

# THE FREESTONE

Department of English • Colorado State University • Issue 19 • Spring 2012

## A Welcome from the Department Chair

Louann Reid

After 10 years of outstanding service as department chair, Professor Bruce Ronda returned to full-time teaching and scholarship July 1. His thoughtful mentoring and wise advice have helped me view this complex, dynamic department from a different position. Eighteen years on the faculty did

not fully prepare me for the steep learning curve of the last eight months, but it's been exhilarating.

Reflecting on the past year brings to mind Ralph Waldo Emerson. That might seem odd, but the opening of his address to the senior class of Harvard's Divinity College on July 15, 1838, resonates with me: "In this refulgent summer, it has/ been a luxury to draw the breath of life. The grass grows, the buds burst, the meadow is spotted with fire and gold in the tint

of flowers." I am drawn to Emerson's exuberant appreciation for the life around him. Our year has definitely been refulgent, which online dictionaries define as "radiant, gleaming, resplendent, shining brightly." Here are a few of the more resplendent features.

Since August, a seven-member faculty Innovation Team has studied how the department could, as I put it, "Prepare to prevail in the recovery." How will we emerge from the economic downturn stronger, with a clear vision? Given who we are and have been, who do we want to be in five years? On April 19, based on their research and discussions, the team will lead our planning for the future. Students have out-of-class assignments so that all faculty, staff, and administrative professionals can participate in this unprecedented event.

Programs and publications garnered recognition. *US News & World Report* named CSU as one of the top 20 universities in the country for writing in the disciplines, along with Harvard, Duke, and Princeton. Many people contribute to such excellence across campus, but kudos especially to our composition faculty and GTAs. UCIEP, a consortium of University and College-administered Intensive English Programs invited CSU's Intensive English Program to join them, in recognition of the high quality of instruction and teachers. Two publications from 2010 won awards in 2011: a Colorado Book Award went to Todd Mitchell's *The Secret to Lying* and a Pushcart Prize to Deborah Thompson's essay "Mishti Kukur."

Numerous poems, essays, journal articles, and short sto-

ries were published in 2011-12, along with eleven books or edited collections. Among them are books by Aparna Gollapudi and Cindy O'Donnell-Allen; collections of poems by Matthew Cooperman, Sasha Steensen, and Dan Beachy-Quick, who also published a collection of essays and tales; memoirs by emeritus faculty David Mogen and James Work; and edited collections by SueEllen Campbell, Roze Hentschell, and Mike Lundblad.

High-quality faculty enrich the department. This year, we recognized the excellence of special-appointment faculty by making "without term" offers to those who have demonstrated teaching excellence over time. We will continue to make these offers, which acknowledge faculty contributions and stabilize hiring. The hiring freeze ended, and we searched for three tenure-track faculty. We have already hired in English education and creative writing/fiction-nonfiction and are currently searching for an applied linguist who will not only teach and conduct research in TESL/TEFL but also will support CSU faculty teaching new international students recruited through the INTO CSU partnership.

We received sufficient donations to fund the first two departmental "Faculty/Staff Graduate Scholarships." We appreciate the additional gifts from alumni, friends, faculty, and staff that support the department's scholarships, endowments, or discretionary fund and look forward to welcoming more of you as donors. All gifts shine brightly for our students and programs.

With best wishes for your own refulgent summer,



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Photo: CSU English Department



English Department Chair, Dr. Louann Reid

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# Capturing the Spirit of the Master Teacher Initiative

Jennifer Lawson

Developed in 2005 by Dr. Doug Hoffman in the College of Business, the University-wide Master Teacher Initiative was created to bring “attention to the importance of teaching,” and “features one representative from each of the colleges on campus and...the CSU libraries,” says Dr. Pam Coke, Associate Professor of English Education. In 2007, she was asked to become the representative for the College of Liberal Arts, and she has remained as the CLA MTI Coordinator ever since.

As the facilitator, Dr. Coke is responsible for coordinating the MTI workshop luncheons (three each fall and spring semester), researching and distributing weekly Teaching Tips, and serving as a resource for faculty. The luncheons are free and are financially supported by TILT and the respective colleges. Dr. Coke indicated there has been a huge upsurge in participation since 2007 because of the “strong fan base of the program, the speakers, [and] the Graduate Teaching Certificate program” which has “sparked [a] phenomenal cross pollination across the colleges.”

The days and times of the workshops alternate to accommodate various schedules, and the MTI Coordinator develops topics based on feedback submitted from the previous year, or due to pressing issues. For



Dr. Pam Coke

example, faculty expressed interest regarding large classes and working with blogs, and Dr. Coke helped organize special sessions in response to this need. Dr. Coke also noted that Mike Palmquist, Associate Vice Provost for Learning and Teaching, and the TILT office have been very supportive of the special sessions.

Dr. Coke says the MTI is successful because of a team effort that prizes “relationships and supporting colleagues,” something she personally does everyday in her role as coordinator and primary resource for faculty. Dr. Coke recognizes that individuals have their own teaching philosophies and approaches, a mark of excellence in the CSU faculty system. Teacher-development sessions with fellow faculty are a collaborative effort, consisting of brainstorming, understanding current practices, and developing a list of options for classroom improvement.

An important element of development for Dr. Coke is reflection and feedback, and this passion has helped

initiate two key contributions to the MTI program. First, recognizing that annual activities reports are required of faculty members, Dr. Coke developed a “Reflection and Application” form for attendees. The document provides an opportunity for participants to consider ways that the information may be applied in the future. Another contribution developed by Dr. Coke is a feedback form for attendees to provide input and make suggestions for speakers and topics, thus allowing programs to always be current and relevant.

Finally, Dr. Coke sends out weekly Teaching Tips to CSU faculty, which are informed by two guiding principles. The first is based on the needs of the faculty, and the second is to “build an understanding or background information” about an upcoming MTI luncheon workshop so that even if an instructor cannot attend, they still get the benefit of some of the information. Always appreciative of the team that supports MTI, Dr. Coke acknowledged TILT’s Sandy Chapman and Peter Connor in their weekly efforts to archive the Teaching Tips on the TILT website. In addition to building a cache of items from which coordinators can draw, many faculty use these tips in their classrooms to supplement their own instruction on pedagogy.

Galen Ciscell, a special instructor and frequent participant of the program, commented that Dr. Coke “does a wonderful job of selecting engaging and current topics and speakers; I think anyone interested in teaching could benefit from attending the MTI luncheons and workshops.” Dr. Coke is an exceptional resource for the MTI program and new and experienced instructors alike. The College of Liberal Arts is fortunate to have her as a coordinator because of the success attributed to her contributions, the relationships she has built, and the level of enthusiasm she brings.

*For more information on the Master Teacher Initiative, visit [tilt.colostate.edu/mti/](http://tilt.colostate.edu/mti/).*



# Dr. Becker Goes to Hollywood!

Leslie McCutchen

“I’m living out a dream. I’m going to the movies!”

The love of cinema is in Professor Leslee Becker’s blood, so attending the Turner Classic Movie Film Festival in Hollywood last April was a dream come true. Her parents took her to the showing of “All the King’s Men” at the impressionable age of four; thus began her lifelong fascination with the cinema. Decades since, Leslee says she still feels the “childlike wonder when the lights dim, the curtains open, and I become hypnotized and seduced.” It was this fascination with movies that prompted her to submit a short essay to a Turner Classic Movies contest that would reward the winner with a first-class trip to the TCM Film Festival in Hollywood.

Photo: Courtesy of Dr. Becker



Professor Leslee Becker

As the exciting and inspiring writer CSU knows her to be, Leslee won the essay contest, so she and fellow professors Lisa Langstraat and Judy Doenges traveled to Hollywood to walk the red carpet with celebrities, including the dashing Peter O’Toole. Before the festival, though, Leslee was to be interviewed by Tim Kelly with TCM. She received first-class treatment on the day of the interview. Before she left for the penthouse suite at the Roosevelt Hotel, the publicist told her to come “camera-ready,” but what did that mean? She soon realized, as she spent two hours in the makeup chair chatting with the makeup artist who had worked with many famous faces.

“When I started to ask her about who she had worked with,” Leslee recalled, “she said it would be easier to ask her about who she hadn’t worked with!”

The next two hours were spent answering questions about Leslee’s love of the movies, a topic about which she never seems to tire. She talked about the cheekbones of Bette Davis and Katherine Hepburn; she quoted Broderick Crawford from “Highway Patrol” in a spot-on impression: “The clowns at the circus are real funny, but on the highway they’re murder.” In fact, what was supposed to be a short interview turned into a long conversation between Leslee, interviewer Tim Kelly, and the cameramen, all of whom kept referring back to true movie-savant knowledge that came from Leslee’s essay.

Checking into the Roosevelt Hotel the night before the red carpet event wasn’t quite as seamless, however. Below Leslee’s hotel window was the pool area in full tilt party mode, making sleep impossible! Ever accommodating, the hotel staff moved her to another room. In order to get the key, however, she had to go to the lobby. With pillows, bags, and King Soopers foodstuffs in hand, Leslee picked up her key only to be suddenly pushed back by a circle of huge, gladiator-like men protecting a beautiful blonde, smiling for the paparazzi. It wasn’t until the next morning that Lisa Langstraat revealed who the mysterious woman was, only for Leslee to ask, “Who is Paris Hilton anyway?”

Perfectly suited in her vintage tuxedo, Leslee, strutted the red carpet with Lisa and Judy in perfect form. After previewing a remastered *An American In Paris*, the trio attended a Vanity Fair after-party. Leslee found herself in a corner, talking to a very knowledgeable man about Terrence Malick, *The Wire*, and *Deadwood*. This knowledgeable man happened to be a powerful Hollywood executive who continued to introduce Leslee to some of Hollywood’s royalty throughout the night.

The days spent in Hollywood passed quickly, but like a favorite movie watched countless times, Leslee will never tire of reliving those special scenes played out again and again in her memory.

## Dream Projects of Our Professors

Kaitlyn Culliton

In the compressed upper floor of Willard O. Eddy Hall, a multitude of great minds go about their daily routines of educating and office hours. Imbuing the brains of their English students with zeal and knowledge requires a colossal energy source and much creative prowess. But what would happen if we could send these members of our community out into the world with no obligations, and funding for whatever project that called to them?

I polled professors from around the department what their “dream projects” would be, given unlimited resources and time. Their answers appear throughout this issue. What would your dream project be with enough time and money?

# CSU and INTO: A Successful Partnership

Tifarah O'Neill

CSU President Tony Frank announced in February that the university will partner with INTO, a United Kingdom-based company that recruits international students who have an interest in studying in the US. The INTO program is predicted to bring in an additional 1,000 students from China and Taiwan to CSU in the next five years, while also bringing in a significant amount of increased revenue to CSU through non-resident tuition. CSU is now one of three schools within the United States to partner with INTO, joining Oregon State University and the University of South Florida, which both partnered with INTO in 2009 and 2010, respectively. English Department Chair Louann Reid states, "Internationalizing the campus is a worthy goal for domestic students and the community. All students need to be prepared for life in a globalized economy...rich in multiple perspectives and opportunities for transcultural and transnational human interaction and understanding."

