Ph.D. Program Closer to Reality

by susan l. siegal

The long process of developing a Ph.D. program for the English Department is finally nearing its end. For at least five years now, a Ph.D. program in Discourse Studies has been in the works. Now, the finished proposal is ready to be sent to the University curriculum committee and, pending its approval there, to the Colorado Commission of Higher Education (CCHE).

According to Graduate Coordinator Carol Cantrell, there are many reasons for deciding to add a Ph.D. program: “It’s good for the Department and the University. It’s time for CSU to say that we’ve matured to that point.” Cantrell pointed out that there are only two other Ph.D. programs in the College of Liberal Arts, in Political Science and Economics.

This new course of study will combine three focuses: composition, literature, and linguistics with specific requirements in reading/writing theory and rhetoric, linguistic theory, and literary theory. Candidates in the program will be required to choose two of the above areas and form a concentration.

While the program will draw on the already strong resources of the Department, the Ph.D. program has definitely been in mind while recent decisions have been made. “We’ve been hiring for the last five years with the Ph.D. in Discourse Studies in mind,” Cantrell said. “We have a wealth of resources to draw from,” she said, pointing to the alliance of the English Department with the departments of Speech Communication, Technical Journalism, and Foreign Languages. This cooperation allows the fulfillment of a goal -- the desire for a truly interdisciplinary program of study. A commitment to diversity is central to the development of the program.

While there is no concrete time line for the actual implementation of the program, Cantrell hopes to see Ph.D. students here within the next two to three years. Cantrell estimates that when in full swing, the program will have 20 to 25 students.

Cantrell said that while the program is in its approval stages, letters of support from Colorado businesses and organizations are important. “It’s important for the Commission to see how this would benefit Colorado,” she said.

If you would like more information on the program, or would like to send a letter of support, please contact either Carol Cantrell, or Pattie Cowell, Department Chair.

Trimble Leaves Legacy of Change for CLA

by jake hartvigsen

This past spring, the College of Liberal Arts lost one of its pioneering women. Martha Trimble, a scholar in Western American literature and former professor of English composition, died on April 19, 1994, in Fort Collins. Trimble was 79 years old.

Throughout her career at Colorado State University, Trimble championed the cause of women on campus. As one of the earlier women instructors on the CSU campus, Trimble played an active role in strengthening the composition curriculum within the College of Liberal Arts and in promoting the growing role of women instructors throughout the University. She was also a tireless and enthusiastic advisor for undergraduate students.

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AND MORE...
by steve hill

In 14 years some things have changed -- but others have remained the same.

It was 1981 when composition specialists in Colorado State University’s Department of English first gained national recognition by establishing one of the nation’s first computer-supported writing laboratories. That work led, in 1991, to the establishment of *The Center for Research on Writing and Communication Technologies* -- a joint effort between the departments of English, Speech Communications, and Technical Journalism. In December 1992, the Colorado Commission on Higher Education (CCHE) named the Center one of three Programs of Excellence in the state of Colorado. This spring, the Center was recognized once again, this time as one of 14 Programs of Research and Scholarly Excellence across the University.

The Center’s research mission focuses on the impact of emerging communication technologies on two broad areas -- instructional and professional issues. Mike Palmquist, Co-Director of the Center, said, “We are an information society, but if people can’t communicate what they know, others won’t benefit from that knowledge. We not only help students improve the quality of their message, but we create new media to convey that information.”

One example of this new media is the development of software to support writing and speaking instruction. Made possible by a five-year, $250,000 grant from the CCHE, the software will give students all over campus easy access to information about writing and speaking and will provide tutorials to help them complete assignments. “These programs will help students learn skills that will benefit them before and after graduation,” Palmquist said. “We hope the programs will make it easier for content-area faculty to incorporate communication assignments into their courses.”

The Center’s impact outside of the CSU has been significant as well. An early series of seminal studies, conducted in collaboration with AT&T Bell Labs, focused on the effectiveness of style-checking programs for student writers. Subsequent research has focused on innovative teaching strategies in computer-supported writing classrooms, the impact of computer-networks on teaching and learning, and the impact of computer technologies on professional communication. An important outgrowth of these research initiatives is the leading journal in the study of computer-supported writing instruction, *Computers and Composition*, which was co-founded by Kate Kiefer, a founding member of the Center. As a result of these efforts, faculty affiliated with the Center have developed national reputations for their work in computers and writing.

Much has changed in communications technologies in recent years, but one thing has remained the same -- CSU is still at the forefront of this field.
In 1991, the English Department submitted its first progress report of the Outcomes Assessment Program to the Colorado Commission of Higher Education (CCHE). To ensure students access to high-quality education, all Colorado universities and colleges participate in this program as mandated by the legislature through the CCHE. According to Ward Swinson, Undergraduate Coordinator for the English Department, it is the Department’s responsibility to set goals for its students and to “initiate methods of assessment to show how students meet these goals.” Additionally, outcomes assessment aids the English Department in maintaining a unique program of study: The CCHE prevents duplication of statewide education programs.

Annually, the English Department submits its goals and assessment methods to the CCHE, which determines whether the students are being properly assessed. The Department produced its first accountability report in 1992, and since then, the Outcomes Assessment Program has served as a communication link between English students and faculty.

The Department has established three methods of assessment: the senior survey, the graduating senior’s portfolio, and the alumni survey. All graduating seniors are required to complete a computer survey, which asks them to rate their own levels of educational achievement in areas such as linguistics, literature, critical thinking, and writing. This survey allows students to evaluate courses in the above areas and in the quality of teaching and advising. Additionally, graduating seniors must submit a portfolio consisting of at least three essays “written for upper-level English courses that demonstrate the student’s abilities relevant to . . . general goals of the major and specific goals for any concentration the student might be pursuing,” as outlined in the Accountability Report of 1993-1994. As a final step in outcomes assessment, the Department surveys its alumni on how their experience with the English program has affected them in terms of satisfaction with the program and instruction the Department of English provides. For example, based on a five-point scale, the senior survey, the graduating senior’s portfolio, and the alumni survey. All graduating seniors are required to complete a computer survey, which asks them to rate their own levels of educational achievement in areas such as linguistics, literature, critical thinking, and writing. This survey allows students to evaluate courses in the above areas and in the quality of teaching and advising. Additionally, graduating seniors must submit a portfolio consisting of at least three essays “written for upper-level English courses that demonstrate the student’s abilities relevant to . . . general goals of the major and specific goals for any concentration the student might be pursuing,” as outlined in the Accountability Report of 1993-1994. As a final step in outcomes assessment, the Department surveys its alumni on how their experience with the English program has affected them in terms of satisfaction with the program and instruction the Department of English provides.

The Department of English, by Kerri Conrad

Outcomes Assessment Helps Department Define Teaching Mission

by Kerri Conrad

In 1991, the English Department submitted its first progress report of the Outcomes Assessment Program to the Colorado Commission of Higher Education (CCHE). To ensure students access to high-quality education, all Colorado universities and colleges participate in this program as mandated by the legislature through the CCHE. According to Ward Swinson, Undergraduate Coordinator for the English Department, it is the Department’s responsibility to set goals for its students and to “initiate methods of assessment to show how students meet these goals.” Additionally, outcomes assessment aids the English Department in maintaining a unique program of study: The CCHE prevents duplication of statewide education programs.

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Listen carefully. Colorado State University student writers can now be heard through New Voices, an anthology of short stories and poetry written by current and former students, published last summer by the English Department’s Center for Literary Publishing.

“As a creative writing program, we have an investment in the future of our students and getting their work before the public,” David Milofsky, Director of the Creative Writing Program, said. “Right now, it is very difficult for new and young writers to get published.”

New Voices does more than just provide an opportunity for student publication. The anthology is also being used in introductory literature (E140) and creative writing classes (E210), along with more traditional material.

“We wanted a vehicle to suggest to students that literature is still being written, that it is a living process, not simply an historical artifact,” Pattie Cowell, Department chair, said.

Andrew Love, a graduate teaching assistant who uses New Voices in his E210 class, agreed with Cantrell. He said the anthology makes writers accessible to his students. “Too often students see writers as these high on the hill inaccessible intellects that move in atmospheres and orbits that they could never aspire to,” Love said. “This is simply not the case, and having living breathing writers there in front of them reminds them that human beings wrote all these stories.”

One of Love’s students, Deborah Sattler, said New Voices has made the writing process more real and available to her, especially after reading Kevin Foskin’s story, “Secret Agent Man.” “I was delighted to find Foskin’s name on a door during my wanderings here in Eddy,” Sattler said. “I poked my head in to tell him how much I had enjoyed his story. I am sure he appreciated the input.”

Not only does New Voices help undergraduates in the classroom, it also helps the financially troubled Greyrock Review, the undergraduate literary magazine. According to Milofsky, part of the profits made from the volume’s sales will support the Greyrock. Any additional profits will be used for student fellowships and scholarships.

Professor Richard Henze said the idea for New Voices actually came about in early September 1993 when he was talking to a student about raising funds for the Greyrock. Henze said he spoke to both Milofsky and Cowell about the idea, and they were enthusiastic and willing to take on the project. He said they realized how beneficial such a book could be for the students. “We couldn’t imagine a different kind of text that would accomplish these benefits as well as this one,” Henze said.

To publish the anthology, Milofsky, Henze, and Cowell formed the Center for Literary Publishing. Cowell became the publisher, Milofsky became the general editor, and Henze became executive editor. They sent out a letter calling for manuscripts to as many current and former students that could be found. A couple hundred manuscripts were received. Then, the editorial board -- Carol Cantrell, Ann Goegla, Theresa Bokros Sandelin, and Bill Tremblay -- chose which poems and short stories to publish.

