

THE FREESTONE

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A Welcome from the Department Chair

Bruce Ronda

You know that device in classic movies from the 1930s and 40s, where the pages of a calendar turn over faster and faster to indicate the passage of time? Clichéd though

it is, that device exactly captures my own feeling, as I remember writing a welcome for the 2010 *Freestone* just yesterday, it seems. Some of those words, about the uncertain advent of spring, the rush to finish classes and graduate defenses and hold receptions in these last weeks, are just as true today as they were a year ago. Like last year, we are (still) a robust department

in numbers and activities, some of which I'll detail below. Some things are beginning to change, and those too I'll mention.

Our classes continue to be full, or nearly so. In fall 2010, we had 519 English majors, 141 minors, 34 second majors, and 147 graduate students, for a grand total of 841 English Department-affiliated students! Of course, literally thousands of students pass through English and Composition courses in a year's time, so it's no wonder that the department won an award from The Colorado State University Employee Appreciation Board for our positive impact on so many students. While we had no new tenure-track faculty members this year, we did welcome several new instructors in literature and composition, including Mandy Billings, Jerrod Bohn, Sunshine Dempsey, Dave Johnson, Mary Kelly, Lauren Seville, Beth Lewis, James Roller, and Raul Moreno. Among our many publications in 2010-2011 were two volumes of poetry by Dan Beachy-Quick, *Overtakelessness* and *Canto*, the latter a publication shared with University of Chicago poet Srikanth Reddy. Gerry Delahunty's *The English Language; From Sound to Sense*, co-authored with the late Jim Garvey, appeared from Parlor Press/WAC Clearinghouse, and the ninth edition of Steve Reid's *Prentice Hall Guide for Writers* debuted as well. In April the department will look forward to another TESL/TEFL Advocacy Week of programs and to our annual Graduate Literary Criticism Symposium, featuring five panels of

papers from outstanding graduate students.

Those turning calendar pages indicate change as well. In September we said farewell to our office manager Marcia Aune, who retired after 22 years in the English Department, and on October 1 we welcomed Amparo Jeffrey into that position. In April we'll hold a retirement reception for David Mogen and Deanna Ludwin, who will retire from their positions as Professor and as senior lecturer and internship coordinator. Finally, on June 30, I'll step down after ten years as department chair. I'm looking forward to a sabbatical in fall 2011, and then I'll return to the life of teacher and scholar that I always thought I would pursue before this administrative challenge came my way.

So: continuity and change, the old story. The need for increased funding seems to stay the same or increase. The university is still in its capital campaign, ending December 2012. Our department's goal is \$25,000, and our particular funding target is graduate scholarships. We would welcome and appreciate your contribution to that fund, which we have called the "English Department Faculty/Staff Graduate Scholarship." Any contribution to any English program, including our discretionary fund, would also be much appreciated.

Thanks, and best wishes! \$

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Photo: CSU English Department



English Department Chair
Bruce Ronda

A Look Back with Dr. Bruce Ronda

Erin Hadlock

"It's been a very tumultuous ten years," Dr. Ronda said as he reflected on his tenure as department chair. Indeed it has.

Dr. Ronda took this position in 2001, shortly before the September 11th attacks, and the nation has been in conflict ever since. The country, the university, and the department continue to struggle through budget crises, and in the past ten years, Dr. Ronda has worked with three deans, five provosts, and three university presidents, each with different emphases and expectations, policies and directives. It was through these ever-changing times that Dr. Ronda brought this department into its own—a department marked by excellence, merit, and unity in the midst of great variety.

In 2001, the English department was largely literature-centered. It was throughout Dr. Ronda's time as chair that it "has truly become an English Studies department" with the recent growth of the Rhetoric and Composition, Creative Writing, and Creative Non-fiction programs. Dr. Ronda noted, "They've really become powerhouses within English language and literature. The department has shifted its identity away from being literature-centered to having a much wider, larger and more capacious understanding of what it means to study English language in this place and in this time."

It is usually during transition periods like this, though, Dr. Ronda points out, that departments falter, prizing program and individual agendas above all others. "One of the things that I'm proudest of over the last ten years is that we have not fragmented," he noted. He attributed much of the success during this transition to the departmental committees, made up of representatives from each program, and while he pays heed to their different emphases and need for resources, he admires their mutual respect and is thankful for their loyalty to the department as a whole.