Pattie Cowell, newly appointed Interim Academic Director for INTO CSU stated, "CSU has been working to internationalize its student body for many years, but the university will never have the resources for the world-wide recruitment effort that INTO makes. So this partnership works toward CSU's goal of increasing its international student population from the roughly 2% it is now to 6% or more in 3-5 years." CSU will begin to see this increase in its international student body population almost immediately with the first class of INTO students set to begin in the fall semester of 2012.

What makes INTO different from other student exchange programs is the company's Pathways program, described by Dr. Reid as a program "wherein students whose GPA or TOEFL score might be too low for direct admission can be admitted for a semester or a year into a non-degree program with many of the credits eligible for transfer into the student's major if/when the student matriculates to the university with language abilities sufficient to ensure success in the major." During this period, INTO students are housed in separate dorms, currently being constructed for their accommodation, and are separate from the rest of the student population at CSU. The INTO program is very language intensive, benefitting the INTO students and presenting the English Department with significant challenges and opportunities.

Addressing the immediate impact of the INTO partnership, Dr. Reid stated that she is excited about a new lower-division course open to all students, aptly titled Reading Without Borders, as well as authorization for a new tenure-track TESL/TEFL instructor, on which a hiring committee is currently working. She expects potential benefits to include more funding for the Writing Center, whose consultants frequently help international students conquer the genre conventions and nuances of academic writing, and more "internships, assistantships, and other teaching opportunities at the Intensive English Program (IEP) for TESL/TEFL graduate students and for graduates of the master's program."

However, CSU's association with INTO has caused some concern among both faculty and students at CSU. Mary Van Buren, an Associate Professor in the Department of Anthropology states, "My two overarching concerns are related to the substance of the relationship and the process by which it was established. First, I do not think that establishing a long-term contractual relationship with a for-profit company that will be involved in curricular issues is appropriate for a state institution of higher education. While state funding for higher education has sunk to an abysmal low, I don't feel that this is the correct solution. Second, I do not think this decision should have been made unilaterally and without input from the Faculty Council which should be as involved with broader economic and philosophical issues related to curriculum as the details of new courses or academic programs."

Conversely, INTO states, "Our partnerships always support the missions and values of our partner universities, while enabling them to harness the investment power of a private sector partner. The financial contributions we make help transform their institutional performance and resources on campus, improving opportunities for students and staff wherever possible."

Because the English Department and the IEP will play a relatively large role in this partnership, Dr. Reid stressed the importance of making the relationship between CSU, INTO, and the IEP "productive for faculty and students at the IEP and in the English programs that rely on them, as well as for the students recruited and supported by INTO."

## **Gerald Callahan**

With appointments in Departments of English and Microbiology, Immunology and Pathology, Dr. Callahan would revise "the entire AUCC," and create "a set of interdisciplinary courses that linked arts and sciences...[combining his] Introduction to Human Disease ...with Introduction to American Literature and fill two requirements with one course." He hopes to "tell the story of how these two disciplines have so affected one another in this country."

# Judy Doenges Receives PEN/O. Henry Award

Erin Hadlock

*"Widely regarded as the nation's most prestigious award for short fiction."*

- *The Atlantic Monthly*

From the thousands of stories published in American and Canadian magazines submitted for the PEN/O. Henry award each year, series editor Laura Furman must choose just twenty that stand out above all others. This is a daunting task, to be

sure, but one made quite easy when the quality of essays is that of Judy Doenges's story "Melinda," originally published in *The Kenyon*

*Review* and now also available in *The PEN/O. Henry Prize Stories 2011: The Best Stories of the Year*.

Of this award-winning story, Professor Doenges says, "I am a writer who is protective of her characters. The eponymous Melinda of my story, a troubled young woman, desperately needs witnesses to her struggle. When I wrote the story, I hoped for the sharpest and most sympathetic readers, those who knew that it was necessary to accompany a main character through a story rather than simply observe her actions. Being a part of the *PEN/O. Henry Prize Stories* gives me my dream audience, one that will be fully present at that moment of possibility in my protagonist's life. It's an honor to introduce Melinda to new readers and to a host of writers I admire, and it's thrilling

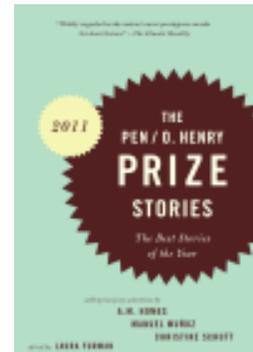
to be a part of this gathering of such talented literary citizens."

Talented literary citizens, indeed—this award has been given to the best writers of short fiction since the first edition of *Prize Stories* was published in 1919. Professor Doenges joins a group of the most exceptional writers in the world, and we in the Department of English could not be more proud of her accomplishment.



Photo: Courtesy CSU Department of English

Professor Judy Doenges



## College of Liberal Arts Recognizes

### Langstraat and Doe

Erin Hadlock

As proof positive of the exceptional faculty that the Department of English is known for, the College of Liberal Arts recently recognized Professors Lisa Langstraat and Sue Doe for their contributions to the liberal arts community.

As the 2012 recipient of the CLA Outstanding Service Award, Dr. Langstraat has worked tirelessly on behalf of student-veterans, adult learners, restorative justice, service learning, and community outreach. She pioneered the veterans-cohort CO150 class in Fall 2010, which met with astounding success and ended with a presentation of a plaque that read "Death Before Grammatical Dishonor." Says Dr. Langstraat, "I consider my service related to writing-intensive courses and the compo-

sition program as a form of intellectual work that requires research, collaboration, careful planning, and dedication."

Part of the English Department since 1997, Dr. Sue Doe received the CLA Excellence in Teaching Award for the tenure-track faculty category, presented annually to recognize outstanding performance in the classroom. Among many other endeavors, Dr. Doe was especially recognized for her interdisciplinary work. Karla Gingerich, coordinator of the General Psychology course, said of Dr. Doe, "Previously, little or no writing was assigned in the General Psychology course due to the large class size. Before knowing Sue, we didn't believe we could assign writing in such large classes. She not only taught us that it

The English Department launched a new website this fall. Check it out!

[english.colostate.edu](http://english.colostate.edu)

The English Department at CSU is a vibrant & diverse place.

It is home to great and English, Tenure members and non-tenure faculty, students and faculty who embrace competition and challenge and strive for excellence. We have a passion for exploring the many ways the English language is used in creative and communicative ways through writing and more successful through other forms of expression.

NEWS & EVENTS	PUBLICATIONS	PROJECTS
Quarterly Best Creative Writing & Nonfiction Award	Contemporary Fiction and Creative Nonfiction	Alma Mater Project
Journal of English Studies	Journal of English Studies	Center for English Learning
English Language Acquisition Studies	Journal of English Studies	Writing Center
Journal of English Studies	Journal of English Studies	General Studies Center
Journal of English Studies	Journal of English Studies	Journal of English Studies
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was possible, but she showed us exactly *why* and *how* to do it. She taught us how to use writing to enhance learning as well as for assessment of knowledge."

Congratulations to you both. We in the English Department applaud your achievements and appreciate your efforts in making this a supportive, flourishing environment.

# Cindy O'Donnell-Allen's *Tough Talk, Tough Texts: Teaching English to Change The World* Promotes Challenging Discourse in the Classroom

Elliott Johnston

During the last election cycle, Cindy O'Donnell-Allen seized upon the idealistic subtitle of her latest teacher-research publication, *Tough Talk, Tough Texts: Teaching English to Change the World*, while witnessing the inspired and sophisticated dialogues of middle and high school students.

"I would go to this classroom, in the afternoon, and I would see kids asking questions like, 'Is peace possible?' 'How do we confront the controversial issues that are at the heart of the war in Iraq?' 'How do we deal with these issues of race?'" O'Donnell-Allen says.

"So, I'd see them having these really mature conversations. I would see it happen with fourteen and fifteen year olds. Then I would go home and watch the news, and I would see Congress — you couldn't even say acting like children — because the children in the classroom where acting with more maturity than these grown ups that are supposed to be leading our country. So, that really helped me think about the importance of doing this kind of work, because I could see what was possible."

The work of *Tough Talk, Tough Texts* is to outline for secondary English teachers how to, first, engage students with texts that confront controversial social issues and second, to scaffold for students how to discuss this controversy with civility. In line with student-centered contemporary pedagogy, O'Donnell-Allen isn't asking the teacher to lecture too much. Instead, the teacher gives students the tools upfront to discuss the difficult issues brought up by "tough texts." Following the strategies described in O'Donnell-Allen's text, teachers, for example, won't allow students to ignore the homosexuality central to the YA novel *Postcards From No Man's Land*, nor will they watch students side-step a discussion of the harsh language and dark themes in the dystopian YA novel *Feed*.

Conventional wisdom says that this approach will work better in some classroom contexts than others. It may be easier to consider these kinds of discussions occurring amongst the more advanced high school students and in the more liberal pockets of a school district. Testing this,

O'Donnell-Allen attempted her approach in three disparate contexts — a rural middle school in a conservative setting, a pre-AP class in a suburban high school, and an alternative school with multi-aged kids. As it turns out, it worked in all three.

"I chose these contexts so that I could see for myself and eventually make the claim that, yes, you have to adapt your pedagogy to a particular teaching context; however, this approach in general can work with radically different groups," O'Donnell-Allen says.

For the pre-service and practicing secondary English teacher, the challenge has been laid out. *Tough Talk, Tough Texts* gives a realistic, standards-based approach that accounts for rationalizing the texts and the discussions to parents and administrators. For all this, however, O'Donnell-Allen knows that changing the world takes, above all else, courage and conviction.

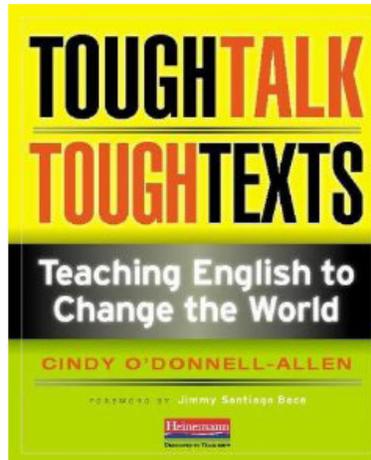
"You are putting yourself out there," O'Donnell-Allen says. "I'm not going to minimize that: if you teach certain kinds of texts deliberately, you teach those texts in ways that put controversy and critical literacy, really at the forefront of your teaching."

"[One parent asked a teacher during the research for the book:] 'Are you trying to teach my son morals?'"

O'Donnell-Allen responded, "You have to be ready to answer that question. You have to know that community and anticipate questions that they might ask and have a rationale. And then the irony of it, this is the hard part: you have to be able to engage in civil discourse with someone who does not agree with you. So, yes, you are teaching kids these things, but it's harder when it's happening to you as an adult and somebody is questioning your values about teaching. Because the hackles on the back of your neck go up and you have to be able to go, 'okay, I have to practice what I preach.'"

O'Donnell-Allen added, "I believe passionately in those ideals. So, if somebody challenges them, I've got to take a breath and practice the skills I'm teaching."