Finally, the book was typeset by students -- Kevin Foskin, Caitlin Hamilton, and Erik Simon -- giving them experience in book production.

“It went from a conversation to a book in less than six months,” Milofsky said.

New Voices is also quickly finding an audience beyond CSU. Milofsky said it has sold well at the Stone Lion Bookstore in Fort Collins, and the Tattered Cover Bookstore in Denver is very interested. He said the Tattered wants to do a reading and a signing of the anthology.

“It has been very well received by those who have seen it, not just by people here, but all over the country,” Milofsky said.

The Center for Literary Publishing plans to publish a second volume, New Voices: The Essay this summer. Both the fiction and nonfiction volumes will be updated every few years.

New Voices could be the first of its kind, a landmark publication. “I’m not sure, but I don’t think there’s another writing program in America that has ever done anything like this for its students,” Milofsky said.
To further support undergraduate writing and artwork, the English Department will invest more of its finances and personnel in The Greyrock Review.

“The English Department is making a commitment to improving the overall quality of the magazine,” Bronwyn Shone, graduate advisor to the magazine, said. Shone’s primary responsibility is to guide the Greyrock staff through the publishing process and to ensure that working on the Greyrock is a valuable learning experience. According to Ward Swinson, the Greyrock’s faculty advisor, Shone was hired to provide the Greyrock staff with more direction and practical advice than it has had in the past.

The Greyrock is not only an important venue for publication, it also provides practical experience for the student staff. Selecting which submissions to be published in the Greyrock helped Barb Godlew, Greyrock’s co-editor from 1992 to 1994, evaluate the strengths and weaknesses in her own writing. Similarly, Aaron Abeyta, a graduate student who served on the staff from 1993 to 1994, learned that his themes were different from those of other Colorado State University students. This realization encouraged him to pursue his writing subject -- his hometown of Antonito, Colorado and the people he knew growing up.

The Department allows undergraduate students to take one credit of independent study to work on the staff. During the 1995 spring semester, seven students took advantage of this opportunity. At editor Eric Spery’s suggestion, the Department also hopes to offer a regular course on the Greyrock. Similar to the internship on the Colorado Review designed for graduate students, the course would be an internship designed to teach students editing and publishing skills.

The financial support that the English Department now proves comes at a crucial time for the Greyrock. While ASCSU continues to support the magazine, its contribution is not enough to cover publication costs. Funded in part by revenues raised from the publication of New Voices, the Department’s monetary support gives Greyrock a more secure financial future. In fact, the Department’s support gives Greyrock a future.

The Greyrock is planning a reading in May, post-publication. While the reading will be a time to celebrate publication, it will also be a time to look ahead. Shone hopes that in the future the Greyrock will return to being a magazine that is able to publish more artwork, photography and music compositions than recent budget constraints have allowed.

The Colorado Review

Just Read It

by Shelley A. Widhalm

The colors of the cover may change, but what remains the same is the student-based staff.

For the past 21 years, graduate students in the Colorado State University English Department have worked on the Colorado Review selecting, proofreading, and editing short stories, poems, and book reviews. According to editor David Milofsky, the atmosphere is anything but “stuffy and academic” when students are involved in the overall publication process and when they hold most of the editorial positions. “Students give the magazine more life,” he said.

“I like learning about publishing and editing,” said Bronwyn Shone, a copy editor on the review who is earning her MFA. “I want to see what writers are doing out there. I get that by working with the slush pile.”

The Center for Literary Publishing has expanded its publishing market by taking on two additional enterprises -- New Voices and the Colorado Prize. New Voices is an anthology of works written by CSU graduate students and alumni. The Colorado Prize is an endeavor to publish a book of poems written by one author. Independent judges from around the nation will choose the poet to be awarded the Colorado Prize this spring. Charles Simic, a Pulitzer Prize-winning-poet and professor at the University of New Hampshire, will be the final judge. “In essence, we are becoming our own publishing house,” Erik Simon, managing editor of the review and a graduate student, said.

The review has also increased its readership. It currently has more than 1,200 subscribers, 50 to 60 of those who are Friends, the review’s donors. Last year, the review had 700 subscribers.

The high quality of the Colorado Review has attracted some of the nation’s best writers. “It’s astounding who we have in the upcoming issue,” Simon said. Works will appear by poets John Ashbery, Marvin Bell, Gerald Stern, and Mark Strand and by fiction writer Alberto Rios.

Three poems published in the Colorado Review have won the 1995 Best American Poetry Award, and three poems have won the 1994/1995 Pushcart Prize.

“I’m very pleased with the way it’s going,” Milofsky said. “We’re getting to the point where we have a respectable publication.”
FROM WATER PSALMS TO NIGHTLIGHTS IN THE DESERT

by amy holt

In her thesis entitled *Water Psalms*, Mary C. Ellison has immersed herself in images of water and a lush Midwestern landscape. How then did this Wisconsin native find herself spending the summer in the Sonoran desert? ArtsCorps.

Ellison is a third year student in the MFA program at Colorado State University where she first learned of ArtsCorps through the English Department. She was chosen along with 22 other artists of various disciplines from schools around the country, to participate in this innovative program. A National Endowment for the Arts Program administered by the National Assembly of Local Arts Agencies, ArtsCorps was designed to bring artists to underserved communities and to create something of artistic value that benefits these communities.

The hope behind such a venture, as Ellison said “is to help people realize that art is part of their daily lives and can bring meaning to their daily lives; that art isn’t so untouchable.” Assigned to Catalina, Arizona, a town of approximately 5,000 just north of Tuscon, Ellison worked with eight youths aged 14 -17, to compile an oral history of the community. She worked with youths in the past, but never in the context of creating art. “This was a way to connect my past experience working with youth with my education at CSU as a poet.” Ellison said. When asked why ArtsCorps interested her, Ellison responded by making connections between the power of storytelling she witnessed as a child and the power of story-making she experiences now as an adult. “Having grown up in a family that loves to tell stories, I knew that being able to help others to tell and to write their stories would be fun, powerful, and exciting.” To witness Ellison’s enthusiasm in her voice and facial expressions you have no doubt it was powerful.

“In the beginning this young group didn’t think Catalina had a history and by the end of our seven weeks together they had 40 pages of history and more of a sense of their roots,” she said. The group began their summer project with field trips to the Arizona Historical Society and the University of Arizona History Museum in order to learn more about the Native Americans who first lived in the Catalina Mountains as well as the history of ranching and mining in the area. From there, Ellison organized the group into a magazine staff, each student having a specific job title and responsibility -- from reporters and photographers to a managing editor.

After teaching interviewing skills to this new “staff,” Ellison set up interviews with 10 local residents. She and her young crew recorded the stories of people who had lived in Catalina for 20 years or more. They worked six hours a day, five days a week to assemble the stories of these individuals, local businesses, and significant events in the history of Catalina. Throughout the project the young people were learning to tell their own stories and to value them. For Ellison, this transformation was one of the highlights of this project.

One of the biggest challenges Ellison described was how hard it was for the group to imagine the finished product as they collected and compiled the information. The project really started to take shape when, with the help of the local newspaper editor, the group discussed and planned the layout for the magazine. The articles were edited and titled; photos were chosen. Their visions started to become tangible.

When the publication came back from the printer the group was surprised and delighted with the professional quality of their booklet. *Nightlights In The Desert: A History of Catalina* was presented to the community with a party and a mock newscast performed by the young writers. “Through this project,” Ellison said, “these kids were better able to understand and appreciate their community and to realize that they had something to give to their own community. They had done something important and it made a difference.”

Many of the people interviewed came to the celebration which turned into a reunion of sorts for older residents. “This project helped to build some bridges -- among the young crew working together and the older people who were reunited by our efforts. The youth realized that the older generations held stories worth telling and the older people realized that the young would listen.”

Despite record-breaking temperatures and aridity, something planted and tended by hands young and old grew and blossomed in Catalina last summer. The history of a small but growing town was recorded, shared, and celebrated with the birth of *Nightlights In The Desert.*

(Editor's Note: Due to the Republican-led Congress, funding for ArtsCorps has been denied.)
On December 12, 1923, Colorado State University students were on a special holiday, and they were checked by roll call. They had an assignment, not an easy one, since they spent from 9:30 a.m. until 3:00 p.m. toiling in the sun, cleaning out underbrush, and moving rocks. They were clearing a site for the “A.”

The “A” stands for Aggie, but what does the “A” have to do with Colorado State University?

On Feb. 11, 1870, Governor Edward McCook signed a bill to designate Fort Collins as the site of a land-grant college to be called the State Agricultural College of Colorado. To reaffirm Fort Collins’ right to the college, in November 1874 the “Claim Shanty” was erected on the northeast corner of what is now South College Avenue and Laurel Street.

In 1876, when Colorado joined the Union as a state, the College became a state institution. Two years later, the first cornerstone of The Main College Building was put in place. The “Old Main” was rebuilt twice, each time closer to the railroad tracks that run along what is now Mason Street. Three times a day, a chugging locomotive interrupted classes with its clanking cars and shrill whistles. Students stopped whatever they were doing to cover their ears or to scribble notes on wood desks until a cloud of coughing smoke could be seen disappearing into the past. Once, while a student in the College Drama Club was performing Hamlet’s famous soliloquy: “To be ...,” the train appeared. The student stood still, waiting in his “is-ness,” waiting while the train continued to be. The train disappeared. “... or not to be,” the student said.

In 1877 the General Assembly created the College’s governing body -- the State Board of Agriculture. Two years later, the Board selected Elijah Evan Edwards, professor of physics and natural history in Illinois, as the first president of the College.