Dr. Ronda has facilitated the hiring of thirteen regular faculty members, many of whom have gained tenure, and has presided over the hiring of a new office manager. Additionally, he has overseen the hiring of countless "special and temporary" faculty (the job classification for non tenure-track faculty on the CSU campus), and it is in this area that one of the biggest changes in the department has occurred.

Shortly before Dr. Ronda took this position, the department held 44 tenure-track professors and just several instructors, who were at the time called "adjuncts." In contrast, in the fall of 2010, only 32 regular faculty positions remained, supplemented by 43 special and temporary faculty, or STFs. And today, nearly 70% of all English department classes are taught by special and temporary faculty (or by Graduate Teaching Assistants). Dr. Ronda recognizes that this growth in numbers also means a growth in

importance of this sector of the faculty. Appropriately, a committee has been created that is devoted entirely to the needs and issues of STFs, and STFs also serve on several departmental committees. "Perhaps the most important thing that happened recently," he notes, "is a change in the rehiring policy whereby qualified STFs will no longer have to reapply for their jobs. Their offer will be 'without term,' so I'm very happy that that's come about and am glad that I could have this job while that was unfolding."

Dr. Ronda's ten years have seen the English department balance different demands and ultimately thrive in scholarship, writing, and teaching. But it certainly hasn't been without its challenges, including bureaucratic changes, massive budget crises, and defining the relevance of a Liberal Arts education in what Dr. Ronda calls "an era of vocationalism," marked by a business-like bottom line and an ever-present focus on a degree's translatability to available jobs. "We have a flourishing internship program, and we'd like to think that's one important way to help students transition from their undergraduate or graduate programs into the workforce," he says. "But at the same time, I think it's part of our task to be able to articulate the values of the Liberal Arts that aren't reducible to or simply equivalent to a career, and that is sometimes a real task. I think the pressure is always to make easy connections between what one learns in a Liberal Arts education and what careers might be out there, and we're not really in that business. I have tried hard both to be sensitive and sympathetic to concerns about our students' futures and to remind folks that a big part of our job is to encourage critical thinking and writing."

After a sabbatical in the fall, when he plans to work on his next book project, he will come back to CSU to continue teaching, writing, and rediscovering parts of his professional life that have taken a back seat to administration in the last decade. He will certainly miss helping shape his colleagues' careers and hiring new faculty, but he is looking forward to refocusing on teaching and writing, the original



Dr. Ronda is leaving a big office to fill.

Photo: E. Hadlock

aspirations for the successful path he has chosen. It should be added, however, that faculty who were interviewed for this story pointed out that Dr. Ronda has maintained a truly exemplary and robust publication record in spite of his vast administrative responsibilities.

Throughout my entire interview with Dr. Ronda, he spoke of the department and rarely of himself. A truly humble leader, he acknowledged that while his job comes

Remembering Dr. Thomas Mark

Erin Hadlock

Beloved professor and forty-year veteran of the English Department, Dr. Thomas Mark, passed away on November 12 at the age of 86. Born and raised in New York City, he lived for several years in Budapest, Hungary, before graduating from Stuyvesant High School in 1942. After graduation, Dr. Mark served as an Army combat medic in the 102nd Infantry Division. He was awarded a Bronze Star for his heroic actions in the European Theater.

After leaving the Army, Dr. Mark attended and graduated from Brooklyn College in 1949. He then crossed the East River and headed up the Hudson to Columbia University where he was awarded his Ph.D. in English literature in 1956. It was during this time that he fell in love with Colorado, often remarking, "There are only two places a civilized man can live, Paris and Estes Park."

Dr. Mark taught courses in Shakespeare, Dante, and Milton, and his relationship as a mentor to students often continued beyond their graduations. Professor Emeritus Charles Smith remembered his supreme wit and guidance in a speech he gave at Dr. Mark's memorial service: "Tom was also the wise counselor, the man who, for example, assisted my transition from graduate student to colleague the first months I was on campus—'Dr. Mark, could I see you for a second?' 'Charlie, my name is Tom. Call me Tom.' The teacher, who, when I spoke with him about my first-term final grades, observed that the desire to give higher marks than actually achieved was more about the desire to be loved than to love." Professor Deanna Ludwin remembers that "Dr. Mark made pronouncements that few professors could get by with, such as those he made at the begin-

ning of the Dante class I audited in 1993. Lecturing would be his primary delivery mode. He announced, 'And we won't have any of those small group discussions.' He paused for effect, then added with his impish grin, 'Why should the ignorant exchange ignorance with the ignorant?' And what a gifted lecturer he was! We clung to every thoughtfully uttered word."