*Tough Talk, Tough Texts can be bought at all major book retailers.*



## Michael Lundblad

Dr. Lundblad would stay close to home and the Colorado State community in order to "start up a Center for Contemporary Culture or a Humanities Center at CSU."

# Ghost Signs and my MFA Workshop Group

Dennis Lee

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In mid-January of this year, I walked through Old Town around lunchtime for a date with all-you-can-eat pizza at Beau Jo's. When I'm in that area, I like to look at the huge ghost sign on the east face of the J.L. Hohnstein Block building. It's an old ad for Angell's Deli (out of business) and Coca-Cola. The Coca-Cola ad shows the famous 1915 contour glass bottle, a design more recognized around the world than Mickey Mouse. There are other ghost signs (also called "ghost ads") around Fort Collins. They provide a snapshot of How Things Were. Not only is the ghost sign a reflection of a particular (now defunct) advertising technique – painting ads directly on the sides of buildings – but the content itself reveals businesses that were once prominent but are now dead and forgotten. They have a graffiti-like quality, albeit sanctioned by the law. Through their persistence, the ghost signs remind us of these dead businesses, like headstones that are oddly more integrated into a community than real headstones in cemeteries at the outskirts of its community.

But the tombstone-like quality gives way to a warm feeling of nostalgia. Sure, it's only an old Coca-Cola bottle or Joe's Hardware or Sam's Drugstore, but these very images and signs have a way of shifting my thoughts to my own past. When I linger and take in these ghost signs, other ghost signs I'd seen across the country – Richmond, New York City, San Francisco, Durham, Chicago, and Honolulu – materialize.

As I slowly march toward the end of my second year and into the third (and final) year of my MFA stint, I can't help but feel sad that it'll be over soon. A typical third year MFA student sequesters himself in his apartment like a hermit to frantically complete his thesis, so you understand why, to me, this second year *feels* like a final year. Next year, I may not be around the campus much.

The one activity I'll remember most fondly from my MFA experience – and this'll reveal what a loser I am – is the private workshop group from Fall 2010, my first semester at CSU. It epitomized to me what an MFA experience *should* be like. This private workshop group wasn't part of any official MFA workshop class but something *extra*. It's equivalent to two other groups that I also associate with a nostalgic fondness – law school study groups and engineering project teams. A group of MFA students arranged – on our own – to get together off-campus and willingly subject ourselves to extracurricular workshop culture. Besides myself, there was Derek Askey, Dan Moore, and Brittany Goss.

Derek is a book nerd who is a lover of the written word and a hater of pictures. He gets a rise when you

mention "F. Scott Fitzgerald" the way a dog perks up when it hears the word "biscuit." Derek's goal is to rewrite *The Great Gatsby* – but set in Pittsburgh 1887.

Dan is a boy-genius who sees congruent connections between otherwise incongruent things. Pick any two random words from the dictionary and he'll not only see a connection, but an *interesting* connection. As much as he's a damn good writer of fiction, I believe his true calling is the next Chuck Klosterman (of *Sex, Drugs, and Cocoa-Puffs* fame), writing about his inane observations of the Midwest shopping mall culture.

Brittany is the most soft-spoken and pensive girl I have ever met. She likes to write quiet stories with a few characters and even fewer words. She also doodles abstract graffiti constantly in her notebook, which is, I guess, the reason why I see a connection between ghost signs/graffiti and my MFA experience. Every two or three weeks, we'd get together at Derek's apartment, which he shares with his girlfriend Dina. They cook something yummy – chicken, pasta, some salad marinated in special sauce – and serve beer. My contribution is some brand name mass-produced cookie or pie (\$2.99) from the ghetto Safeway. We swap stories and jokes and laugh and smile and get real chummy. Eventually, Dina excuses herself to her room, which is our cue to put on our MFA hats and talk shop.

We don't hold those private workshop sessions anymore. In fact, they ended after that first semester. We've sort of outgrown them. I suspect, though, that if we were to resume these private workshops, the old feeling of excitedly playing-at-being-MFA-students I had two years ago would not be there anymore. And if it was there, it would certainly feel more manufactured. The Fall of 2010 is such a distant past. We're all different now – Derek, Dan, Brittany, me – all ready to graduate in a year. Derek has since reinvented himself with a buzz cut, Dan sports facial hair, and Brittany is more demonstrative and says bad words to kind strangers. But the closer I get to my final year, the more I *really* miss that Fall semester of 2010 – and that private workshop group in particular. But I'm a sucker for nostalgia. Sadly, there's nothing tangible that proves the existence of that private workshop group – no photos, no documentation, no nothing. It's just our word against Steven Schwartz's. And I guess this article is my way of documenting its existence. It's my own ghost sign. In the future, when readers read archived copies of this issue, they will know that our little private workshop group existed.

In a lot of places, ghost signs are disappearing, fading away on brick walls as they're (cont. on the next page)

# The Writing Center: Forms, Myths, and Services

Katherine Loewen

A Writing Center is a learning community for writers. At CSU, the Writing Center provides support not just for writers within the college community but also within the wider Fort Collins community and, via e-mail, the world at large. As a writing consultant and the future Assistant Director to CSU's Writing Center, my biggest focus is with the hierarchy of rhetorical concerns—audience, purpose, context, focus, development, organization, style, and finally, conventions. Furthermore, a consultant doesn't look at one element in isolation; we emphasize learning about and improving upon a client's writing process.

To begin with, a Writing Center consultation takes on three forms: non-directive, directive, or a combination of both. The most common form is the non-directive—a Socratic method. Through a consultant's questioning, the student takes on an active role in addressing their concerns, such as development. While a directive approach can take autonomy away from the writer, a non-directive approach not only provides a writer with ownership, but also allows them to acquire skills that can be applied to future writing projects.

Frequently, a pedagogical discussion surrounds a Writing Center's distinctions between plagiarism and collaboration. In reality, while each university defines plagiarism differently, a common misconception about Writing centers is that a tutor's (or consultant's) assistance amounts to plagiarism. Writing Centers like the one at CSU clarify that their work with writers is decidedly not a form of plagiarism. Consultants put forth a collaborative effort to help students improve their writing. For example, during a consultation a writer may struggle with clarity (a very common issue). A consultant, after reading through the paper, would then ask the writer a series of questions, getting the writer to articulate their ideas in conversation, such as what the writer's purpose is.

In this conversation, writing tends to become more focused; the consultant and writer work together to plan new writing via conversation. Hence, while writing is traditionally understood to be done in isolation, this does not mean that the writing process does not, or should not, include feedback or collaboration. A huge part of a Writing Center's philosophy, in fact, is that writing varies from purpose to purpose. Furthermore, in support of

this, a CSU consultant converses with a writer to expose that purpose to help clarify a piece of writing. To put it more simply, working on writing, even in collaboration, and stealing writing without permission are two entirely different things.

Another misconception is that the Writing Center is confused with a grammar shop, a place where one drops off a paper, resume, or personal statement, and writing "experts" proofread it. This, actually, is quite the opposite of what the Writing Center is all about. First, while consultants are certainly good writers themselves, they are not experts. Writing in and of itself is something

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**Writing is traditionally understood to be done in isolation; however, this does not mean that the writing process does not, or should not, include feedback or collaboration.**

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one can always improve upon, not something one can master then move on to another "project." In other words, writing is always in process, always

can become stronger, and directly reflects those who compose it, as well as those who support and teach it; writing is an ongoing conversation between many discourses.

Secondly, the Writing Center is not about drilling students on grammar or focusing only on grammar mistakes. A Writing consultant reads for content. While most Writing Centers differ from one another in their pedagogy, this is something we all can come to a consensus on: writing is more than knowing where to cross your "I"s, dot your "T"s; we are not crusading against comma splices. We believe that a paper can be grammatically perfect and still incoherent due to organizational or context issues.

Because so many students are not familiar with the services we provide, faculty can set up a classroom presentation with a consultant from the Writing Center at the beginning of each semester. These are informative sessions to learn more about our facility by bringing students and teachers face-to-face with a consultant. We strive to make all writers—from engineers to poets—comfortable with the writing process in a non-judgmental and friendly space.

*For more information on the Writing Center and the services it provides, visit [writingcenter.colostate.edu](http://writingcenter.colostate.edu).*

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(cont. from previous page) subjected to the elements. In Old Town, I examined the Coca-Cola ghost sign. It, too, looked weathered, the brick leaking through the thin layer of fading brown of the Coca-Cola beverage, the red background of its famous trademark, and the garnet rectangle bordering Angell's Deli. But when I looked more closely, I noticed that someone has actually touched-up the paint to simulate the fading away of the paint.

# Antero Garcia Signing In: A New Assistant Professor With Innovative Ideas

Adam Mackie

Earlier this spring, I Skyped with incoming Department of English hire Antero Garcia at his home in Los Angeles, California. Starting this fall, Garcia will serve as Assistant Professor of English and will teach Adolescents' Literature and Teaching Composition. He is currently in the process of innovating a syllabus for Adolescents' Literature and spoke about a new online community called *figment* that he is using to develop his book list for the course. Calling upon the vibrant and active readers in the *figment* community, he posted to *figment*, asking young adults what books future teachers should be reading.

"They're helping develop the syllabus," Garcia said. "We'll be using the [*figment*] space to talk to the people who picked the books and...engage in conversations that way. I'm...excited with the direction."

During my interview with Antero, I was struck by his enthusiasm for his work. Below are the questions and answers from that interview.

Photo: Courtesy of Adam Mackie



Dr. Antero Garcia (left) skyping with Adam Mackie (top right)

## Who are you? What would you like to generally tell *Freestone* readers about yourself?

This will be my first time in eight years now not being a full-time high school English teacher. And, so, I think part of me is trying to figure out how to deal with that, how to adjust to that transition. I'm really excited about the work I'll be doing, but I'm also recognizing that it is a very different type of space than what I'm used to. So, I'm kind of balancing back and forth with that. My work is really about working with high school and middle school aged English classrooms, English teachers, English students and trying to think about how literacies are changing for young people... I think that is generally where my research has been focused for the last couple years.

## What inspired you to pursue the post-graduate degree you have attained, and what are your thoughts as you enter CSU's English Education program?

I tried to avoid being a teacher for a long time. I was doing the writing thing and doing all this stuff. Then it came to a point of am I going to teach, or am I going to do something else and not make a lot of money? It wasn't a financial issue, but it was kind of like this is what I'm interested in jumping into... It was also very much [about] teaching in urban spaces. That was important to me and that's why I think CSU will be a little bit of an adjustment. As I taught, a lot of students would come back and talk about the kind of changes [I] made and how [I] made a difference in their lives... [However], I didn't feel I was getting the kind of critical engagement and theoretical engagement for myself [at the school where I was at]. Things like professional development were missing for me.

## What would you like to tell the community at CSU about your research interests and your goals as a faculty member?

I'm particularly excited about being at CSU because it's going to give me this research space to jump into... A lot of the work I've been doing so far has been around mobile media devices, phones, GPS stuff on iPods and things like that to think about critical literacy development and the ways it's changing through these devices. I'm also currently working on a book on young adult literature and the industry around young adult literature. So, that will be something I'm focusing on during my first year.