Five students showed up to classes on Sept. 1, 1879, the first day school was in session. Two of the students, Mary and Elmer Edwards, were of the president’s family. Because the five students were not academically qualified, the College ended up functioning as a preparatory school “to train the students to avail themselves of college teaching,” James Hansen, a CSU history professor, said.

In 1885, Elizabeth G. Bell was the first person hired to teach English. She also taught history, modern language, and composition to freshmen. The next year, she resigned on account of ill health and was replaced by Maud Bell. According to James Work, a CSU English professor, the State Agricultural College was serious about the matter of English, since it required students to pass an entrance exam in grammar and rhetoric, to take penmanship, and to write compositions for each class.

The name of the College changed as its identity changed. The State Agricultural College of Colorado soon became known as Colorado Agricultural College, or CAC. In the 1930s, students protested that CAC did not fit the college’s changing pedagogy, so in 1935, the College was renamed the Colorado State College of Agriculture and Mechanic Arts, or Colorado A&M. Even when on May 1, 1957 the General Assembly designated the College as Colorado State University, the “A” still remained with us. It may appear as a vacuous letter on the side of a foothill, providing its readers with little information. Or it can become a symbol for stories told about the past and for dreams of becoming. The “A” is like the train. The train appears and “is,” its cars clanking on the tracks. The cars are something to be counted: one, two, three . . . until the guardrails rise and the flashing red lights still. The train is gone, but another train will appear. The endless play of trains can be counted on, just like the yearly whitewashing of the “A.”

On Tuesday, February 11 of this year, convocation ceremonies kicked off a year long celebration of what CSU has become. “CSU is celebrating the fact that it has been very successful as a land-grant college,” CSU President Albert Yates said. “The ceremonies give us the opportunity to pause and reflect where we have been. We can use that history as a springboard to the future.”
On the east wall of Thomas Mark’s den are three portraits: Shubert, Beethoven, and Mozart. Immediately, one gets the sense that Mark is a man with a passion for all that is classic. Whether this passion comes from the music of Beethoven or the literature of Dante, it is clear to anyone who has known or taken a class from him that this same passion runs into his teaching and life. This sentiment was echoed by his colleagues at his retirement party last fall as they gave him a compact disc collection containing the works of Beethoven, Mark’s favorite.

During his 42 years at Colorado State University, he has taught courses in Shakespeare, Milton, and Dante, to mention a few. Professor Barbara Lakin, who spoke at his retirement party, conveyed her deep gratitude to Mark for his ability to make the classics accessible to her when she first came to CSU as a graduate student. Having taken Mark’s Milton course as an undergraduate, I can also attest to his ability to make the text accessible as well as to make the class appreciate its power. I recall one particular lecture when Mark used an example of a punk rocker jamming in his Ford Escort to explain a passage in *Paradise Lost*. It is for this passion and wonderful ability to teach that we will miss him as he begins his retirement.

With the conclusion of the fall 1994 semester Mark put the final touches on a career that began in 1952. He came to Colorado to teach at what was then Colorado A&M with an undergraduate degree in Philosophy from Brooklyn College and an MA and Ph.D. in English from Columbia. One would think that with these strong ties to the East coast, we might have lost Mark to New York State University, where he was offered a chairmanship in 1968. John Clark Pratt, the head of CSU’s English Department during that time, related to the audience at the retirement party how it was that CSU was able to keep Mark from leaving. In a letter to the Dean, Pratt outlined the situation, stating that it was in CSU’s best interest to increase Mark’s pay to keep him in Fort Collins. However, Mark tells the story a little differently. His reason for staying in Colorado was related to me this way: “My young man, I have discovered in my life that there are only two places in the world where a civilized man can live -- Paris and Estes Park.” We are indebted to Pratt for the letter he sent on Mark’s behalf and grateful for our close proximity to Estes Park.

When asked about his most memorable teaching experience, Mark replied that the course on Dante was his favorite class to teach. He said of Dante, “I fell in love with Dante at age 14. I read the *Inferno* and the *Purgatorio*, but I gave out at the *Paradiso*. But, it has been a love affair that lasts a lifetime.”

With the conclusion of his teaching career, Mark has begun learning how to play the piano and taking courses in philosophy, as well as taking Paul Trembath’s Contemporary Literary Criticism class. He says of Trembath, “The man is amazing; he stands up there and lectures without notes on subject matter which can make you walk sideways.” Indeed, Mark is not living the typical life of a retired professor. For a man in his 70s, he says that he is in the prime of his life, “all synapses firing my boy.”
“Annoyed,” responded one faculty member when asked to characterize his attitude towards deconstruction. “Horrible stuff to read, in my opinion!” remarked another. A third elaborated: “The Hermeneutical Mafia are intentionally exclusive. They refuse to define or to make available their theories for the general reader or the ‘general’ teacher whose task it is to facilitate that reader’s access to literature. More maddening is the minefield of undefined jargon that crabs deconstructionist writing. Such offensive elitism is intellectually discouraging.”

Many students of theory would no doubt agree. But deconstruction is firmly entrenched in the curriculum of the graduate program in English. Of 30 faculty members who completed a questionnaire, almost half incorporated deconstruction in some form into their syllabus. And Contemporary Literary Criticism class (E615), a core course for both the literature and the communication development tracks, includes Derrida’s primary texts in its reading list.

The recent additions to the faculty of Paul Trembath in critical theory and Donna LeCourt in composition, both of whom name poststructuralism as the body of theory with which they are most closely aligned, cement this trend. As Trembath said, “I’ve sensed that the Department has been interested in including a cultural studies model in its core curriculum. As we continue to hire new faculty that are completely trained in more theoretical kinds of criticisms, this will continue,” which is not to say that the more seasoned professors in the Department are less than progressive. Eighty percent of the faculty surveyed who were hired before 1980 described themselves as moderately well-informed about deconstruction, despite the fact that not one of them had themselves studied it as a graduate student. And while all but two of those who received their degrees after 1980 said that it was part of their program, they were only 50 percent more likely to use it in their classrooms.

A number of people, however, observe that deconstruction can no longer be considered current. “Deconstruction straight-up has been criticized for its hermeticism by more cultural critics; straight-up, old-fashioned, Derridean deconstruction is not particularly historicist,” Trembath said. In other words, the abstracted nature of the deconstructive project prevents it from addressing topical issues. As English departments have become more concerned with foregrounding the politics of textuality, deconstruction has been supplanted by cultural materialisms, and Derrida replaced by Foucault.

Nevertheless, deconstruction has served as a basis for more contemporary thinking. As a significant and even necessary development in literary theory, deconstruction cannot be overlooked. Graduate student Bill Ashline said that “Without deconstruction, we would have only a slight view that cultural phenomena outside the ‘literary’ text can be read, that films, artworks, television, politics, etc. can be read as texts.”

Trembath adds that “Without a certain deconstructive theory of the sign, you wouldn’t really have the theory of constitutive representation that is making possible right now extraordinarily important developments in cultural studies like gender criticism, gay and lesbian studies, and cultural materialism in general. Deconstruction’s influence is everywhere, because it reminds us again and again that the sign or the figure or the play of the text makes, it doesn’t find.”

Trimble Leaves ... continued from page 8

Trimble’s military service may have been the catalyst for her later interest in the roles played by women at CSU. Upon her return to the University in 1946, Trimble discovered that the State Board of Agriculture had refused to grant her leave during her military service. Grants of leave for military service for men during the same time were routinely granted.

The University’s snub of Trimble’s military service definitely left an imprint. In a letter written in August of 1988 to Thomas Knight, Dean of the College of Arts, Humanities, and Social Sciences from 1987 to 1991, Trimble remembered the incident and reflected upon the fact that she was not invited back to CSU until 1961. However, rather than being bitter, Trimble recalled with gratitude the “hand played” by professor William Morgan in initiating her return to the University.

Upon her return to CSU in 1961, Trimble taught English composition as an instructor until being made an assistant professor of English in 1965. From 1965 to 1971 she taught as an assistant professor and served as an associate professor of English from 1971 to 1977. In 1977, Trimble became a full professor of English and continued to teach composition, Western Literature, and Greek Mythology until her retirement in 1979. In 1982, a chapter written by Trimble on N. Scott Momaday was included in the publication Fifty Western Writers, released by Boise State University.

Despite the numerous setbacks she faced, Trimble remained loyal to the College of Liberal Arts and the University. She served as a member of the College’s Resources Board from 1976 to 1979 and was president of Phi Kappa Alpha from 1979 to 1980. In 1988, Trimble joined the 1870 Club, a University-sponsored organization of major donors to CSU.

For more information on the scholarship fund established by Trimble’s estate, please contact Catherine Coleman Kane, Director of Development for the College of Liberal Arts, in the Dean’s office (970) 491-5421.

“Deconstruction has served as a basis for more contemporary thinking.”
Visiting Professor Teaches Africana Womanism

by bronwyn shone

Visiting Professor of English Clenora Hudson-Weems sits at a borrowed desk in a borrowed office. The atmosphere in her office though, is all her own. The focal point of the room is a picture on the wall above the desk of her and her husband, symbolizing the importance of family in her personal and political world. “Family Centered” is one of the 18 characteristics of Africana Womanism, a theory founded by Hudson-Weems in the mid-80s, which is gaining steady support in the academic and non-academic communities. Other characteristics of Africana Womanism are Self Namer, Self Definer, Genuine in Sisterhood, In Concert with Males in Struggle, Authentic, Whole, Flexible Role Player, Spiritual, Respected, Recognized, Male Compatible, Adaptable, Ambitious, Respectful of Elders, Mothering, and Nurturing.