Dr. Mark was active in CSU's transition from college to university and served as Graduate Coordinator among other professorial and administrative posts. He retired in 1994.

A truly exceptional man, some highlights of Dr. Mark's awards include the Alumni Associations' Best Teacher Award and Fulbright, IREX Ford Foundation, and Collegium Budapest grants, allowing him to return to his former home to study in 1963, 1975, 1985, 1991, and 1996. His translation of Imre Madach's "The Tragedy of Man" was published in 1989 and was awarded the Dery Tibor and the Milan Prizes.

Dr. Mark is survived by his wife, Maxine Schlieker, of 57 years, his two sons, Gregory and Brian, and two grandchildren, Julia and William Heckman-Mark. §



Dr. Thomas Mark

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For more information on Dr. Mark, please visit <https://advancing.colostate.edu/DR.THOMASMARK>

We would like to wish Professor David Mogen a happy and fulfilling retirement! Professor Mogen began inspiring CSU students in 1979 with his love of the literature of the frontier, Native American literature, science fiction, and creative science writing. He has published five books: *Wilderness Visions* (1982), *Ray Bradbury* (1986), *The Frontier Experience & the American Dream* (1989), *Frontier Gothic* (1992), and just this spring, *Honyocker Dreams: Montana Memories* (2011), among several personal essays. The university awarded him the Pennock Distinguished Service Award in 1994. His plans for the future include devoting more time to writing and fly-fishing, exactly the lifestyle he describes in *Honyocker Dreams*. His expertise, good humor, and service to the department and the university will be greatly missed. Happy trails, Professor Honyocker!



Dr. David Mogen

Photo: CSU English Dept.

Community Connections: Concurrent Enrollment at CSU

Sasha Gore

As a land-grant institution, CSU is focused on conducting research and developing programs which benefit local and state communities. CSU's recent effort to implement a concurrent enrollment program (CEP) is a reflection of this mission. This program offers opportunities for high school students to take college classes at a local school. Students involved with the program at CSU take either CO150 (Basic College Composition) or E140 (The Study of Literature) at Fort Collins High School, for example.

Students taking these classes (comprised of juniors and seniors), receive a CSU transcript, and have the ability to register for more advanced courses when they become college students. Professor Cindy O'Donnell-Allen of the English Education faculty has worked tirelessly in the evolution of this program. In addition to O'Donnell-Allen's major role in these efforts, Dr. Bruce Ronda (English department Chair) and Dr. John Didier (the Associate Dean of the College of Liberal Arts) have labored to ensure all involved in the program have a positive experience.

According to O'Donnell-Allen, "The expectation is that the class high school students are taking is the exact same class as the one a college student is currently enrolled in at CSU." In short, these secondary students are not taking a distilled version of these courses—enrolled students use the same texts and have to meet the same grading expectations as those taking CO150 or E140 at CSU.

As a mentor program, the CEP requires Poudre School District (PSD) teachers work closely and meet regularly with CSU faculty. Rebecca Garrett of Fort Collins High School (FCHS), for instance, has worked with CSU's Christina Sutton, and FCHS teacher Kayla Carter has been paired with Dana Masden. As such, these cooperative efforts work to strengthen the partnership with the local district.

Notably, this partnership is strengthened by the fact that many of the PSD teachers involved have past connections at CSU. Rebecca Garrett, for example, is a graduate of the English Education masters program and a former G.T.A. Both she and Kayla Carter are teachers involved in the CSU Writing Project. It is reassuring for CSU departments involved in this program, specifically the English department, to see these connections (such as actual CSU coursework on PSD teachers' transcripts), for, as O'Donnell-Allen states, "there is more of an assurance that these teachers are high-performing and very involved in current professional

developments even outside of the concurrent enrollment program."

While CSU has worked with PSD for many years by way of the School of Education and the work pre-service teachers conduct in the district, the CEP is more reciprocal in nature. Faculty members representing both institutions work closely towards parallel approaches that best serve the needs and goals of *each* institution. As a result, these collaborative efforts between CSU and PSD faculty build rapport between the two institutions that is mutually beneficial.