## What lessons do you look forward to teaching?

Whenever I work with pre-service teachers they typically ask me for experience, and I'm happy to share my own experience, but I try to create these spaces for them to "do stuff" as much as possible. What I liked so much about student teaching was that you could totally be experimental and try things... I really am hoping to instill in students to try stuff, even if something falls on its face. I really think they'll learn a lot from the experience... I think we need to be playful and explore and create.

*For more information on figment, visit [www.figment.com](http://www.figment.com). To follow Garcia's figment experiment in more detail, visit the following entry on his blog titled 'The American Crawl' at [www.theamericancrawl.com/?p=997](http://www.theamericancrawl.com/?p=997).*

# Waiting

## Kathryn Hulings

Kathryn U. Hulings will be graduating this spring with an MA in Creative Nonfiction. This excerpt—“Waiting”—is from her thesis, a book length memoir, titled: *Explaining Sex While Waiting for a Table at Olive Garden: Adventures in Raising My Son Who has Down Syndrome*. She hopes it piques your interest and brings you a smile.

\* \* \*

### Chapter 11: Waiting

When Michael was approaching his 15<sup>th</sup> birthday, he became energized by the upcoming promise of gifts and cake and maybe a party. His birthday is on Feb. 6<sup>th</sup>. In November, on a Monday, during dinner time conversation, Michael asked Jim how long it was until his birthday. Jim is an engineer, a scientist, and he can reduce everything to equations and numbers.

“Your birthday will be in eleven Mondays, Michael,” Jim offered.

I glared across the table. “You’re kidding, right?” I said. “Eleven Mondays?” Michael piped in.

“No, Michael,” I interrupted. “Your birthday is not for a very long time. Let’s think about something we can do *today* that is fun, okay?”

“Wait,” Jim said. “Hey Michael, let’s get out a calendar and mark the eleven Mondays!”

And so they did. Michael had a calendar with the eleven Mondays until his birthday marked with big, red, Xs. Jim went to work for the next eleven weeks and solved engineering problems that are versed in terms and ideas completely disconnected from the daily lives of most folks. I spent the next eleven weeks answering Michael’s daily, sometimes hourly question: *Is it Monday? Is it Monday? Is it Monday?*

Michael has a very limited sense of time. His life moves in increments that are not consistently tied to where the hands on a clock have settled at any given moment. How Michael’s chronologically led life unwinds, at least in fragments of hours, minutes, and seconds, is often determined by the whims and regulations of other people—people who are older and can be identified as “typical” and who are not living with the challenges of a developmental disability. Michael’s life in many ways echoes the five-year-old query, chirped out every five minutes of a twenty-hour drive from the backseat of a mini-van: *Are we there yet? Are we there yet? Are we there yet? Is it Monday?* Michael, however, is not five. He is now twenty. It’s complicated.

Now, at twenty, Michael wears a large watch on his right wrist made by a company called *Watchminder*. This watch is huge. Its circumference equals that of a silver

dollar. This watch, the *Watchminder Two*, is a programmable watch that falls under the category of assistive technology, meaning technological tools that provide guidance and cues toward successful self-care for folks who live with special needs. Jim has programmed Michael’s watch to vibrate at specific times: when to eat breakfast, when to brush his teeth, when to go to work, when to come home, when to go to flag football, when to bathe, when to go to bed, and so on. The watch can hold up to sixty-five vibrating alarms accompanied by a written message that appears on the face of the watch. *Sixty-five*. I have tried to count the number of things I do every day that are necessary—personal hygiene, cooking, eating, working, taking medications, writing, corresponding with students, calling my mother and father, exercising, laundry, cleaning, watching *Modern Family*, attending class, going to the bathroom, teaching, petting my dogs, reading, paying attention to Jim, checking up on my kids, driving all over town, emailing, shopping, and so on—and it is surprising how quickly the number sixty-five approaches. I wouldn’t want to have a vibration in my pocket to remind me of all I must do. It would annoy me because sometimes I like to mix up my days and surprise myself with spontaneity, change the order of my responsibilities, or G-d forbid, let one or two

Photo: Courtesy of Kathryn Hulings



Jim, Michael, and Kathryn Hulings

slide. But Michael has no choice. He gets vibrated all day and there are many people who watch over him; we all hover and wait and make sure he pays attention to that big old watch.

\* \* \*

Not long after Michael’s eighteenth birthday, Jim, Michael, and I spent an afternoon at the Larimer County Courthouse participating in a ritual reserved for families who have a member with a special needs. I remember waiting to turn eighteen: *Emancipation! Freedom! Beer!* This

was not quite Michael's experience. When a child who has special needs reaches the age of eighteen, that child's parents have two choices: 1) the parents can give up parental rights and hand the care of their child over to the state; or 2) parents can remain in control of their child's life, but only after they apply for guardianship through a lawyer and the court system. That's right—after eighteen years of rocking Michael to sleep, teaching him to read, feeding him, clothing him, kissing his boo-boos, and spending every waking minute making sure he was healthy and happy, the state of Colorado required us to apply for guardianship. It was not just us; this rule applies to all families in similar situations. I understand that the foundation of this decree is to ensure the safety—in mind, body, and pocket-book—of folks with special needs. I understand that the system is trying to make sure that evil adults (and there are some) are not just “parenting” in order to run off with whatever meager supportive funds their child with special needs might receive. I get all of this. It still smarts.

And so, after reams of paperwork, lawyer's fees, and a visit from a court appointed social worker to make sure we were good people, the three of us stood before a judge, in court, seeking approval to be fit guardians for Michael. The judge had few questions.

“Michael,” he started. “Do you like living with your parents?”

“Actually, Your Honor,” Michael said, “I do not.”

Your Honor? Where in the world did Michael learn that phrase? Could it have been from my addiction to all things *Law and Order*? I looked at Jim who had started to silently giggle, his shoulders moving up and down in rhythm with his breathy tee-hees.

“Why don't you like living with your parents, Michael?” the judge asked, a slight look of concern furrowing between his brows.

“Well, Your Honor, they make me eat vegetables, and they don't let me eat fast food all the time. They make me clean my room. And I can't watch TV whenever I want,” Michael explained.

“I see,” said the judge, now biting his lower lip.

“Your Honor?” Michael continued.

“Yes, Michael?”

“Your Honor, I would like to live with Casey,” Michael said with his chin jutting upwards and his gaze directly

honed into the judge's eyes.

“Who is Casey?” the judge asked.

“Casey is my love. She is the best girlfriend ever. She is a great kisser. I love her very much and I want to live with her and Cindy and James,” Michael clarified for the judge.

I hung my head and shook it back and forth. Please, G-d, I prayed. Let this be a sane and reasonable judge. Please, G-d, let Michael stop talking sooner than later. Please G-d, make Jim stop giggling.

“Who are James and Cindy?” the judge asked.

“They are my other mother and father,” Michael said.

“Well, Michael, Cindy and James aren't here. I bet they want you to stay with your Mom and Dad,” the judge replied.

“Well, then, what about Jane?” Michael asked with his hands thrust out palms up.

That did it. Jim and I burst. We guffawed. It was very un-court-like. Jane is my sister and Michael's favorite aunt. She is fun, she always smells like summer and flowers, she is beautiful, and she has lots of cookies and games. Michael's favorite cousin, Zach, lives with Jane, and he has toy collections from Heaven. Who wouldn't want to live with Jane?

“Who is Jane?” the befuddled judge queried.

I stepped in and explained Jane's identity. I wasn't suppose to talk, but . . . well . . . wouldn't you have stepped in?

“Well, Michael, Jane isn't here either,” the judge reminded Michael. I think she wants you to be with your Mom and Dad, too. Okay?”

“No, Your Honor. I don't want everyone to tell me what to do anymore. I don't want to have to wait all the time. I always have to wait for everyone else to tell me when I can do things. I want to get married to Casey,” Michael spilled out.

“Michael,” the judge explained, “You may have to wait a little bit longer for all those things. Your Mom and Dad will help you get to the point where you can do more things on your own. We all have to wait sometimes.”

Michael gave a nod of agreement, Jim and I were asked if we accepted the role of Michael's official guardians, and then, with a quick signing of papers and some shuffling of a law clerk, the system reaffirmed that Michael was, indeed, ours to parent for as long as we saw fit.

### **Sarah Sloane**

Dr. Sloane is on a personal research quest. She hopes for time to return to her stacks of journals and, in a rented loft, she will begin her compilation by tearing out the pages of all these notebooks, arranging and rearranging the pages, and looking for narratives in their new incoherence. She “would write for years about what [she] saw...and soon everyone would pull out all the diaries and daybooks and journals they have kept their whole lives and start writing from them as well...in various swoons of remembrance and anticipation and fantasy and dream.”

# CSU Professors' Sabbatical Work

Sarah Austin

Have you ever wondered what professors actually do? From an outside perspective, it seems like a piece of cake. Teach a couple classes here and there, sit through a committee meeting or two, do some research when the mood strikes, and have lots of free time to do other things. Sounds good, right? In reality, however, the time commitments required for teaching and service are often overwhelming, requiring many late nights to accomplish the job effectively. When teaching and service take up all a professor's time, scholarly research gets pushed to the margins, worked on only sporadically. Fortunately, a system exists to ensure that professors do their part to contribute to the scholarly discourse to which they have dedicated their lives. Professors may, under certain circumstances, take a sabbatical.

The term sabbatical is biblical in origin, and loosely means a temporary ceasing of labor. The modern meaning of a sabbatical is a break from the *usual* duties of work, granted in order to achieve something else. Sabbatical is a time when professors are able to focus on their research projects with complete attention, free from the demands of service and teaching. Despite the word's origins, a sabbatical isn't a vacation from work, and strict rules apply. Tenured faculty may apply for sabbatical every seven years. Project proposals are due the year before the sabbatical is to take place and are subject to revision, and rarely, denial. Likewise, sabbatical reports are due upon return to explain the intent of the sabbatical and then outline what actually happened. It is this last section that proves most interesting.

Four professors I spoke to – Pam Coke, Bruce Ronda, Tobi Jacobi and Sarah Sloane – all spent much of their sabbatical time (two only one semester and two the entire year) working on book manuscripts and journal articles. Tobi Jacobi spent her semester sabbatical working on her book project on the literacy practices of imprisoned women (tentatively titled *Contraband Literacies: Incarcerated Women and Writing*). To do so more completely, she conducted interviews with program volunteers at the Women's Prison Book Project in Minneapolis and with women writers at the Larimer County Detention Center who participate in the SpeakOut! Writing Workshops. It was through this weekly community teaching and interview work that Jacobi was able to talk with women about their writing histories, practices, and processes. They often revealed compelling stories that affirmed how vital writ-

ing was to institutional survival and an emerging sense of writerly identity. Take the instance of a homeless woman whose writing was so integral to her sense of self that she painstakingly stored her pages in tightly sealed plastic bags and hid them in the bushes near the Poudre River for safe keeping. When this woman went to jail, it was the fate of her written work, still hidden somewhere along a riverbank, that she lamented.