If this sounds like a departure from feminism, it is. In fact, the theory of Africana Womanism developed not in reaction to feminism, but on its own as a means of addressing the role of the Black woman in liberating her race. “The bottom line is that you cannot say that race is not primary,” she said. "As an Africana person, it is primary. It is of utmost significance. You have to be appreciated and respected as a human being before you can talk about your struggle as a woman.” According to Hudson-Weems’ theory, Africana women worldwide suffer from a triple plight: racism, classicism, and sexism and that the struggle for the liberation of all Africana people should be prioritized, beginning with racism.

Hudson-Weems is Associate Professor of English at the University of Missouri-Columbia. She received a certificate of French Studies from l’Universite de Dijon, France, and a doctorate in American/African-American Studies from the University of Iowa. Hudson-Weems is the recipient of several honors and awards including a National Endowment for the Humanities Fellowship, a CIC Internship, and Ford Fellowships. She is the author of Emmett Till: The Sacrificial Lamb of the Civil Rights Movement and co-author of Twayne’s United States Authors Series entitled Toni Morrison. She is a contributor to a number of scholarly journals. Her forthcoming work is a novel entitled Soul Mates. She has also written the book Africana Womanism: Reclaiming Ourselves which serves as the backbone of her Africana Womanism course here and at other universities.

The theory of Africana Womanism explained in Hudson-Weems book and lectures are used by students as a lens to closely look at five major Africana works. Janie Mae Crawford, protagonist of Their Eyes Were Watching God by Zora Neale Hurston, for example, demonstrates several of the 18 characteristics. What makes the novel uniquely African Womanist is Janie’s 25-year quest for her true love, Tea Cake. “Janie ... rescues herself from two pathetic unfulfilled marriages with chauvinistic husbands before she finally discovers ‘Mr. Right.’ That’s Africana Womanism,” she said. Janie Mae Crawford is Authentic and Male Compatible.

It was Hudson-Weems solid list of academic accomplishments that made her appointment at Colorado State University a clear choice. In addition to bringing Africana Womanism to CSU, Hudson-Weems also teaches Introduction to African-American Literature, a survey course. Department Chair Pattie Cowell hopes that the courses Hudson-Weems teaches will serve as “an entree to a permanent part of the curriculum.”

Hudson-Weems appointment actualizes the English Department’s growing commitment to expand ethnic literature course within the Department. Cowell further points out that the courses Hudson-Weems teaches give the Department the immediate benefit of the courses themselves, as well as serving as both a gauge of student interest in ethnic literature, and a bridge to other departments, such as Women’s Studies and Black Studies.

For Hudson-Weems, Africana Womanism is not only an applicable theory, it is a way of life. It demonstrates a sense of unity and strength that is both political and personal. “We are strong emotionally, physically, psychologically and spiritually. We come from a legacy of strong Africana women.” For her students, Hudson-Weems is not only a powerful and visionary teacher, she is a demonstration of the characteristics she teaches, and is a positive role model for all.

Evil Companions Recognizes Komunyakaa

by shelley a. widhalm

Each spring, the Colorado Review, the College of Liberal Arts, the Oxford Hotel, and the Tattered Cover Bookstore sponsor the Evil Companions Literary Award to honor a writer who either is from the West or writes about the West. The award is named after a group of journalists who gathered together in the ’50s and ’60s to drink, socialize, and talk about literature.

On April 27, Yusef Komunyakaa, who in 1981 received an MA in English from CSU, was given the award. Most recently, Komunyakaa, who teaches literature at Indiana University, published Magic City and Neon Vernacular: New and Selected Poems, a collection of poetry for which he has won a Pulitzer Prize. His most recent project is a compilation of criticism, poetry, and prose on aboriginal culture in Australia. He is working on the project with his wife, short-story writer and novelist Mandy Sayer.
Gay/Lesbian Literature finds a place at CSU

I, like many other graduate students in English, am always looking for that “special” literature course - be it of John Milton, Franz Kafka, or Louise Erdrich. And as a Gay student, the prospect of reading and studying Gay and Lesbian literature is doubly exciting. But like most literature classes, this class has a broad appeal to everyone.

Beginning in the fall semester of 1995, the English Department will begin to offer a course dealing with 20th century Gay and Lesbian writings. Neil Petrie, who has been with the Department since 1969, will be teaching the course. Petrie “sees the course as first and foremost a literature course. But a literature course should always open up possibilities. It can reflect cultural changes and/or political issues.” And after the recent passage and fallout of Amendment Two in Colorado, this issue has been in the forefront of cultural, political, and literary thinking.

Indeed, he asks, “How does Gay/Lesbian literature serve the problems of yesterday and today?” He goes on to say that “this brings up a lot of interesting problems that can be dealt with - a broader exposure - to get a wider range of people acquainted with Gay literature and fiction.” Petrie says that his interest is “from the standpoint of the fictional strategies that have been used at various times in the 20th century.” As fictional devices have changed throughout the century, along with the tools in which to study literature itself, has this also been true of Gay literature as a “sub-culture”?

Petrie states that the course will explore the “Gay sensibility of writers who are Gay, and Gay writers who write about the Gay experience.” It seems that while some writers enjoy being seen as “Gay writers,” others feel this is “too limiting.” This diversity is another reason Petrie became interested in the course. There are many different ways to approach literature written by Gays and Lesbians about Gays and Lesbians. But the bottom line, says Petrie, “is that there is a lot of good writing going on out there.”

The bottom line for this course seems to be that the students will look at literature from many different angles. Petrie states that the class will “look at writing, and make judgments about certain aesthetic criteria: is this a good novel? I don’t think all of our judgments have to be, or should be, constructed around political and cultural criteria.” This does raise an interesting question: how does one judge marginalized language against the language that has marginalized it? That is, can a reader decide if a Gay or Lesbian novel is “good” when comparing it to the dominant cultures’ writing?

Of course, those like Harold Bloom see it in the opposite light. Bloom thinks that “the canon itself has been marginalized by the politically correct movement.” Petrie has two ways to look at this dilemma, saying that he has “been very aware of the fact that a course like this might be considered to be one more step toward the marginalization of the canon. Certainly it’s an effort to expand the canon beyond the mainstream literature of the 20th century.” But Petrie can also agree with Bloom’s point. Petrie says, “We do need to maintain aesthetic standards and we shouldn’t expand the canon solely for political reasons.” It seems that one of Petrie’s goals for this course is to present literature from a culture that has been marginalized and to look at Gay and Lesbian literature from both a conservative and theoretical aesthetic position.

Petrie plans to begin this course with two novels from the early part of this century. The first will be Maurice by E.M. Forester, and the second will be Radcliff Hall’s Well of Loneliness. He also says that reception to this course has been “great.” He hopes this course will appeal to both Gay and straight people alike, and hopes “to have a good mix of people in the course with some good open discussions.” In the future he, along with many in the Department, hopes to expand this course into a more theoretical discussion at the graduate level.

So, come this fall, I hope to fit E480 into my schedule. It will be an exciting class, both from the literary standpoint and because of the many issues it will raise. And Neil Petrie’s inclusive nature of books, writers, and opinions, will make this class a worthwhile addition to anyone’s college course work.
The Performance Review of Sisyphus

by mark bruce

At first, I balked at the idea of writing something about "life after graduate school." Mostly because I haven't had one yet. What I do know, though, is that I don't care to repeat the life I had before I came here. My first year after graduating, I was a receptionist at a large direct mailing company in Minneapolis. There, the words "junk mail" were considered a profanity and all life and energy was geared toward getting those "you may already have won" letters out by deadline. Sometimes I feel like everything I've done this semester has been motivated by that gnawing fear of ending up back behind a desk, going hoarse from gushing "Good afternoon. May I help you?"

But I feel lucky that I need go no further than my selected field of study for examples of worse jobs that I've had, or could ever have. Consider, for instance, Sisyphus. Sisyphus was the poor mythological sot who was hired to roll a stone up a hill only to have it roll back down again every time he got it to the top--for eternity. Without doubt, this is the worst recorded job in history. And, I'm sure, Sisyphus got sucker into it the same way I got my receptionist job: by falling for the want ad. It must have gone something like this:

APPLY NOW FOR SECURITY FOREVER
WANTED: Motivated individual for high-level position in geological management. If you're a persistent go-getter with the drive and stamina to tackle those big jobs over long periods, we're looking for you! Ability to lift over 75lbs a plus. Health benefits guaranteed.

The only redeeming quality of Sisyphus' job was that the orientation video was short.

To demonstrate the sheer disappointment that Sisyphus must have felt on that first day, I've compiled a list of the things that I, as a graduate student, would like out of a job, and compared them with the only existing copy of Sisyphus' original job description (retained in the archives of the Occupational Safety and Health Administration):

As you can see, the job meets only two of my six requirements, although in light of items 1-4 the last two cease to look quite so attractive.

This came from a conversation with some friends in the Aylesworth hallway. We started with a morbid discussion about the job market for English types and generally terrified ourselves until we hit on this scenario. And we left the conversation laughing. It was the story, I think, that helped. It was comforting to know that we could come up with a creative way out of the fear, off the cuff, exactly when we needed it.

I realized, too, that I often forget what I really do--I make stories and try to make sense out of stories others have written. It's what I'm trained for, and it's part of the solution to this nagging stress about what I'm going to be doing next year.

I'm going to make more stories. And read more. And that will help no matter where I am. The resume stuff is important, and I'll still spend a lot of time on it. But it's hard to be optimistic about job prospects. The jobs any of us get probably won't be determined solely by our comprehensive exams or a few publications. More likely, they'll come from how well we fit into a particular department's goals or how late the executive committee stayed up reading dossiers the night before the interview. None of us can know ahead of that final acceptance letter what our chances are. So we do all we can and hope for the best. But we can know that what we're doing here, now, won't go away next year. We can keep making stories--the preferred human way of dealing with scary situations for thousands of years -- and that will help make sense of the reception desk as much as it will the best university. So do me a favor, and if I'm back answering phones next year, send me a copy of this, and remind me.