According to O'Donnell-Allen, "what concurrent enrollment between PSD and CSU does is help to recognize the high school teachers working within the program." Aspects of the program, such as the mentor relationship, along with a proposed summer workshop, provide these teachers with professional development opportunities that allow them to grow as educators.

Many of the benefits derived from this CEP and the partnerships it promotes come from the connections it nurtures between CSU and the local and state communities. "The development of this program," say O'Donnell-Allen, "reflects the larger guiding principle, one growing nationwide, of providing equity and access to students, especially those who are potential first-generation college students." This collaborative program is serving as a model for other departments at CSU, as well as for departments in universities nationwide.

Advocates of the program also point to the fact that while the high school students taking these college classes are asked to meet high expectations, they are allowed to do so within a safe and familiar environment. Within such a supportive structure, the CEP courses potentially open doors for students who are intellectually capable, but perhaps don't have access to other academic resources. According to O'Donnell-Allen, these students "are then given opportunities to actually consider college, something they may not have thought about before." It also provides an opportunity for students to develop a new level of confidence, thereby potentially increasing student retention.

Perhaps most importantly, this encouragement of academic and personal development in students advocates broader benefits, which, in O'Donnell-Allen's opinion, makes CSU's "concurrent enrollment a natural extension of [its] land-grant mission." §

We would like to extend our warmest wishes to Deanna Ludwin in her retirement. With CSU for 16 years, Deanna has coordinated hundreds of student internships, taught students the beauty of language and poetry in her literature and creative writing courses, and radiated happiness, warmth, and grace. Deanna's poems have been published in numerous books, and for these, she has been recognized by several awards. Notably, she received the Alumni Association's Best Teacher Award in 2006. Deanna has worked tirelessly for the department. We know that all of her future endeavors will be just as successful.



Deanna Ludwin

Photo: CSU English Dept.

CSU's Intensive English Program Does More Than Teach English

Brandon Yuhas

The Intensive English Program at CSU is a small department with many responsibilities and the potential to generate positive change both here and abroad. It had its start in the early 1970s, when it consisted of a series of English classes offered through Continuing Education. The relationship between the IEP and the English Department reaches back nearly as far. In 1978, under the direction of Dr. Douglas Flahive and Dr. James Bachmann, both professors in the Master of Arts in Teaching English as a Second/Foreign Language program, the IEP was moved from Continuing Education to the English Department in Eddy Hall. In subsequent years, it resided in several buildings: Johnson Hall, the Statistics Building, and finally, Alder Hall, its current home. In its forty or so years of existence, the IEP has been under the guidance of five directors in addition to Dr. Flahive, who served as director until 1986 and who continues to teach in the MA TESL/TEFL program. Margaret Gough became interim director of the IEP in 2002, and was named director in 2006. Though a semi-autonomous department, the IEP currently falls under, and works most closely with, the English Department and the College of Liberal Arts.

In a recent interview, Gough said the IEP has two primary goals: (1) supporting International Student success by providing an intensive course of study in Academic English, and (2) creating opportunities for these students from diverse backgrounds to form positive experiences and relationships during their time at CSU. The IEP's hope is that its students will take both the academic knowledge and the positive interpersonal and intercultural experiences and bring these to bear upon positions that may await them in their home countries. According to Gough, "Many graduates return to their home countries

to high level jobs in their administrations; even more return to teach in universities in their countries."

Given the nature of the positions they acquire or return to upon completion of their studies at CSU, International Students are in a unique position to have influence in their home countries. Dr. Flahive recalled "a student in the IEP in the 1990's who eventually returned to his native Saudi Arabia to chair the English Department of a well-respected university."

A reflection of the primacy of the IEP's first goal of supporting International Students in their university study, many of the students it serves—fifty-four at the time of writing—have already applied to CSU and have been admitted conditionally due to their level of English proficiency. Twenty-two of these conditionally admitted students are prospective graduate students. Gough notes that a "fair number of those graduating with bachelor degrees continue on for masters and then doctorates." Many IEP graduates go on to study engineering, veterinary science, microbiology, business, physics, and mathematics. Gough noted that more IEP graduates are pursuing advanced degrees in programs such as social work and music therapy as well.

Although the goals of teaching English for academic purposes and fostering high quality experiences for its students inform most of the work the IEP does, it has other responsibilities.