Pam Coke's book will focus on how a cohort of students transition from elementary to middle school in a rural setting. Coke had difficulty getting a school to agree to the interviews she wanted to conduct in order to understand what students go through as they move from childhood into adulthood and from one type of school to another. After a quest for the 'right' school, she found a rural school delighted to partner with her on the project and commenced researching, interviewing students and transcribing her data.

Likewise, Bruce Ronda worked daily on completing two chapters and substantial revisions of a third in his book-in-progress called *The Fate of Transcendentalism*, which he described as "a study of the

consequences of the American Transcendentalist movement (1830-1860) for artists, writers, and thinkers in the rest of the nineteenth and into the twentieth centuries".

Sarah Sloane took a different approach. Recognizing that the act of writing is an untethered endeavor, she sold her home and took much of her sabbatical year traveling the world. Dr. Sloane began her travels in London where for three weeks she worked at the British Library, using archival texts to complete an article on plagiarism and eighteenth-century Scottish rhetoricians. She continued through Qatar to northern India, where she tutored a Buddhist monk for a month in conversational English while writing curricular materials for Volunteer Tibet. During that time, Dr. Sloane wrote a paper about Buddhism and postmodern rhetoric, which she presented at the biannual International Society for the History of Rhetoric. After leaving India, she headed to Southeast Asia--Vietnam, Thailand, Singapore, and Hong Kong--writing personal essays about these experiences for a collection called *The Antler Diaries*. From there she pushed on to Christchurch, New Zealand, where she holds a standing



Photo: Courtesy of Dr. Sloane

Dr. Sarah Sloane at Camel Fair in Pushkar, Rajasthan, India, where there were 40,000 camels for sale.

invitation at University of Canterbury, which partners with the Human-Interface-Technology Laboratory at University of Washington. She discussed edgeless texts using Augmented Realities and wrote a paper to be presented at the Modern Language Association. Finally, Dr. Sloane flew home from New Zealand via Honolulu, where she happened upon a Jenny Holzer solo exhibit, one of her favorite artists whose work mixes text, electronics, stone and other media in ways that challenge contemporary notions of textuality. Later in her sabbatical year, mid-February, Dr. Sloane went to Guatemala for two weeks on a human rights delegation to the remote Mayan coastal jungle southwest of Escuintla. She spent that time taking notes and interviewing people for a book manuscript, *Corpses Just Like Us*, which she has recently finished and sent off to her literary agent for review.

As Dr. Ronda pointed out, “I worked just as hard and

as many hours during my sabbatical months as when I was on a teaching schedule. The organization of time is what was different.” Dr. Sloane concurs, saying her sabbatical gave her “the gift of time—to travel, yes, in the pursuit of several research interests, but more important, to think and write. Sabbaticals allow sustained critical reflection on larger questions of writing, reading, and textuality, and as such are a great gift to the literary scholar.” Dr. Sloane gave three conference presentations, developed curriculum, wrote two articles, and completed the first draft of a book manuscript during her sabbatical year. It is this ability to restructure one’s time (and, occasionally, to relocate) to cultivate the pursuit of academic passions, and find the gems that are unearthed through such pursuits, that makes sabbaticals so prized and so important to the foundation of the university.

### ***Other Recent Sabbatical Projects at CSU***

*Professor Ellen Brinks, Spring 2011:*

Finished writing a book entitled *Anglophone Indian Women Writers, 1870-1920*. This study looks at the works of the first generation of Indian women writing literature in English. It’s going to be published by Ashgate and will appear this coming winter.

*Professor Barbara Sebek, Fall 2009:*

Conducted research on a variety of projects while at the Folger Shakespeare Library in Washington, DC.

That research resulted in a number of conference papers. Publications include an essay on Spanish wine in Shakespeare's *Merry Wives of Windsor* entitled "'Wine and Sugar of the Best and Fairest': Canary and the Canaries in Windsor." It will appear in a collection of essays on Shakespeare and Food. An essay called "More Natural to the Nation," which treats a variety of texts and cultural practices involving sack and other Spanish wines in English culture, will appear in a forum on "Diet and Identity" in *Shakespeare Studies* (appearing in 2013).

#### ***Bruce Ronda***

Only after retreating to “a natural setting...with a good restaurant and bookstore nearby,” Dr. Ronda would complete his “current project on the ‘afterlife’ of American transcendentalism called ‘The Fate of Transcendentalism,’ write a two-volume biography of poet, critic, and short story writer Stephen Vincent Benet, and write a mystery set in mid-nineteenth century New England and starring educational reformer Elizabeth Peabody, that all-American Miss Marple.” While he checks these books off of his list, Dr. Ronda would also squeeze in the time to learn play the cello.

#### ***Pam Coke***

Dr. Coke would set her sights on preparing secondary English teachers. In order to better do this, Dr. Coke would like to create a project that matches “each teacher education candidate...with a middle school or high school student and have the teacher education student shadow the secondary student for two years.” Of course, the program would be well-equipped with iPads, so the “two could email one another and Skype with one another throughout that time.” Of course, it leads to a creative project wherein participants “develop a collaborative, multimodal product about what the preservice teachers and the secondary students learned during that time.”

#### ***Tobi Jacobi***

Dr. Jacobi would put literacy in action by taking “a significant administrative and research role in a fully funded Community Literacy Center in the English Department. At the heart of such a center would be undergraduate/graduate students and faculty from a range of disciplines, a diverse set of community writers, and a creative and innovative staff committed to facilitating community programming and producing print and digital texts.” This center would be able to “push the boundaries of community publishing and mobilize a literacy-based contribution to progressive social justice.”

# My Life as a G.T.A.

Stephanie Becker

I came to CSU convinced I was prepared to teach. My misguided belief was based on the fact that I had read two to three books on composition theory and spent my undergraduate classes imagining how I'd structure things differently if I were the one teaching. I thought that made me an expert in all things pedagogy.

I'm half-kidding about my attitude. It's not that I thought I had nothing to learn, but I did think I was ready to walk into a classroom and facilitate a coherent lesson. I'd been equipped with 40 hours

of training from the Composition program, and I knew I had an excellent support network of Composition Administrators, professors, and department staff.

Halfway through GTA training, I clicked on my class lists, thinking I'd be proactive and get a jump on learning my students' names using the pictures they supply on Ariesweb. I didn't anticipate the reaction I'd have: Looking at their pictures, I imagined I saw the face of someone who picked on me in middle school. Of the intimidating athlete who shouldered me in the hallways in high school. The young woman who competed with me for an internship in college. I didn't see "my students." I saw, to my horror, something much closer to "my peers."

And actually, I was right out of my undergrad when I started teaching. I was 23, putting me at most, five years older than my students. Many were closer to my age than that. I was

intimidated. I knew I would have to reconcile this in order to effectively teach, and hoped I could channel intimidation into humility. When I started teaching, though, it just manifested as a daily case of severe stage fright.

At first, I would have thoughts like, "This student is so smart; what

could I possibly have to teach her?" and "This student is such a good writer already; my comments probably won't mean anything." Though these thoughts went against my theoretical understanding of teaching writing, they crept up on me without warning, as I taught classes, as I answered emails,

as I graded papers (a time-consuming undertaking to begin with, but even more so when you deliberate with yourself about the validity of every comment you write). Though I felt more confident with time, I battled self-doubt constantly.

In some ways, though, this was an inadvertent strength for me. It kept

me self-reflective, and made me carefully deliberate the deci-

sions I made as a teacher. It made me empathetic towards my students, and more attuned to their strengths than I might have been otherwise. I've heard several of the composition faculty use a quote attributed to philosopher Maxine Greene: "When you walk into the classroom, remember that there will be at least one student who is your intellectual and moral supe-

rior." This helped me see that being occasionally humbled by my students' abilities is not a bad thing.

I have learned what this means in practice—it doesn't mean that I shouldn't be confident in my abilities, but it does mean that respecting what my students bring to the classroom is an asset to all involved, and that I can learn from them as they learn from me and from each other.

Last fall, I had an adult learner in my class who reinforced this view for me. She was a musician, geologist, and mother of three kids. She was a blast to have in class, and she made class discussions more interesting, complicated, and dynamic. Her participation in the class made it a better experience for her classmates and for me, and at the end of the semester she thanked me for being sensitive to her perspectives as an adult learner. I realize that if I had approached her with hubris or dismissiveness, it would have cost the class her meaningful contributions.

I advance clumsily, and at times I feel like a child learning to read and write, in phases of embarrassing overconfidence and crushing insecurity. I leave class one day feeling encouraged, the next anxious. I am

still growing in this way, though I'm slowly moving towards a steadier

middle ground.

I graduate this summer, and I don't know if any of my students know how much I have learned from them. For every one of them who told me that CO150 improved their confidence as writers, my confidence as a teacher is improved, and I'm thankful for that.

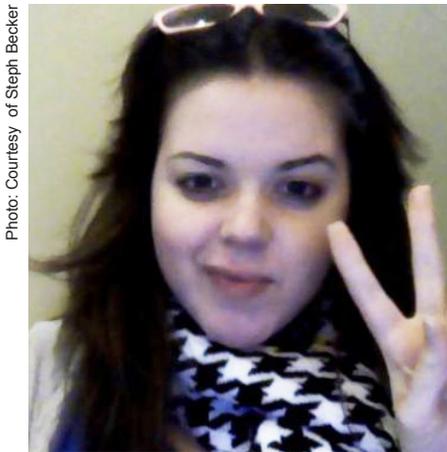


Photo: Courtesy of Steph Becker

GTA Steph Becker

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**Respecting what my students bring to the classroom is an asset to all involved.**

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# Rhet/Comp Faculty Head Student-Veterans Workshop at CCCC

Erin Hadlock

Diligent *Freestone* readers may have noticed that last year's issue also included an article about student-veterans. Rest assured—this is no mistake. This is merely evidence of the nationally recognized job of CSU and the Department of English's endeavors to lead the way in supporting this population of students. Ranked again this year as one of the nation's most "military-friendly" schools, CSU continues to lead the way in research and outreach to those separating from military service. Another year has passed with an exceptionally successful veterans-only cohort class, taught by Lisa Langstraat, and a civilian-veteran hybrid class taught by Sue Doe, who calls her 50-50 split class a "Citizens' Section."

This year, however, faculty and students from the English Department took their research to the national stage, presenting on various subjects surrounding student-veterans at the annual Conference on College Composition and Communication. Included in this effort were Professors Doe and Langstraat, as well as current graduate students in Rhetoric and Composition, Erin Hadlock and Tifarah O'Neill, all of whom co-presented with several other activists and faculty from around the country, from Mt. San Jacinto Community College in California to the Virginia Military Institute. The many presentations were coordinated into a seamless full-day workshop that began with an introduction to who student-veterans are and how they differ from both traditional and non-traditional students and ended with more nuanced topics, such as the genre and rhetorical knowledge that veterans learn in the military and how that culture influences how they learn.