MY CRITERIA
1. Job related to field of expertise
2. Possibility for promotion or tenure
3. Liveable Salary
4. Opportunities for personal research and study
5. Job Security
6. Health Plan

SISYPHUS
1. Previously King of Corinth
2. Excellent possibility of getting squashed
3. Not applicable
4. Some possibility for minor research in gravitational phenomena
5. Eternal position
6. Included (see #5 above)
In the Mosh Pit with Laura Mullen

by jen c. zamora

The English Department boasts many outstanding faculty members who provide insight and expertise to the field. This year, Colorado State University is fortunate to have Laura Mullen join the team. An alumna of the University of California at Berkeley and the University of Iowa, Mullen is an Assistant Professor at CSU. She was recently awarded a Diversity Career Enhancement Award from the Equal Opportunity Council and has had several poems nominated for a Pushcart Prize. A collection of her poetry can be found in her book, *The Surface*. I had the chance to sit down with Mullen, and the following is an excerpt of our conversation:

JZ: Where does the inspiration for your poetry come from?
LM: Mostly from unhappy love affairs (laughs). I’ve found that very useful. I would like to find another source of inspiration, and, as a matter of fact, have begun to write about the more unhappy love affairs the country as a whole is having.

JZ: Do you have any favorite poets and/or authors?
LM: My favorite authors are too diverse, in a way, to get a handle on what I can tell you. Right now, I’m extremely excited about the work of Erin Mouré. She’s a French-Canadian poet who is not well-known in this country. She has a few books and is really, really brilliant.

JZ: What’s the best thing you love about teaching?
LM: I love encountering great poems and the people who write them. There are very talented students here. So far, on both the graduate and undergraduate level, I’ve had extremely talented students, and the thrill of encountering that work is the best thing about teaching.

JZ: What do you like to do during the little free time you have?
LM: I like to do a lot of things I can’t do here. At this point, I haven’t really switched over into Fort Collins mode and am still a little bit in my city mode. I like to go to movies, art museums, and bars. I also like to go shopping. I like to see bands; that’s something I can really do in this area, which I’m very happy about. And, unfortunately, I also really like to go to the beach and am having some problems doing that (laughs).

JZ: Do you do a lot of traveling during the school holidays?
LM: Yes. Over winter break I went to Manhattan to get a city blast. I read at the Nuyorican Poet’s Cafe, doing the “spotlight” reading before the Friday night slam. It was a packed house—great crowd.

JZ: What do you see yourself doing 10 years from now?
LM: Aside from writing, I have no way of knowing. Writing is the only thing in my life that I can be pretty certain about.

JZ: Any advice you want to give future poets?
LM: Start thinking early about what you’re going to do in order to support your "habit." Explore your options.

Mullen was gracious enough to allow us to give you a sample of her work. The following is titled *Three-way Mirror*:

We knew how the self would appear
*At the edges, in words, one*
At a time. A long summer on the sea-
*Shore. The waves approving,*
Jeweled duennas, the poems of your knees and
*The body made all of*
Books, the innocence of the white fan of
*Pages, like recurring smiles, or Seafoam.* Yes, all repetition begins to look
*Like practice: trying to be good.* And the tarot of light on dealt water,
*The self reflected on sand,*
Perfects the distance, says love, says love and marriage.
But look how the flaws become boats.
by laura pritchett

Pat Mora writes, “The fierce light of that grand, wide Southwest sky not only filled me with energy, it revealed the glare of truth.” For years, the West has attracted people searching for adventure, freedom, individuality, and this energy and truth. Out of this quest a long tradition of the “Western lifestyle” has developed -- part myth and part reality, it remains influential and unique.

Alex Hunt would agree. Part of his life is dedicated to studying literature and teaching composition, but the rest of the time he spends riding bucking bulls. He needs this dichotomy, he says, and took up bull riding because “it was something other than school, and it keeps me out of trouble.” One wonders about that trouble part, especially since bull riding is considered the most dangerous of all rodeo events. Fear is certainly part of the experience, he admits, but there is a sensation which overrides all else. Hunt says that it’s not the buzzer marking the essential eight seconds, and it’s not the money (he’s lost more than he’s won), but rather an inexplicable thrill. “When you’re in the chute sitting on the bull, you nod to have the gate opened. That nod is the most amazing instant in time.”

There is something about the Western lifestyle that attracts him to the rodeo as well. Hunt admits that part of the Western lifestyle is based on Hollywood and myth, and that some of it is not admirable. But there is still an undeniable yearning. “I feel like I’m shifting around with no roots. Though the Western lifestyle is partly a myth, it still offers me the roots I’m looking for.” Western ideals also represent certain qualities -- individualism, adventure, confidence -- that he feels he can apply toward other aspects of his life. And thus while he plans on continuing with his academic career, he also plans to keep on ridin’ those bulls. In fact, this summer he will be on the rodeo circuit, competing to see how far he can take this aspect of his life.

Mary Golden, an instructor and MFA graduate from Colorado State University, also believes there is something unique about the West. She grew up on a ranch in eastern Washington, an experience that has affected both her life and her writing. After many years of believing in the Western myth, she is now convinced that we don’t control the land -- the land controls us. In fact, the power of the land has had negative effects on her family. She notes that the attempt to live up to the myth of the silent, strong individual “has made us all strangers.” Since the Western myth is predominantly a male myth, she believes it has especially hurt men. Many of her essays focus on her father and his struggle to come to terms with his real identity.

Presently, Golden is working on a collection of essays which are based on her family’s ranch and the effects the land has had on her family. She would like her work to deal with modern ranchers, and not the traditional cowboy. Today, most ranchers and farmers incorporate highly scientific data and technology into their farming and ranching practices, and this is often overlooked in literature. In addition to missing this side of the ranching and farming tradition, Golden also believes that most Western literature, even recently published works, are written for a non-Western audience. She believes that texts “are created as a novelty for outsiders, rather than as being a source of dialogue for each other.” She would like her writing to be read by Westerners who can relate and say, “Yes, that’s what it’s like.”

James Work has also incorporated his love of the West into his academic career, and has been teaching Western literature for 20 years. Currently, he is teaching an undergraduate course called Heritage of the West and a graduate course called Literature of the Southwest. His classes attract many non-English majors, as these subjects appeal to a diverse audience. He also gives many talks about the West, and teaches Nature Writing during the summer.

His publications on the West are many. He is currently working on the second edition of his collection Prose and Poetry of the American West, which was originally published in 1991. Many schools are presently using his collection, and it is also being used in Germany, England, and Japan. He’s also just finished an introduction to Zane Grey’s Riders of the Purple Sage, and this fall, another collection, Gunfight!, will be coming out. He’s also just finished a novel, Pasque, and is currently working on a short story. In addition, he notes that he’s always updating his Following Where the River Begins, a collection of personal essays that focus on the Colorado River. Next month, his article about Sandhill cranes will be coming out in Sierra magazine.

Work also feels a special attachment to the West. He defines the “West as a landscape that is unique and extremely varied” and notes that he finds himself “staying here because of the landscape.” He describes the West “as a history -- an ongoing history that is always rewriting itself” and describes it as a “spirit - - an intellectual atmosphere that I like. I find it very fresh and energetic.”

Western literature is always changing, argues Work: “Coronado’s expedition in 1540 left the first written record of this...
“Music,” writes Proust, “helped me descend into myself, to discover new things” but paradoxically argues that “only by art can we get outside ourselves, know what another sees of his universe.” Whether it draws us in, or pushes us out, it’s clear that music has a power all its own -- and this idea is not lost on members of the English Department. Indeed, some great (but little known) musical talent is humming and harmonizing in the halls of Eddy.

Lindstrom agrees with Proust, noting that “art’s power is in its ability to link individuals to others; it is a way to experience a connection which otherwise we, as individual consciousness’, might not have.” He is also struck by the variety of attitudes that music can evoke -- from Bach’s angry, insistent tones to Mozart’s serene melodies. He notes, “Music can stretch a person into new attitudes, and does what art can often do -- take you from where you are and then insist, ‘yes, but here’s another view.’” Perhaps it’s his own familiarity with music which makes it so special, but perhaps it’s something inherent in music itself. Lindstrom suggests that music focuses its audience by the nature of its production -- the rhythm, melodies and harmonic progressions -- and these lead to anticipation and delight.

Professor Jim Garvey also sings for the Larimer Chorale. In fact, he was one of the charter members, joining when it first started in the late '70s. He will also be touring England this summer. Garvey’s love of music started fully in the second grade, when he took piano “to get out of classes.” He fondly remembers the musical wars he had with his siblings, remarking on how often their “duets turned into duels.” He learned to play the organ in high school, played in churches before school and in the summer, and used his talent to pay his way through college. Aside from the Chorale, he plays and sings at his local church. Presently, he sings tenor in the Larimer Chorale, the premiere choir in this area. With his wife Peggy, he and other Chorale members will be touring England this summer.

Graduate student Jen Zamora agrees, noting that music is one of the few outlets she has -- and contends that it’s “very therapeutic to bang on drums. I love my kit!” She’s the drummer and singer of a punk/pop band which is releasing their first single this summer. This three-piece band, “Pathetic Magnet,” formed about a year ago in Seattle. Her musical background consists of eight years of classical piano training. She is also a self-taught guitarist who composes songs. She agrees with the others, noting that “music is such an important part of my life.”

Proust argues that music gave him the “variety that I had sought in vain in life.” Perhaps it does this for all of us, both in broadening our horizons and helping us search our souls. In any case, the halls of Eddy will continue to hum.

