit alternative teaching licensure program through Western State College. Although it keeps her busy, Bond loves the challenges of her career.

"It's exciting to see the growth and to have that sense of community," Bond said. "CSU really helped prepare me through teaching at the IEP and through their great faculty. I'm doing what I want to do and I love it." ♦

### FAVORITE BOOKS

#### Susie Tepper

Tom Robbins's *Jitterbug Perfume*, because the language is densely layered, and because who wouldn't want immortality gleaned from the fragrance of beet juice.

#### Tabitha Dial

The *Winnie the Pooh* series made me feel at home while I was away in England. And *The Hitchhiker's Guide to the Galaxy* made me believe I could write zany, quick-paced fiction. ♦

# Summaries, Bibliographies, and Objectivity, Oh My!: First-year Students and the Loss of Personal Writing

Katie Hammond

From my own experiences, writing meets a variety of needs. To me, writing is representative of the balance in my life between the internal and external demands I encounter. Sometimes the writing I do is produced to meet external needs. For example, my motivation to write may be to attain grades or meet a requirement for a job. Other times, my writing meets internal needs such as jotting poetry in the margins of my notebook or doing free-write journal entries. In my eyes, external writing seems to fulfill the need for a sense of accomplishment while the internal fulfills the need to discover and reflect. I have come to realize that this balance is essential for me to keep my sanity (or what little I have left).

As both a Graduate Teaching Assistant and a graduate student in CSU's English department, I have the opportunity to observe both the writing habits and needs of my students and myself. In both areas of my learning experience, I have seen writing focus primarily on external needs, as if the Writing Pendulum were stuck, throwing everything out of balance. I saw this in my own writing and began to observe it in my students as they wished for more creative and personal assignments.

Most assignments in CO150 (College Composition) do not leave room for the personal, and rightfully so, as CSU's English department embraces the rhetorical approach to composition and seeks to instill academic writing skills in its students. I am not on a quest to alter the academic arena, but I do see

a need to make room for the personal outside of the classroom.

Multiple CO150 students have told me their composition class is the only class where their teacher knows their name and they know all of their classmates. They say this with a bit of gratefulness and relief at simply being known. Most first-year required courses have hundreds of students enrolled, making some students feel more like a number than an individual. This sense of feeling lost in a sea of faces weighed on my mind a lot during my first semester of teaching.

Contemplating this issue, I mentally went for brief stroll in the shoes of a college freshman, and it became easy to see how important personal expression would be at this point in life, and why students long for an opportunity for it in my class. I remember going through all the transitions that came with moving away from home: selecting a career path, adjusting to an increased academic workload, living with unfamiliar people, and the increased level of responsibility during my beginning years of college. Looking back now, I see how all of those factors influenced identity construction, whether I was conscious of it or not. What a great time in life to delve into more exploratory writing! At the same time . . . what an inconvenient time for the student who is overwhelmed with all the aforementioned transitions.

In an effort to reestablish the balance and nudge the Writing Pendulum back into motion, I am creating a writing group for first-year college students this April. For five weeks this

semester, participants will meet for an hour and a half to explore different forms of poetry and short story with prompts meant to invite them to write about their perceptions of this point in their life. My goal is for this group to serve as a non-academic group that will provide students with guidance and encouragement for personal writing in a welcoming environment. The result will hopefully be for students to feel a sense of recognition for their experiences and perceptions, a greater reflection on how they are adjusting to various aspects of college life, and a chance to improve writing skills. I want to see that pendulum swinging healthily and know that a balance is being established between the internal and external needs of first-year student writers. Most importantly, I hope this group (re)kindles the joy of writing in the participants. And I admit . . . it certainly would not hurt if sanity was also increased. ♦

## FAVORITE 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.

# 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 Graduate Teaching Assistant. There I was in my "box," simultaneously a good and not-good teacher. What would be my ultimate fate? 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? I remembered some 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 Every-*

*day 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 exercise, 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 both serene and energetic.

Did it work? I hope so. I think imagining that I had ingested those qualities helped me to remember that I do have them, at least in a germinal form, and that I can cultivate them. It did make me wonder, more than ever, just how

John came to be the great teacher he is— so I asked him.

**Jeana Burton:** You always seem very prepared for class. Yet you rarely seem to look at your notes and I've never seen you use overheads and other things that beginning teachers, like myself, sometimes cling to as props. How do you do that?

**John Calderazzo:** I keep a lot in my head. I can memorize numbers, page numbers of quotes and things

like that. I'll bring something like this [legal pad] and jot down things I want to make sure to cover, questions to raise that will engender discussion.

Like for Jon Krakauer's book, *Into the Wild*, I'd put "Lit Journalism," and that's enough for me to remember that I want to speak to a number of points about literary journalism because after Krakauer we're pretty much finished with that for the course. For instance, things would have been so much easier for Krakauer if he'd written the book just a year or two later. There's been a change in the whole research culture. There's so much more information out there on the web. The web pages changed a lot just during the time I was working on *Rising Fire*. I'd go back to check something and the whole page would be changed.

And anchors. I think it's important for you to have anchors, things you know you're going to do and to prepare for them. But sometimes the most amazing things just happen in class, things you never could have prepared for, things



Professor John Calderazzo

Photo courtesy of CSU

*continued on next page*

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

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.

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 relax and trust that it will all come together.

**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, 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 small brains. You need to explain things to them in a way that makes sense but doesn't insult them. That's how I really 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?