Though research with student-veterans is certainly a personal call to action for each of these participants, the impact of how student-veterans are changing college campuses nationwide is something that should be of interest to anyone in postsecondary education. When the Post-9/11 GI Bill was signed into law in August 2009, service members separating from active duty were entitled to substantially better benefits than preceding GI Bill versions (namely, the Montgomery GI Bill) in the form of book and housing stipends in addition to regular tuition benefits. As of November 2011, the Veterans Administration allocated slightly more than \$3.6 billion exclusively to Post-9/11 GI Bill entitlements, and CSU reported that

the 702 certified beneficiaries in the fall of 2011 was an 18% increase in enrollment from the previous year. Of note, however, is that this number does not just represent student-veterans. One of the provisions of this new GI Bill is that a service member can give benefits to his or her immediate family members.

Approximately 300,000 service members separate from the service each year. Many scholars predict that with the ongoing drawdown in troops in conflict zones as well as an economic climate that has yielded higher-than-average joblessness for veterans, many more veterans will opt to pursue postsecondary degrees. And as we learned from the first GI Bill in 1944, the money and matriculation gained from this endeavor had a significant impact on the social and academic landscapes of college campuses. For example, the World War II GI Bill played a large part in affecting how colleges thought about married students as well as how the general population came to accept the "large university" that is the standard for many state universities today.

With a prescient eye, then, scholars are focusing on the future implications of the Post-9/11 GI Bill, still relatively young in its implementation. The CCCC workshop, co-chaired by Professor Langstraat, set about to do just that. What was so remarkable about this workshop, though, was the range of people who attended. Many of the leading scholar activists in student-veterans research were there, but also in attendance were First-Year Composition graduate teaching assistants who anticipated student-veteran enrollment in their classes, adult learner scholars, and children of World War II and Vietnam-era veterans who wanted to understand what their mothers and fathers had experienced when returning to school as adults.

Many of the presenters reiterated an important point: Centering a workshop on "student-veterans" does not mean that we can only classify these students as veterans, nor we cannot assume that they share educational values and styles just because they also share service experience. However, many themes have emerged within this field of study, and an attempt to understand as much as we can about helping student-veterans continue their successes in academic environments is well worth the effort.

## **Aparna Gollapudi**

Dr. Gollapudi would head for "the hushed reverence of the British Library" in order to study "the various prompt-books of 18th century drama with their original markings," especially Cibber's comedies. While there, she would take the time to examine "engraved prints relating to empire and Britain's colonial aspirations that became increasingly popular in the second half of the 18th century."

# Creative Writing Welcomes New Professor

Derek Askey

This fall, CSU welcomes essayist, memoirist, and short story author E.J. Levy to the full-time fiction/nonfiction faculty, marking the first hire in these genres in well over a decade.

Levy is the winner of the 2011 Flannery O'Connor Award for her forthcoming short story collection, *My Life in Theory*, an accomplishment that marks only the most recent in a surfeit of them: a Pushcart winner, a Lambda Literary Award winner, a Michener fellow, and others too numerous to be listed exhaustively here. Her publications also include the forthcoming memoir, *Amazons: A Love Story*, 1995's *Tasting Life Twice: Literary Lesbian Fiction by New American Writers*, for which she served as editor, as well as a number of fiction and nonfiction pieces published in the best literary journals: *The Paris Review*, *The Missouri Review*, *The Kenyon Review*, and so on.

What such an astonishing list fails to capture, however, is the warmth and unpretentiousness that make Levy such a good fit here at CSU. "What we liked so well about Ellen," hiring committee member Steven Schwartz said, "is how we immediately felt as if we'd always known her as a colleague. That you can talk with someone and feel assured that she is listening to you is no small thing. I'd characterize our faculty as cooperative—not competitive—and Ellen will doubtlessly further that." Schwartz is not the only one to remark on Levy's befitting our program. Marcus Rasmussen, creative nonfiction graduate student, said, "She could talk with you as if you were her best friend. She's obviously quite bright, but she put you almost immediately at ease. She was 'teacherly' in the best sense of that word; in other words, she seemed interested in bringing up certain ideas and topics not to demonstrate that she knew them, but to ensure that her students understood them." Handwritten thank-you notes to nearly everyone with whom she interacted during her visit to CSU, a small but uncommon gesture, underscored Levy's approachableness and sincerity.

Schwartz noted further that, "She played a pivotal role in developing the creative nonfiction program at the Uni-

versity of Missouri, which was important to us because our nonfiction program is so young. You have an MFA program here that's twenty-seven years old, and an MA program in Creative Nonfiction that's only two. To be able to satisfy both of those things—to build a young program and to sustain an older one—really drew us to Ellen." Indeed, Levy's tenure at other institutions speaks to her quality: a visiting writer at Colorado College and an MFA faculty member at American University, which follow a life of engaging with important social and ecological issues. She's been a managing editor for an independent filmmaking magazine, an environmental activist, and a lesbian and gay newspaper founder. Hiring committee and CNF faculty member Debby Thompson added, "Most of the CNF courses were designed, and have largely been taught by, John Calderazzo. With his retirement comes a huge gap in the center of the program. We needed someone with John's talent, experience, and energy, someone who can hit the ground running and take the CNF program to the next level. For us, that was undoubtedly Ellen."

The position that Levy will occupy is perhaps an unusual one, given that it requires experience in both the fiction and nonfiction arenas, and therefore required a writer unusually strong in both. Just don't call her talented. In her presentation at CSU in February, Levy read from an essay, "Against Talent," in which she deemphasized the importance of writing talent in favor of far more familiar virtues: diligence and tenacity. The voice of her prose—richly textured and rooted in finely observed specifics, as demonstrated from the reading of her essay, "Mastering the Art of French Cooking"—might challenge the claim that there's no such thing as writing talent, but it's an important and admirable perspective to be sure, particularly for someone teaching creative writing.

In her first year here at CSU, Levy will conduct the graduate-level fiction workshop, share her work as part of the Creative Writing Reading Series, and participate in an array of additional responsibilities.

## **Matthew Cooperman**

It's off to a castle in Italy! Dr. Cooperman and Professor Marius Lehene would begin an "interdisciplinary Graduate Seminar in the Arts, team-taught and staffed by faculty from the school of the arts. This seminar would be supplemented by writer/artist in residence positions, a spring conference/presentation of the visiting folks in alternating years, and a study abroad component." Of course, if the funding is unlimited, Dr. Cooperman would complete a goodly amount of travel to finish "my Green Horizons Ecopoetics book, and my book of essays."

## **John Calderazzo**

John Calderazzo would also "travel about the world, trying to determine if and how global climate change is affecting spiritual and religious rituals of various folks." The final project of these observations and travels would be written "in an immersive, literary journalistic kind of way."

# Senior Teaching Appointments

Laura Thomas

Anyone who has taken a composition or lower-division English course in recent years has likely been taught by a faculty member working outside the tenure system. Various referred to as NNTs, adjuncts, or contingent faculty, instructors in the English department serve in two appointment types, as defined by the CSU Faculty and Administrative Professional Manual: special or temporary. Soon the most seasoned and skilled among them will be recognized as such when they are named to the first senior teaching appointments at CSU, a new appointment type for non-tenure track faculty.

On June 21, 2011, the CSU Board of Governors approved the inclusion of this new appointment type in the Manual. Eligibility for senior teaching appointments is thus described in section E.11:

A current Colorado State University employee becomes eligible for consideration for a senior teaching appointment when all of the following conditions have been met:

a. The person has been employed at Colorado State University other than as a Graduate Assistant at least half-time (0.5) for at least ten (10) semesters (not including summers), and at least fifty (50) percent of his or her assignment was devoted to teaching and advising for each of those ten (10) semesters.

b. The person has been employed at Colorado State University other than as a Graduate Assistant at least half-time (0.5) for each of the preceding four (4) semesters (not including summers), and at least fifty (50) percent of his or her assignment was devoted to teaching and advising for each of those four (4) semesters.

c. Any additional criteria specified in the codes of the department and/or college are satisfied.

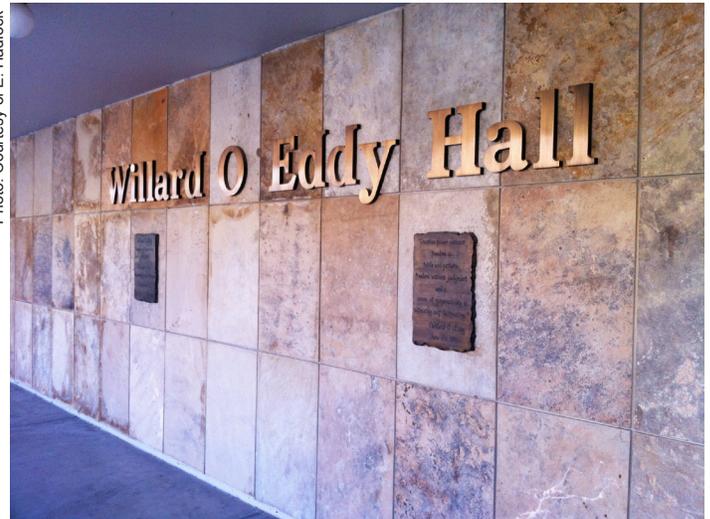
Although they remain “at will” employees and ineligible for tenure, those appointed as senior teachers will enjoy access to merit raises, no specified end date to their appointment, and the same annual review process as regular faculty.

Because the Manual requires that department codes must address voting rights for senior teaching appoint-

ments, the English department will deliberate on changing its code to include voting rights (except on personnel matters) for those with senior teaching appointments.

The inclusion of the new appointment type resulted from a proposal from the Faculty Council advisory Committee on Special Temporary Faculty, which was formed in Fall 2011. The committee’s intention was to allow departments to recognize and reward those non-tenure track faculty whom they have retained because of their strong performance over time.

Photo: Courtesy of E. Hadlock



Currently, more than a dozen of the 46 ST faculty in the English department are eligible for the senior teaching appointment, and they received invitations to apply on March 30. Applications are due on April 16 and will be reviewed by the department’s Periodic Comprehensive Performance Review committee. Applications will then proceed to College of Liberal Arts Dean Ann Gill and Provost Rick Miranda. Those approved will begin their senior teaching appointments in Fall 2012.

Among those who welcomes the availability of senior teaching appointments is English department chair Dr. Louann Reid. “I am pleased that Faculty Council approved this new appointment and that the Provost supports it,” said Dr. Reid. “Students in the English Department are well served by the excellent teachers that this appointment recognizes, and the whole department has benefited from their many years of service. This recognition is a start, and I look forward to the time that added funding will also accompany these appointments.”

## Leslee Becker

Dr. Becker has a personal dream to fulfill. Although she astutely points out that “we all have expiration dates” and that time is not unlimited, she hopes to “regain confidence in [her] writing, a goal that really involves internal funding.”

# Graduate Literature Symposium

Erin Hadlock

This April marked a decade of success for CSU's Graduate Symposium in Literary Criticism. Opened to regional schools only a few years ago, eleven students from UNC, CU, and CSU were selected to present papers addressing their literary research interests in three different panels throughout the day-long event. Held in the Lory Student Center, the symposium offers an comfortable, professional atmosphere that always facilitates constructive, collegial conversation. Professor Barbara Sebek states, "The event gives graduate students the opportunity to consider their critical work as part of a larger conversation or set of debates. It provides a venue for fielding questions and gaining valuable feedback on a work in progress."