Go West! ... continued from page 14
area -- and from that point forward writing about the West tended to move from the individual to the landscape -- as opposed to the East, with writers like Thoreau, who went to the land and then moved into their inner selves.” After World War II, he contends, this began to change. The writers of the 1940s “tended to move from the land to the psyche of the people.” There were many reasons for this change, Work argues, but one reason is that since there was no more land to expand into, we became more introspective. He believes that this holds true for modern western writers as well.

“The West,” Work says, “is paranoid -- it is forever comparing itself to the East and to Europe, and has an inferiority complex.” Whether or not this is true, many of us have an unexplainable and inextricable link to this region. The Western experience -- both the good and the bad, both the lifestyle and the location, both the myth and the reality -- has a power over many of us.
It's Mike Hood!

by jay dipaola

It’s a full flight back to Denver. Mike Hood and I and two other graduate students just spent the last 72 hours in Columbia, Missouri, representing Colorado State University at an English graduate student conference. During the flight home, Mike Hood scribbles diligently, grading essays. He’s been doing this and talking about his freshman composition students since we left Missouri. He wonders aloud how he’s going to reach some of them. He wonders how his presentation, “Methodologies of Reading *Finnegan’s Wake*,” went at the conference. He wonders if he’ll make it back to Morgan Library for a one o’clock shift in government documents. After a while I drift back to sleep, Mike Hood has never been more awake.

Things rarely seem to slow down for this south suburban Chicago native. After studying English and Russian literature as an undergraduate at the University of Illinois (class of ‘90), Hood relocated to Colorado in search of a creative writing program. Initially he set his academic sights on the University of Colorado and the Boulder area. While establishing his Colorado residency in Fort Collins, though, he gradually got acquainted with CSU faculty and students at the local coffee shop where he worked. Before long, he made the decision to apply to the CSU program.

“I knew my portfolio wasn’t strong enough for the MFA here, so I thought I’d start in literature and make the move after my first year,” Hood said. “I was immediately impressed with the spirit of cooperation within the Department, and after one semester in the literature program, I felt I was learning just as much about writing by studying literature.”

Hood is still devoted to his writing and shares his work with an active student community. Judging from his most recent projects, though, he’s equally devoted to continuing his studies of Russian literature and Modernists, such as Ezra Pound and James Joyce. Last summer, he received a Department of Education scholarship to study Russian at the University of Pittsburgh. This semester he can be found most Saturday mornings at home, coffee never too far from his grasp, leading the *Finnegan’s Wake* reading group he initiated. Happily he defends this passion for “the Wake”: “It challenges all our assumptions about how we read.”

Speaking of challenging, Hood also serves as the elected student representative to the graduate committee. The committee consists of an English faculty member from each concentration, the graduate coordinator, and Hood. Together they discuss everything from the format of comprehensive exams to curriculum development. Hood keeps the department updated on the new and expanded thesis colloquium schedule. This semester he’ll present his own work-in-progress, as well as lead colloquiums on applying to Ph.D. programs and other issues vital to career-directed graduate students.

Oh yes, did I mention he’s also a musician? If you’re lucky, you can catch him entertaining the crowds down at Deja vu, the coffee shop where his CSU adventure got its start.

Even without these extracurricular activities, Hood’s full load of course work and his position as graduate teaching assistant in one of the Department’s new computer composition classrooms would keep anyone on their toes.

After graduation, Hood would “like to continue teaching writing and maybe play some music before going ahead with [his] Ph.D.” Or maybe he’ll become active again in his efforts with the War Resisters League or with Vietnam Vets Against the War. Either way, he’ll be doing what he always does, keeping himself involved.
Imagine you have just come back from a vacation in South America. You arrive home in desperate need of groceries, so you get into your 1983 Pontiac Bonneville, where you discover an additional thousand miles on your odometer, colored metallic stars decorating your dashboard, weeds drying above the sun-visor on the passenger side, and duct-tape holding the decorative metal strip to the outside of your door. Two words come to your mind: Bhanu Kapil. You of course have no right to complain, because if you are the sort of person who would loan Kapil anything, you deserve exactly what you get. Later she admits that she drove your car to the Grand Canyon, but you are still delighted to note that she fixed your exhaust system and had your car tuned up.

But really, who is this mad, first-year MFA student known for singing in the stairways of the Eddy Building and stealing staplers from various offices on campus?

Bhanu Kapil is an Indian writer from London who’s been gathering awards for her fiction and poetry since her far-away days as an undergrad. She won the Young Writers W.H. Competition for a prose poem that was published as part of an anthology taught in British schools. In addition to the prize money that accompanied this award, Kapil received the inestimable pleasure of having coffee with Ted Hughes, the poet laureate of England. She’s been published in Critical Survey, a Marxist literary periodical in London, and earned well over $1,000 in various prizes from the universities she’s attended.

Kapil’s literary influences run from contemporary American poets like Li Young Lee and Lucille Clifton to Salman Rushdie and Hanif Kureishi, an Indian-English novelist. Kapil is interested in writing that breaks borders. Her current literary goal is to complete three manuscripts—a collection of poems, a novel, and a collection of essays about migration and metamorphosis. And as if the fabulous wealth and honor of a writing career were not enough, Kapil has also branched out into the world of photography. She is the subject of an exhibit by Bonnie Taylor, originally shown in the Manhattan Pace Gallery and currently showing in Los Angeles. The exhibit consists of photographs of Kapil accompanied by her prose poems. Next year, she plans on going to India with Taylor, where they will make a book that accompanied this award, Kapil received inestimable prizes from the universities she’s attended.

After graduating from the Loughborough Department of English in 1990, Kapil won a scholarship to study literature at the State University of New York-Brockport. She completed her course work there in a year, and spent the following four years working on a thesis on Salman Rushdie. She recently received her MA in literature from Brockport.

While her formal education has served Kapil well, it is her family background which has more deeply shaped her as the fine writer/“madwoman” she is today. Although she was born in London, Kapil is an Indian woman of the Brahmin caste, which is the highest caste in India. Brahmins are typically the philosophers, priests, clairvoyants, and holy people of India. Her family name, Kapil, means “Holy Man.” Her father’s grandfather, Geoni, was visited by people from all over India who came to her so that she would lay her hands on them. Kapil’s grandfather was a priest who died of an opium overdose. Her uncle, Roshan Lal Kapil, told Indira Ghandi when and how she would be assassinated a few years before it happened, and since has become famous for his predictions. This very non-Western family background places Kapil between worlds in many senses, and contributes greatly to the uniqueness of her writing.

Incidentally, she can be coaxed to perform a brilliantly insightful tarot card reading for a mere $15.

Kapil came to the United States for the first time on September 5, 1990. Since then she’s experienced many aspects of American life, including apprenticing herself to a carpenter in New York and taking extensive road trips across the country in other people’s cars. Her birthday is on the summer solstice, and her name means “sun.” These two facts inspired the nomadic arch-hippies themselves, the Rainbow People, to tattoo a small sun on her arm when they discovered her in a hot spring in Oregon.

Her roommate, Andrea Spain, claims that living with Kapil is a joy. Apparently, she exhausted Spain’s video library of over thirty titles in only a few weeks. Spain also points out that Kapil is the sort of person who soils all of her clothing before doing laundry, meaning that she goes to the laundromat wearing her pajamas and boots. Despite her many idiosyncrasies, Kapil hates to be called exotic. She thinks it’s a cliché.
Four English Department GTAs

by katrina s. clark

For many graduate teaching assistants (GTAs) in the English Department, finding a balance among their work, studies, and future is fascinating as well as frustrating -- a life that demands constant thought about their own education and how it relates to those for whom they teach. Though they share similar areas of study and assistantships, varying interests and experiences have sent them all in wildly different directions as they plan their careers.

Anne Dudley, a second year Communication Development (CD) major, plans to develop a tutor training program for Colorado State University students to work with learning disabled students. For Dudley, the core courses in the CD program involving reading, writing, and literary theory connect very closely with her teaching of CO150, freshman composition, and her goals of working with learning disabled students. Teaching gives her the opportunity to put theory into practice, a task she’s taken seriously by restructuring the CO150 syllabus to fit more closely with her own teaching goals and the needs of her students. Although she has “very little time for a personal life,” and when stress hits, it hits hard, Dudley sees her GTA experience as very positive, and truly appreciates the supportive atmosphere of the Department that spreads through other GTAs and faculty alike.

Like Dudley, Chad Davis sees many connections among his studies, assistantship, and future, but he’s struck a balance in a different way. A Literature major who plans to become certified to teach kindergarten, he’s found that teaching helps him remember how he needs to write in his graduate work. Although he’s writing at a different level, the same formal tenets of academic discourse are applicable. While recognizing such connections has helped him get through tasks such as the required poetry exam and writing for certain professors, Davis also finds this structured type of writing to be in stark contrast with the writing he has been exposed to in his graduate courses. He finds it frustrating not to be able to use what he’s learned in his graduate work in all of his own writing and teaching. Davis has been able to use some new ideas and theories in the way he interacts with his students and how he deals with his own life. This has been a very positive aspect of his teaching, but the strict requirements of academic discourse have pushed him to consider another type of teaching career. He hopes that with kindergarten students, he may be able to exercise more freedom than he’s had with the formal nature of teaching CO150.

Two other graduate assistants, Carol Gordon and Steve Hill, have become fascinated with using computers in teaching and educational media. Gordon teaches CO150 in the computer lab and is very interested in using hypertext to teach the writing process in a less linear way. Hill is developing multi-media software for writing classes. He sees his research relating to his studies in composition theory as “a practical example of the deconstruction of the authority figure in the classroom.” Hill believes that using computers allows students to control and take more responsibility for their own learning and to work in a less teacher-centered classroom. While there have been great strides made in the field of computers and composition, Gordon, as a literature major, would like to find ways of teaching literature, as well as composition, using computers. Like Hill, she sees the advantages of having a student-centered classroom, where programs utilizing hypertext may allow students to take advantage of learning critical reading and writing in new ways that reflect their own learning styles.