**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 I trust it. 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-leaping-thinking, 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 but 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

**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 Nabokov'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 guidance 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. ♦



Photo: Raul Moreno

## 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 requirements to obtain an MFA degree have changed over the years, although the reasons to get an MFA haven't. How has CSU changed? And how does it stack up against other MFA programs? As the program moves into its twenty-fifth year, I asked three MFA faculty members to weigh in.

In 1984, "Iowa was the program against which all other programs were compared," says Profes-

sor 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?

To begin with, Iowa's is a two-year program; CSU's is a three-year degree. Then there's class size; 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 some truly elite teachers.

On the other hand, a smaller program does have considerable advantages. With smaller workshops comes more time on each story or poem, in-

timacy 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 shares, and which he says can make it hard for some writers, no matter how talented they may be, to fully thrive.

And while visiting professors may expose writers to numerous viewpoints, a rotating faculty may not create what a CSU faculty can: fully developed relationships that help students build on their strengths.

According to Bowling Green State University graduate and English Professor John Calderazzo, however, CSU's program is better at maintaining a focus on reading, something he finds necessary to become a good writer. He says this despite the fact that Bowling Green, like Iowa, requires students to pass a Comprehensive Literature Exam

before they graduate. Becker, an Iowa alum, adds, "I worked on that exam my whole last year." Unlike Iowa and Bowling Green students, CSU writers spend their last year *writing*, since CSU replaced the Comp Exams with the portfolio, a reading-heavy, but exam-free requirement, much to the relief of MFA students. The reading component of the portfolio is maintained with an annotated bibliography, which allows a student to match his or her interest in writing to similar works by important authors.

All three faculty agree that they're happy with their MFA degrees. "Its purpose is to make you a better writer," Becker says, and it accomplishes that. As a terminal degree, the MFA enables a writer to earn a tenure-track position

at most universities. "It gives you more time," Calderazzo says, "and probably makes you more hireable." However, all three faculty members, as 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 of any great program. It gives writers 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 countless 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. ♦

## 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 AGAINST THE WAR*, edited by Christian K. Narkiewicz-Laine.

### 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**

The journal *Literary Imagination* accepted his essay "The Nightingale's Drought, The Nightingale's Draught: On Metaphor, Magic, and Symbol." His essay "The Laurel Crown" appears in *The Seneca Review*.

**Leslee Becker**

Her essay "Twilight on El Camino" will appear in *The Stanford Book*, an anthology commemorating Wallace Stegner and Wallace Stegner Writing Fellows, 1946-2001, including Tillie Olsen, Evan Connell, Ernest Gaines, Wendell Berry, Ken Kesey, Edward Abbey, Larry McMurtry, Robert Stone, Thomas McGuane, Raymond Carver, Tobias Wolff, Michael Cunningham, and others.

**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.

**Roze 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 Jacobi**

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**

Her essay "After My Humble Dutie Remembered: Factors and/versus Merchants" appeared as a chapter in the book *Emissaries in Early Modern Literature and Culture: Mediation, Transmission, Traffic, 1550-1700*, edited by Brinda Charry and Gitanjali Shahani and published by Ashgate. Her essay on English traders in the Canary Islands, "Canary, Bristoles, Londres, Ingleses: English Traders in the Canaries in the Sixteenth and Seventeenth Centuries," appears in the book *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion*, edited by Jyotsna Singh and published by Blackwell.

## RECENT STUDENT & ALUMNI PUBLICATIONS

**Mandy Billings**

A short story, "I am tired of giving things to dead people," was published by *Lamination Colony*, and another story, "Wet Earth," was published by *Corduroy Mnt*.

**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 Mircos**

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 *O*. 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*.

**Marlena Stanford**

Her essay "Mainstream Raunch, Biopolitics and Control: Redefining Ideas of Sex Appeal" was published in *Presentations of the 29th Annual SW/Texas Regional Meeting of the Popular Culture and American Culture Association: Gender* by Cambridge Scholars Publishing.

**Susie Tepper**

A poem of hers is forthcoming in the spring issue of *Matter*.

## 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 Atria Foundation's 2008-2009 Emerging Lesbian Writer's Fund in the Poetry Category.

**Sue Doe** was named to the Modern Language Association's Executive 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 4C'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 memoir 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 competition and have been named TILT Teaching Fellows for the 2009-2010 academic year.

**Michael Lundblad** was an invited participant in a roundtable 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 Steer-

ing 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.



Photo: <http://www.sxc.hu/index.phtml>

## 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 Gallagher, 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**

"Relevance theory, 'loose thought,' and speaking/writing relations," at the 2009 Hawaii International Conference on Arts & Humanities.

**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.



Department of English  
Fort Collins, CO 80523



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](mailto: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.

Bruce Ronda, Chair, Department of English  
David Doran, Editor  
Mandy Billings, Assistant Editor  
Sue Doe, Faculty Advisor

#### **Editor**

David Doran

#### **Assistant Editor**

Mandy Billings

#### **Disciplinary Editors**

Shauna Hobson

Sarah J. Lin

Adam Mackie

Miriam Macrae

#### **Faculty Advisor**

Sue Doe

#### **Writers**

Janelle Adsit

Mandy Billings

Jeana Steele Burton

Katie Hammond

Nancy Henke

Mitchell Ho

Shauna Hobson

Sarah J. Lin

Adam Mackie

Miriam Macrae

Raul Moreno

Sally Noltemeyer

James Roller

Susie Tepper