Each year, the symposium is organized by several graduate students from CSU who are responsible for publicizing the symposium, selecting the papers, organizing those papers into panels, and reaching out to attendees from regional schools. For those organizers, it is an excellent opportunity to see how academic conferences work from the inside, and it allows organizers and participants alike to participate in an event that brings together the intellectual community of Colorado.

As past participant Mitchell Ho offered, "The symposium is perfect 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." However, many first-time presenters from last year's conference were excited to submit a proposal this year, as well, because of the unique opportunity that this particular symposium offers.

Sarah Austin, a first-time presenter, said of the event, "Presenting in front of my colleagues allows me to first experience presentations in a friendly, very supportive environment. And as a rhetoric and composition student, I also get to explore topics that wouldn't normally fall under my course of study—I'm excited about literary criticism almost as much as rhetorical theory, and this symposium allows me to play with both."

As many of this year's presenters have pointed out, writing a conference paper to be presented and writing an

academic paper to be turned in to a professor are surprisingly different concepts. Presenting a paper requires a different understanding of audience, presentation, and construction of an argument, which is why this venue is so perfect for those hoping to go on to larger audiences.

Dr. Sebek also encourages her undergraduates students to attend the event. "When I made the announcement in one of my classes this year," she explained, "a couple of current undergraduates remembered attending last year and finding the papers fascinating--a couple of them even remembered particular details about the topics and arguments that they heard! It's a venue for undergraduates to glimpse the kind of work that graduate students do, as well as for graduate students to hear each others' work."

The ranges of this year's topics were particularly interesting. CSU graduate students featured in this year's symposium are listed below.

Sarah Austin expanded on the content in her Emotion Studies class by presenting "Put a Face on It: Empathically Interrupting Personal and Professional Narratives in Order to Transfer Change Theory from Academic Exercise to Real-World Tool."

Danielle Shulamith Muller continued her long-term studies in place-based composition with her presentation, "Identity Matters: (Re)Finding Our Place in the Composition Classroom."

Katherine Loewen combined her interests of rhetorical theory, sociology, and popular culture with the provocative paper, "Gazing at the Freak: Analysis of Zip the Pinhead's Audience."

On top of an exceptional presentation, Kaitlyn Culliton wowed the audience with both a well-developed argument of a popular topic as well as impeccable pronunciation of "Verisimilitude and Versification: Prosimetrum in *The Lord of the Rings*."



## RECENT FACULTY PUBLICATIONS

**Leslee Becker's** story, "The Excitement Begins," which appeared in *Ploughshares* in 1995, has been accepted by *Redux*, an invitation-only journal of previously published stories. Additionally, "Studio Royale" has been accepted for publication in *Fifth Wednesday Journal*.

**Mandy Billings** had a short piece of creative nonfiction, "Ramen," accepted for publication in the Fall 2011 issue of *Cream City Review*.

**Jerrod Bohn** had poems published in *Inertia*, an online publication out of New York City, *Titmouse*, a print publication out of Boulder / Denver, *The Ottawa Arts Review*, *The Montreal Review*, and *alice blue review*.

**John Calderazzo's** mock author profile, "Cody Cortez: Son of the West—and the Far East," will appear in *High Country News's* annual literary issue.

**Gerry Callahan** appeared in the drama documentary film *Wake Up Darkness* ([wakeupdarkness.com](http://wakeupdarkness.com)), released in winter of 2011.

**SueEllen Campbell** and **John Calderazzo** co-wrote a chapter, "Changing Climates," which appears in an anthology of climate change and environmental scholarship forthcoming next year from Canada's Wilfrid Laurier Press.

**SueEllen Campbell's** book *The Face of the Earth: Natural Landscapes, Science, and Culture* was published by the University of California Press. She is lead author; other CSU contributors include **John Calderazzo** and **Gerry Delahunty** from English, **Ellen Wohl** from Geosciences, **Mark Fiege** from History, **Scott Denning** from Atmospheric Science, **Julia Klein** from Forest, Rangeland, and Watershed Stewardship, and **Diana Wall** from Biology and SoGES. English Department BA and MA alum **Alex Hunt** also contributed.

**Pam Coke's** article "Incorporating Fishbowl Discussion: Engaging the Silent and the Spirited in Productive Ways" was published in the Spring/Summer 2011 issue of *Statement*, the Journal of the Colorado Language Arts Society.

**Matthew Cooperman's** text + image book project *Still: Imago*, developed in collaboration with CSU Professor of Drawing Marius Lehene, has been accepted by Jaded Ibis Press.

**Matthew Cooperman** and **Aby Kaupang** had a long piece of their collaborative project, "Disorder, Not Otherwise Specified," accepted for publication at *The Laurel Review*.

**Mary Crow's** poem, "Castle," was accepted for publication by the magazine *ABZ*. A translation of hers, "Ballad of Forgotten Places" by Olga Orozco, appeared in the Farrar Straus Book of Twentieth Century Latin American Poetry. She has had poems accepted by *Quiddity*, *Chariton Review*, *10 x 3*, *Poem Memoir Story*, and *Visions International*.

**Sue Doe's** chapter "Opportunity and Respect: Keys to Contingent Faculty Success" appears in the collection *Rewriting Success: Constructing Careers and Institutional Change in Rhetoric and Composition*, edited by Carrie Leverenz, Amy M. Goodburn, and Donna LeCourt and published by Parlor Press.

**Aparna Gollapudi's** book *Moral Reform in Comedy and Culture, 1696-1747* was published by Ashgate Publisher and is now available. Her article, "Selling Celebrity: Actors' Portraits in Bell's Shakespeare and Bell's British Theatre" recently appeared in *Eighteenth-Century Life* (2012: 36. 1: 54-81). Another article, "Why Did Steele's *The Lying Lover* Fail? Or, The Dangers of Sentimentalism in the Comic Reform Scene" appeared in *Comparative Drama*, (2011: 45.3, 185-211).

**Tobi Jacobi's** essay "Speaking Out for Social Justice: The Problems and Possibilities of U.S. Women's Prison & Jail Writing Workshops" appeared in the Fall/Winter 2011 issue of *Critical Survey*, a special issue focused on reading and writing in prison.

**Lisa Langstraat's** article, "Service-Learning and Critical Emotion Studies: On the Perils of Empathy and the Politics of Compassion," co-authored with Melody Bowdon at CFU, appeared in the spring issue of the *Michigan Journal of Service Learning*.

**Marnie Leonard**, who writes as M. K. Leonard, had her short story, "Glimpse" published by *-ality*. You can read it online at [www.dashality.com](http://www.dashality.com).

**Michael Lundblad's** review essay, "The Emperor's New Clothes: Cancer and Its Metaphors," has been published in *Intergrams: Studies in Languages and Literatures* (Taiwan), fo-

## RECENT FACULTY PUBLICATIONS

cusing on Siddhartha Mukherjee's Pulitzer Prize-winning book, *The Emperor of All Maladies: A Biography of Cancer*. His book *Species Matters: Humane Advocacy and Cultural Theory*, co-edited with Marianne DeKoven, will be published by Columbia University Press.

**Dana Masden's** short story "The Men in Our Heads" was accepted by *Arch* Magazine and can be found at [arch-journal.wustl.edu/node/234](http://arch-journal.wustl.edu/node/234). Her short story "To Sleep At Night" was published in the Spring issue of *The Missing Slate*.

**Todd Mitchell's** *The Secret to Lying* has been released in audiobook, paperback, and Kindle versions *A Flight of Angels*, a graphic novel illustrated by Rebecca Guay and co-authored by Todd Mitchell is out in ARC and has been released by VERTIGO. For information on Todd's books, visit [www.ToddMitchellBooks.com](http://www.ToddMitchellBooks.com).

**Dan Robinson's** short story, "Muted People," was accepted by *The Write Room*.

**Steven Schwartz's** collection of stories *Little Raw Souls* has been accepted for publication by Autumn House Press and will appear this fall. Other stories and essays accepted for publication include "Mort à Las Vegas" in *North American Review*; "Seeing Miles" in *The Florida Review*; "So This Is It" in *Crazyhorse*; and "The Unbearable Lightness of Not Being There," about his visit to Eastern Europe and Auschwitz, in *The Massachusetts Review*.

**Sasha Steensen's** poem, tentatively titled *Water and Other Sentences*, was accepted for publication in the literary magazine *Bayou*.

**Peter Stenson's** personal essay "Letter's To Frank's Mom" was published by *The Sun* last December. He also sold his novel *Shadows and Aphrodisiacs* to Random House. It is scheduled for release in 2013.

**Bill Tremblay's** poem, "Waking with Night Fever," appears in REDACTIONS: Poetry & Poetics, #14.

## STUDENT AND ALUMNI NEWS

**Matthew Antonio** had two pieces published in *L'Allure des Mots* (Issue 4) at [www.lalluredesmots.com](http://www.lalluredesmots.com). He was also appointed Associate Fiction Editor for *em: A Review of Text and Image*, a new U.K. based journal at [www.em-review.com](http://www.em-review.com).

**Marianne Colahan** had her essay "Disappear Behind Us" accepted for publication in *PANK*.

**Lauren Gullion's** essay "Things" was accepted for publication in *Fourth Genre*.

**Elliott Johnston** and **Tobi Jacobi's** essay, "Writers Speaking Out: The Challenges of Community Publishing from Spaces of Confinement" was accepted in *Circulating Communities: Tactics and Strategies of Community Publishing*.

**Christopher Klingbeil** had poems accepted to the online poetry magazine, *ditch* ([www.ditchpoetry.com](http://www.ditchpoetry.com)).

**Caroline Knapp** had a poem published in *With + Stand*, *Little Red Leaves*, and *Titmouse*. Her poem "August Partita" was the winner of the Red Berry Editions Summer Storm broadside contest.

**Jacqueline Lyons** (MFA '99) is now an assistant professor of English at California Lutheran University.

**Raul Moreno's** thesis, "Zen and the Art of Conquest: A Misadventure with Phaedrus," earned distinction and acceptance as an essay to the 2011 Mayborn Literary Non-fiction Conference in Grapevine, Texas. His review of *Byliner.com's* debut nonfiction was published online over the summer by *Brevity* and *Colorado Review*.

**Timothy David Orme's** short film, "The Death of Johnny Forceps," was accepted into the 2011 Artsfest, the 2011 Portland Underground Film Festival, the Los Angeles Arthouse Film Festival (where it received an Honorable Mention), the 2011 Atlanta Underground Film Festival, the Raindance Film Festival (the largest film festival in London), the Sydney Underground Film Festival, and the Vancouver International Film Festival, among others. Additionally, his second book of poetry, *Oponearth*, was accepted for publication by BlazeVOX books.

**Christine Robinson** (MA, Rhet-Comp 2011) accepted a position as a core Rhetoric and Writing faculty member at the University of Colorado at Colorado Springs

## RECENT HONORS AND AWARDS

**Dan Beachy-Quick** and **Roze Hentschell** were recipients of the College's Faculty Development Fund Award for Outstanding Research and Creative Activity.