Even with such different interests and future plans, each of these graduate assistants have found the Composition faculty to be generally very supportive, but somewhat restrictive with academic guidelines. And, although they all spend well over the 20 hours a week that they are technically required to work, they miraculously keep up with their studies. But none of these GTAs regret the experiences they’ve had in finding new ways of fitting personal interests as varied as learning disabilities or educational software development to literature and composition.
The life of a graduate student is similar to Heisenberg’s Uncertainty Theory. For those of you who might be “physics-impaired,” Heisenberg stated that you cannot know both the location of a particle, like an electron, and its velocity at the same time. If you focus too much on where it is, you can’t tell where it’s going. The way I figure it, this theory can describe the life of a graduate student all too well. Focusing too much on where you are makes it difficult to see where you are going.

New graduate students are confronted with a great many changes within their lives. They come to a new city. They must take upper level classes, which may be unlike any they have encountered before. They must find an adviser and form a committee. They must decide on a thesis topic, and actually write the thesis. Also, they must take “comps!” (AIEEEE!) This is the reality of where I am -- graduate school. And with all these requirements, it is easy to fall into a trap.

Picture Sam, a fictional graduate student, that has focused too much on where he is. He sits in his dark bedroom, half dressed. His eyes are wide open, like a deer caught in headlights, unable to move from that spot as he can’t turn away from the headlines upon the speeding graduate school. And since he cannot move, Sam will be mowed down. His bloodied carcass thrown to the side of the road, another victim of the graduate school juggernaut.

But even if a new graduate student is able to move in time, fixating on all these requirements will keep him from seeing where this lifestyle change is leading. This gives birth to the question of the frustrated student, “What am I going to do with this degree?” However, if the graduate student focuses totally on the prize, they can’t see the path that leads them there:

“Alright!” the graduate student said, as he used the dying embers of one cigarette to light a second, “I’m already taking 14 credit hours editing the campus literary magazine, as well as directing a play I wrote. Boy, won’t that look good on my resume! Teaching CO 150 takes about 20 hours a week with office hours. That gives me about 15 hours a week to do research and work on my thesis. Should have the first draft by...”

“Um,” I utter, unsure, but feeling a need to interrupt, “I assume that you have allowed yourself time to sleep and eat.”

“That’s what vending machines are for,” comes the reply, shut off by his shaking hand taking a long draw off his cigarette. “Besides, you have time enough to sleep when you’re dead!”

“So you’ll be sleeping soon.”

“Can’t talk...” reading. The next 100 books came in from interlibrary loan.”

An extreme illustration, but if graduate students focus solely on the goal of finishing their thesis, or on finishing their degree so that they may get their doctorate and a nice job somewhere, then they don’t notice the beauty around them. They don’t see the beauty of Horsetooth Reservoir or the aspens in the fall. They don’t explore the exciting options their new city has to offer. They simply find themselves cloistered in their office or apartment, the only light coming from the glow of a computer screen illuminating their pale skin as they drink their super-caffeinated coffee, trying to remember, in passing, what sleep was like.

So, with Heisenberg’s theory in mind, my life as a graduate student is a little like a see-saw. For a while, I will focus on the goal of finishing graduate school, and my dreams of becoming a published writer. An ultimate dream would have my name as ubiquitous as Stephen King, where my lesser known short stories are molded into multi-million dollar movies, a healthy fraction of which is funneled my way. After such trips into fantasy land, I must then look to see where I am at, and revel in this brave new world that is Fort Collins. I must switch back and forth, and not spend too much time with either one.
You walk into a coffee shop, French Vanilla in the air, meditative paintings on the wall, and, by the counter, a stack of magazines. Or ‘zines, the counterculture medium for amateur writers and artists. The black and white vehicle teeming with poetry, fiction, photography, essays, pseudonyms, musings, and art. Raw. Progressive. Sometimes known as the literary magazine, but a name is a label, which conforms it into something conventional. The idea is to be unconventional, to break the magazine code, to explore the realms of free form expression. Such creative magazines are originating from Colorado State University English students.

“I wanted to create an outlet for expression,” says Robert Atkinson, a creative writing student and editor of *Ugly Dog Syndicate*, which runs on a spontaneous schedule and is currently on its fourth issue. *Ugly Dog Syndicate* is a 32-page compilation in the tradition of the underground small press. The greatest challenge for these magazines is located anywhere. It doesn’t seem right to charge money for the magazine and advertising is selective and scarce. “I offer ads to friends and small businesses,” says Atkinson. He sometimes trades items with others to compensate for the cost of production, “I never break even,” he adds. But Atkinson isn’t in it for the money. Circulation of *Ugly Dog Syndicate* is right around 100.

A familiar face in the English Department, Joe Schroedl, editor and founder of *Zone*, started his magazine a little over a year ago, which is rare, as the life span for most small press magazines is short. With circulation at 2,000 and in the tenth issue of production, *Zone* is creating a substantial network of writers and artists. “We wanted all the usuals,” says Schroedl, “an independent press which would print local talent, unedited, and uncensored.” *Zone* contains black and white art, poetry, comic strips, fiction, and occasional ramblings. They like to censor as little or nothing as possible. *Zone* rarely finds it necessary to draw a line, “though,” says writer Andy Green, “submissions are unpredictable.” Eric Hoffman and Jarrod Stuhlsatz are other CSU English students that work with the production of *Zone*.

Submissions can be a problem with small press magazines because they are often random. In many cases, they come whenever the author or artist feels like submitting without any consideration for deadlines. Often poorly written and unfinished or run of the mill, the finished product still “provides an outlet for aspiring writers,” says senior philosophy major Andre Archie. “It is an open community with support and positive freedom without egos. Once you move up, the ego moves in.” The small press is the perfect opportunity for amateurs to explore, experiment, and shape in the realms of expression -- the excitement of having one’s voice heard in spite of the tyrannical discourse among us.

A magazine that originated on the campus of CSU and is now growing with the art scene in Denver is *The Red Wheelbarrow*. Founded by Pete Cassidy, a recent CSU English graduate, who worked on the first issue with Heath Johnson, Eddie Arnold, and Andrew Bulkley, among others, the magazine is now in heavy circulation of over 5,000, coordinating with Spree Publishing. It has since restructured in Denver with the help of Cassidy and Sam DeStefano, a Regis University graduate.

*The Red Wheelbarrow* continues to publish CSU students and alumni. The magazine is dedicated to “supporting the arts and their progressiveness in Denver.” Currently at Vol. 4, No. 4, *The Red Wheelbarrow* is now being published bimonthly.

Many of the small press magazines like *The Red Wheelbarrow* are short-lived, such as *The Antenna*, my old magazine, and *The New Drum*, also created by CSU students. Yet every attempt to put out a magazine allows new voices to be heard. “There are few places for writers to find acceptance or an audience,” says Kevin Foskin a graduate of and instructor in the Creative Writing program. It provides for them a goal within reach.

In these times of television and pseudo-culture, it’s encouraging to see amateur creativity in motion. If you’re tired of mainstream writing and thinking, or perhaps curious about the writers of tomorrow, then pick up a local small press magazine and have a look.
Erika Thompson is a graduate student in the teaching program. Born in Land Stuhl, Germany, Erika moved to District Heights, Maryland, as a young child. She received her Bachelor of Arts in English at the University of Maryland Eastern Shore. Her undergraduate advisor, Brenda Green, recommended Colorado State University, where Thompson is just completing her first year.

She expects to graduate in May of 1996, and plans to move back to the East Coast. Ideally, she would like to live in Atlanta, Georgia—a city that she admires for its rich history and culture. She would like to teach high school English and is debating on the pursuit of a Ph.D. During the little free time this graduate student has, Thompson admits that she likes to sleep.

For students who are interested in majoring in English, Thompson offers this piece of advice: “Study hard and know what you want to do. Find a focus. Most importantly, read, read, read!”

James Bertsch is a graduate student in the literature program who comes to Fort Collins from Sayville, New York. He received his Bachelor of Arts in Philosophy from St. John’s University in Collegeville, Minnesota. As a teaching assistant, he is an instructor of CO150, a basic composition course.

James expects to graduate in May of 1996. He will most likely focus his thesis on Cornell West who he admiringly calls “the greatest contemporary black literary theorist of all time.” James would eventually like to teach in a university setting, and may pursue his Ph.D. in Native American Studies. In his free time, he likes to run, play rugby, and spend time with his friends.

James’ advice to students who want to major in English is to “get a marketable thesis and play by the academic rules. More importantly, don’t put blinders on your studies and concentrate on only one area. Interdisciplinary work is essential.

Loan Cao is new to the United States. A graduate student in the TEOSL program, she attended Ho Chi Minh University in Vietnam where she received her Bachelor of Arts in Russian. Cao taught high school classes for two years before deciding to pursue her Master of Arts degree. She was offered an academic scholarship from the Intensive English Program (IEP) which brought her to Colorado State University.

Cao expects to graduate in May of 1996 and is focusing her thesis on linguistics. She is specifically concentrating on a comparison between Vietnamese and English. Once she graduates, Cao plans to return to her home country and teach English. During her free time, Cao likes to row, sing, read, and play tennis.

For non-native English speaking students, Cao encourages that they “practice their English.”

John Bradley: Atomic Alumnus Poet

Coffee House Press has just published Colorado State University alumnus John Bradley’s anthology of poems, Atomic Ghost: Poets Respond to the Nuclear Age. “The topics concern nuclear energy, threat of nuclear war—a variety of topics dealing with the nuclear age,” Bradley said. His anthology features poems by Allen Ginsberg, Gary Snyder, Sharon Olds, and Denise Levertov—just to name a few.