**Leslee Becker** was nominated for a Pushcart Prize for her story, "Studio Royale."

**Pattie Cowell** was named by the College of Liberal Arts as a John N. Stern Distinguished Professor.

**Mary Crow** has been awarded a residency at Camac Centre d'Art Mornay in the Champagne country of France.

**Lisa Langstraat** was invited to serve as a member of the newly-created College Composition and Communication Veteran Students Task Force. The task force will document how institutions around the country are doing in response to the influx of veteran students; develop a "Best Practices" document based on research; draft a position statement and guidelines for instructors and tutors of college composition to better serve the increasing number of veterans; and develop strategies to respond to the needs of veterans--including those who may not enter post-secondary classrooms--through the promotion of literacy, language and writing.

**Todd Mitchell's** *The Secret to Lying* won this year's Colorado Book Award in the Young Adult Novel category.

**Cindy O'Donnell-Allen** received the CLA Distinction in Outreach Award. This award "recognizes outstanding

achievement in connecting the university with its community stakeholders," according to Dean Ann Gill.

**Timothy David Orme** was awarded the Cammy Award for Excellence at the CSU Media Festival for his short film "The Death of Johnny Forceps."

**Debby Thompson** was awarded a Pushcart Prize for her piece "Mishti Kukur," which originally appeared in *The Iowa Review*. Her nonfiction essay "The Meaning of Meat" won the *Briar Cliff* nonfiction contest.

**Loni Thorson** (Foreign Languages/TESL/TEFL) was honored as one of the recipients of the Harriet Patsy Boyer Scholarship.

**Bill Tremblay** was interviewed by Graeme Harper; excerpts will appear in a book entitled *Inside Creative Writing*, forthcoming from Palgrave [London].

The **CLC** was awarded a \$1,185.00 Training Ground grant from the Compact Service Corps AmeriCorps Program through Colorado Campus Compact. It funded training on writing and violence for students, volunteers, and community members.

The **LitProPo** project, headed by **Mickey Kenney**, was awarded the 2012 Community Publishing Project award. LitProPo will receive \$300 for writing program materials and the publication of a chapbook that highlights the work of youth writers in the Poudre School District.

## RECENT CONFERENCES AND PRESENTATIONS

**Fouad Abalhamid, Andy Fuller, Jin-Young Koh, Lauren Kuehster,** and **Jessica Noval** delivered a post presentation titled "Writes of Passage" at the annual meeting of Colorado TESOL (COTESOL) in November. This project emerged from a service-learning collaborative project in a course taught by **Dr. Ehlers-Zavala** and was published with CLC sponsorship.

**Dan Beachy-Quick** gave a poetry reading at Yale University's Beinecke Library as part of their American Literature Collection Series.

**Stephanie Becker** presented her paper "Riot Grrls Reinvented: Zine-Making as a Strategy for Critical Queer, Feminist, Anti-Consumerist Reappropriation for At-Risk

Teenage Girls" at the Pop Culture Association/American Culture Association Conference in early April.

**Karen Buntinas, Serena Dietze, Allie Solem, and Carly Willis** presented at a session titled "Energizing NCTE Affiliates with New Faces and New Ideas: Leadership for the Future." Their presentation focused on "Distributed Leadership and Owned Responsibility: Earning the Right to Recognition."

**Gerry Callahan** was invited to give the keynote address *Late Night Thoughts on Listening to Beethoven's Ninth Symphony (with apologies to Lewis Thomas) or How I learned to Stop Worrying and Love Bacteria (with apologies to Stanley Kubrick),*

## RECENT CONFERENCES AND PRESENTATIONS (*cont.*)

at the 43rd Midwest Student Biomedical Research Forum this past February in Omaha, Nebraska.

**SueEllen Campbell** spoke in October on a panel about writing, teaching, and activism sponsored by the Western Literature Association and the Montana Book Festival about her new book, *The Face of the Earth*, and about her climate change work.

**SueEllen Campbell** and **John Calderazzo** spoke at the Northern Virginia “Fall for the Book” festival about the multidisciplinary nature of climate change. Sponsored by George Mason University’s New Century College and sustainability program, their talk was structured around 12 key books looking at climate change from almost as many different standpoints—from ethics to fiction, business to ecology, geological deep time to art.

**Pam Coke** and **Tyler Szalwinski** presented a session titled “Focusing on the Language in Language Arts: Six Principles for Embedding Grammar in Reading and Writing Instruction.” In addition, **Pam Coke** chaired a panel session titled “When Theory Meets Practice: Entering the ELA Classroom in Critical Times,” part of the New Voices strand geared toward pre-service and early career teachers.

**Sue Doe, Erin Hadlock, and Lisa Langstraat** chaired the session “Veteran Friendly Writing Programs: Strategies for Contributing to Student-Veterans’ Success” at the National Council of Writing Program Administrators conference in July in Baton Rouge, LA.

**Sue Doe, Erin Hadlock, Lisa Langstraat and Jenny Pickett** facilitated a series of TILT workshops, “Working with Post-9/11 Student-Veterans: A Faculty Primer” in October and April for CSU faculty. The workshops addressed the effects of the Post-9/11 GI Bill on CSU and nation-wide, the challenges veterans experience as they transition from active duty to student status, clashes between military and academic culture, and pedagogical strategies for addressing veterans’ needs and strengths.

IEP Director **Margaret Gough**; IEP Assistant Director **Nancy Berry**; IEP Curriculum Supervisors **Mary Kay Wedum** and **Beth Cloven**; IEP Instructors **Sarita Crawford, Gloria Gleave, John Jordan, Kristopher Kyle, Julie Lee, Jayne Loomis, Evelyn Pierro, and Wayne Walker**; IEP/TESL GTAs **Andy Fuller, Joy Grabiner,**

and **Jessica Kyle**; and IEP Lab Manager **Nichole Oberheu** presented at the 35<sup>th</sup> Annual CoTESOL Fall Convention in Denver.

**Roze Hentschell** presented her paper, “Occupations in the Cathedral Nave,” at the North American Conference on British Studies in Denver. Her paper is a study of the multiple economic transactions that took place in the middle aisle of St. Paul’s Cathedral in the early modern period. She also presented her paper, “The Spatial/Social Networks of Paul’s,” at the UC Santa Barbara Early Modern Center Conference: Early Modern Social Networks, 1500-1800.

**Tobi Jacobi** was invited to give a talk on the U.S. “Zine Scene” at the University of Wyoming’s AmeriCorps member development workshop in early November.

**Michael Lundblad** presented a paper titled “Animality as Refuge: Terry Tempest Williams and the Biopolitics of Terminal Cancer” at the American Studies Association Annual Meeting in Baltimore.

**Mike Palmquist** presented a WAC workshop and consulted on teaching with technology at Florida International University, presented a talk on the future of scholarly publishing at Clemson University, and gave the keynote address at the Georgia Conference on Information Literacy in Savannah.

**Louann Reid** presented two sessions: “Your Name in Lights? Get Published!” with Sarah Zerwin, current editor of *Statement*, and “On Time, Anytime Revision, with an Eye to the Common Core Standards,” with Mary Shaffer of Mead Middle School.

**Barbara Sebek** presented a paper, “Our Vintners’ Fraud’: Spanish Wine and English Merchants” in November at the North American Conference of British Studies in Denver.

**Sarah Sloane** gave presentations entitled “The Attack of the Fifty-Foot Woman,” a creative reading of an essay about being a very tall woman (Western Literature Association); “Naming Ourselves, Naming Others: A Feminist Ethic in Writing Creative Fiction” about her work in nonfiction about a Guatemalan refugee (Feminisms and Rhetorics); and “Sir Walter Scott and the Problem of Attribution and Anonymity among the Edinburgh Literati, 1782-1798” (International Scott Conference/Walter Scott: Sheriff and Outlaw).

## Contributors to this Issue



Derek Askey is a second year MFA student. He is originally from Pittsburgh, PA, and reads at every MFA reading, even though he isn't on the program.

Sarah Austin is a literacy coach and professional development coordinator for a group of Denver charter schools by day; and a Rhet/Comp graduate student, mother and wife by night. No costume change required.



Steph Becker is graduating from the Rhet/Comp program this summer. She is a GTA and Americorps intern for the Community Literacy Center, where she facilitates creative writing workshops at a residential rehabilitation facility for teenage girls.



Kaitlyn Culliton is a second year MA candidate in the literature program and mom to the most precious dog in the world.

Erin Hadlock likes boats, but she would prefer not to be referred to as a boating enthusiast.



Raising her five children was so much fun that Kathryn Hulings wants to continue teaching college upon graduation in May.



Elliott Johnston is working towards an MA in English Education. While not on campus, he's serving coffee at The Bean Cycle/Matter Bookstore in Old Town, Fort Collins.

Jennifer Lawson is enrolled in the MA Rhetoric and Composition program and teaches CO150 courses as a Graduate Teaching Assistant.



Dennis Lee is a second year MFA student in fiction. He is also extraordinarily hypersensitive about the presence (and absence) of people in his vicinity..



Katherine Loewen is a full time English graduate student, concentration in Composition and Rhetoric. She will also be the new Assistant Director of the Writing Center starting this summer.

Adam Mackie is a Special Instructor in Composition at Colorado State University. He lives in Fort Collins, CO with his wife, son, and daughter.



A proud mom with a son currently serving in Afghanistan, Leslie McCutchen is a first year student in the literature program.



In addition to her newly developing career as a scholar in Rhetoric and Composition, Tifarah O'Neill also enjoys yoga, hiking, running, and competing in half-marathons.

Laura Thomas is an Instructor in Upper Division Composition, regularly teaching CO300 and frequently CO301. She is also active in faculty governance, currently representing special and temporary faculty on the Faculty Council Committee on Special and Temporary Faculty and the College of Liberal Arts Special and Temporary Faculty Committee. She is the 2008 recipient of the College of Liberal Arts Excellence in Teaching Award for Special & Temporary Faculty.





**The Freestone**  
 Department of English  
 Fort Collins, Colorado 80523



We hope you enjoy the nineteenth edition of *The Freestone*. We trust that this newsletter will bring together students, faculty, and alumni of the Colorado State University English Department for many years to come. You can help by keeping us informed of your recent activities and achievements. Please email Sue Doe, Faculty Advisor, with any updates or announcements that you would like to share at [sue.doe@colostate.edu](mailto:sue.doe@colostate.edu). You may also send us a letter at:

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With your assistance, *The Freestone* will be a valuable and long-standing English Department publication. Thank you!

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**Assistant Editor**

Sarah Austin

**Faculty Advisor**

Sue Doe

**Department Chair**

Louann Reid

**Contributors**

Derek Askey  
 Sarah Austin  
 Stephanie Becker  
 Kaitlyn Culliton  
 Erin Hadlock  
 Kathryn Hulings  
 Elliott Johnston  
 Jennifer Lawson  
 Dennis Lee  
 Katherine Loewen  
 Adam Mackie  
 Leslie McCutchen  
 Tifarah O'Neill  
 Louann Reid  
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