When Bradley was interviewed, he said the anthology was so new, it had not been reviewed by anyone yet except the Library Journal.

As an instructor at Northern Illinois University in DeKalb, Illinois, Bradley currently teaches Developmental English, a two-semester composition course for students who need extra help in English, and an undergraduate poetry workshop. He says he has recommended the English Department at CSU to many of his students and friends. Graduate student Dave Brooking, a friend of Bradley’s, came to CSU per Bradley’s recommendation.

Bradley came to CSU in 1977 as a graduate student in the English Department. He graduated in 1981 with a Concentration in English Poetry. When asked what he remembers most about the time he spent at CSU, Bradley answered “Great friendships! I made a lot of friends there that are still my friends today.”

After attending CSU, Bradley continued his education at Bowling Green University in Ohio from 1987 to 1989, where he received an MFA in Poetry. Not only did he receive his MFA in 1989, but he also won an National Endowment for the Arts for his poetry, as well as the Washington Prize from Word Works for a collection of poems entitled, Love-In-Idleness.
Alumni Notes

1940s
The following students were among the first to receive Bachelor of Arts degrees in English from Colorado State University (then, Colorado Agricultural and Mechanical College):

Donald I. Dickinson, secretary of his senior class, night editor and librarian of The Rocky Mountain Collegian, and a member of Pi Delta Epsilon, now resides in Golden, Colorado. He is currently assistant to the director at the Colorado School of Mines.

Edison P. Lohr, a reporter for the Collegian, taught English and Social Studies to high school Navajo Indians in Granado, Arizona after graduation. He now lives in Mount Pleasant, South Carolina and is a member of the National Parks Service.

Geraldine W. Miller was a member of Sigma Kappa Sorority. After college she married M. Sanborne and currently resides in Saginaw, Michigan.

Lowell Rodgers has gone from a farm editor on the Sterling Farm Journal to owning it, to becoming the information research director of the Colorado Farm Bureau. Rogers also set up his own business as an international marketing consultant. He is now retired and lives with his wife, Alice, in Westminster, Colorado.

Peggy King (BA,'52) has used her English degree by writing for various Colorado newspapers, including The Coloradoan, The Denver Post, and The Aurora Sentinel. She relishes the advice from a past writing instructor, “Write what you know, and it will always be fun.”

Phillip Hensen (BA, '51) went into logistics for the United States Air Force after receiving his degree in journalism. He currently resides in Sunset, Utah where he has finally retired after a career of working and traveling as a civilian with the Air Force.

1960s
Beverly Baril (BA, '62) is a second generation Aggie after her father attended the University. Presently, she is working with the Refugee Immigration Service in Roanoke, Virginia. As the education liaison to the service, one of her many responsibilities is to instruct the volunteer teachers in English education. She says that she loves meeting all of the different people, from places like Bosnia, Iraq, and Haiti. Much of her love for this work began when she was with the International Farm Youth Association at CSU.

Diana Kelting (BA, '63) has been teaching in Colorado since her graduation. She remembers spending time reading Shakespeare in the lounge of the newly constructed student center. She remarks how that same Shakespeare still helps her teach British Literature at Manitoa High School near Colorado Springs.

Larry Loebell (MA, '75) still uses his most valuable lesson from CSU -- he has applied the writing workshop to his work by creating Working Writers Group, in which he and other writers discuss stories, plays, screenplays, and novels written by the group. He has also worked on film documentaries, short stories, and plays, in addition to his work on the Emmy award winning children’s TV series, Rugrats. And yes, Larry, the Charcoal Broiler on Route 14 is still there.

1970s
Mike Walsh (MA, '83), graduated in Creative Writing and recently published a truecrime paperback, Fallen Son, with Penguin. Walsh has also worked with a variety of publishing and editorial firms, including work as a technical writer, a freelance journalist, and an editor for an alternative humor and literary magazine called “Expresso Tilt.”

Laurence J. Wiland (MA,'88), a writer from the Communication Development program, has recently joined the communications staff as the University of Wisconsin’s Sea Grant’s new science writer. He has published over 120 news and magazine articles for publications such as the Fort Collins Coloradoan, Backpacker, and Boys’ Life.

B.J. McGrath (MFA, ‘84) has been accepted into the Ph.D. program at Illinois State University where he will also receive a teaching assistantship.

Mark Melickian left the MA program in 1986 after completing comprehensive exams and earning all his necessary credits. After spending time between MFA programs and publishing firms, he has decided to become a law student at Northwestern and a columnist for Student Lawyer. As a student who still hasn’t finished his collection of short stories for John Clark Pratt, thus still without his MA, Mark gives some advice to the current graduate students, “Don’t leave town before you finish at least two drafts of your thesis.”

1980s
John Race (BA,’94) writes from China where he is enjoying a climbing expedition to summit Mt. Everest. He still has CSU in mind, as he writes that he “continues to build his reading list, even here in China,” as well as keeping in touch with the Department.

Wendy Rawlings (MFA, '92) and Kurt Brown (MFA, ’92) were selected winners in the New Letters Literary Awards this past fall. Wendy received second runner-up honors while fellow alumnus Kurt walked away with top honors.

The Freestone welcomes all letters from any English alumni. Just return the form on the back cover and we can include you in the next issue. Keep the tradition of the Colorado State English Department alive, tell us about yourselves.

Thanks for your contributions,
The Editors

Dan Robinson has been selected as a finalist for the James Jones Fellowship for his novel in progress, Chena River.

Pattie Cowell's article, "Early New England Women Poets: Writing as Vocation," appears as the lead article in the most recent issue of Early American Literature.


Mary Crow has had her poems, "Knives and Scissors" and “Crying Wolf" accepted in Nimrod. Also her translation of Juan Calzadilla's “Poetics” has been accepted in Mid-American Review's fifteenth anniversary issue. “Crying Wolf” will also appear in Dog Music: A Poetry Anthology. Crow also has had The Chattahoochee Review add her poem, “Shadows” to its anthology.

Jacalyn Eis's article on her experiences as a family reunion planner, “Share the Secret,” was published in the Spring 1995 issue of Reunions Magazine.

Valerie Fulton's essay, “Rewriting the Necessary Woman: Marriage and Professionalism in James, Jewett, and Phelps” will appear in the Fall 1994 edition of The Henry James Review. Also “Another Frontier: Voyaging West with Mark Twain and Star Trek’s Imperial Subject,” will be in the May issue of Postmodern Culture.


William Ashline's essay, “The Aztec Alter of Sacrifice as a Space of Death,” will be read at the 1993 Graduate Comparative Literature Conference.

Louann Reid's essay, “When Reader Response Doesn't Work,” appears in the Fall 1994 issue of The Virginia English Bulletin. She has also been appointed as a regional judge for the 1994 NCTE Achievement Awards in Writing.

Marie-Laure Ryan's essay, “Allegories of Immersion: Virtual Narrative in Postmodern Fiction,” will appear in Style’s Spring 95 issue. She is also guest editing the special summer issue, “From Possible Worlds to Virtual Reality: Approaches to Postmodernism.” Her article, “Immersion vs. Interactivity: Virtual reality and Literary Theory,” appears in the September 1994 issue of Postmodern Culture. Also Semiotica has published her essay, “Virtual Reality and Art Appreciation.”

John Calderazzo has published a number of essays: “Sailing Through the Night” will appear in Orion: The Nature Quarterly and “Staying Fit While Traveling” in Odyssey Magazine. He was a final judge for Writer’s Digest 1994 national essay writing contest. He has also had recent success with his new children's book, 101 Questions About Volcanoes, which comes from the Southwest Parks and Monuments Association.

Matthew Saunter's “Brave New Worlds?: The Utopia as Dystopia’ Motif in Demolition Man and other Genre films” has been published in Imagi-Movies.

Lauren Mryacle's essay, “Molding the Minds of the Young: A History of Bibliography as Applied to Children and Young Adults,” will appear in the ALAN Review.

Steven Schwartz has been selected as a judge for The University of Michigan Hopwood Awards for creative writing in 1994-95.

Andrew Love's poem, "Rodin, Nijinsky, The Clear Memory of My Lover," which is about the sculpture of the dancer, Nijinsky, has won the CSU Creative Arts Symposium.

Bill Tremblay's “Walking Toward Round Butte” has been accepted for the Midwest Quarterly issue, “Poetry of the Plains.”

John Clark Pratt's novel, The Royal Lao Air Force: 1961-1970, has been published by Dalley Press. It was formerly a classified report written in 1970. Pratt is also editing Graham Greene's The Quiet American and Ken Kessey's One Flew Over the Cuckoo's Nest for Viking Critical Library.

Mike Palmquist, Kate Keifer, Jake Hartvigsen, and Barbara Godlew have had their book, Transitions: Teaching Writing in Computer-Supported and Traditional Classrooms, accepted for publication in the Ablex series New Directions in Computers and Composition Studies.
April 25, 1995

Dear Freestone Reader,

We hope you enjoy the second edition of The Freestone. We believe this newsletter will help bring together students, faculty and alumni of the Colorado State English Department for many years to come. You can help with this endeavor by letting us know what you're doing. In addition to telling us about yourself, you can help assure the future of The Freestone by helping us cover our publishing costs. With your help, The Freestone can become a longstanding English Department tradition.

Thanks,

The Freestone Staff

Help us share your news with other Freestone Readers:

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If you would like to help us meet future publishing costs by making a contribution, please send a check made payable to The Colorado State University Foundation, C/O The Freestone, Department of English, Fort Collins, CO 80523. Please indicate the amount of your donation here: __________________