Part of the IEP's mission is to support CSU's MA TESL/TEFL program by providing graduate students in the program with access to pedagogical materials and opportunities to observe classes,

as well as opportunities for field experience in the form of teaching internships, Graduate Teaching Assistantships, and post-internships. Five GTAs currently teach at the IEP. The IEP's responsibilities reach beyond the MA TESL/TEFL program as well, addressing related needs belonging to the wider university community. For example, it offers workshops for International Student GTAs in order to help them with the process of becoming familiar with the culture of the American university classroom. Gough said, "The IEP is also participating in a joint task force with The Institute for Learning and Teaching (TILT) to seek new ways to improve support for faculty and instructors who teach International Students and International Students enrolled in regular CSU courses," with the goal of improving the educational experience for everyone. The IEP assists CSU with student recruiting, too.

At the time of writing, there are 191 students from 22 countries enrolled in the IEP. One can't help but think that the responsibilities of this small department are nearly as diverse as the students it serves. But the work it does reaches far beyond the walls of small Alder Hall. §

For more information on the IEP, please visit <http://www.colostate.edu/Depts/IEP/>.

My most compelling moment in the classroom...was when I realized teaching writing to students actually made me a better and more thoughtful writer. I realized that what I had been telling students about "good writing" was not always what I practiced and the teaching process made me rethink my own writing practices. Teaching turned out to be a truly collaborative process where students and teacher inspired each other, where we made up our "rules of writing" together.

-Lisa Feld, 3rd Year MFA in Fiction

Professor Emeritus Bill Tremblay Takes on Opera with *Salem 1692*

Aimee Vincent

In January 2011, the opera *Salem 1692* premiered at the Bas Bleu Theater to Fort Collins audiences. Set in Salem, Massachusetts, during the witchcraft trials, the opera focuses on the love triangle between local Sheriff George Corwin; the sheriff's former friend Richard Saltonstall, recently returned from fighting in the King Philip's War; and Margaret Scott, a new resident in Salem. Margaret chooses Richard over the Sheriff, and when she vocally opposes the witchcraft trials, Richard stands beside her. Thus, the classic tensions between two men in love with the same woman play out against the accusations and hysteria surrounding Salem in 1692. Of unique note to the CSU English Department is that our own Professor Emeritus Bill Tremblay added his poetic voice as the librettist. Some time ago when contemplating retirement, Dr. Tremblay began exploring screenwriting, never considering becoming involved in the opera world. In an interview, Dr. Tremblay described his experience with opera as fairly limited. "I'd seen perhaps a half-dozen productions by the Fort Collins Opera Company over the years, *La Boheme*, *Carmen*, the usual," he says. "I had friends who were part of the opera community. But I never expected to write a libretto."

The opportunity presented itself five years ago when he met with John Hudetz in a coffee shop. Dr. Tremblay remembers, "[John] said his son Previn had written some music for what could be an opera, but needed help putting it together. They both had read my novel, *The June Rise*, and liked the way I handled historical material, and they thought it might be a good idea to enlist my aid." Pleased with the opportunity to put his screenwriting talent to good use and impressed with Previn Hudetz' talent, Dr. Tremblay agreed to work with Hudetz on creating the libretto for the opera.

Dr. Tremblay describes his involvement with the libretto as fleshing out a draft of the story Hudetz had already assembled, as well as making some key changes. "It seemed a good way to work with what he already had was to focus on a love story, not just the fury of the accusations, the tragic deaths," Dr. Tremblay explains. "I started working on putting the lyrics into a final draft format, roughly approximating a stage play."

Dr. Tremblay worked closely with Hudetz on

developing the narrative. Reflecting on the experience, he says, "What I tried to do was what I had always done: do a workshop. I'd make suggestions about the wording of the songs, usually to make them push the story, establish verbal motifs that could be varied. I told him about 'set-ups and pay-offs.' The love story became a love triangle." Dr. Tremblay and Hudetz also worked to balance historical elements, like the hallucinatory effects from Salem's moldy rye crop in 1692, with the morality of their characters. Dr. Tremblay says, "Indeed, the whole temptation to 'demonize' what you don't understand was something we agreed we wanted to work against as much as possible." Despite the physical explanation the moldy rye provided for the character's actions, Dr. Tremblay and Hudetz were adamant that they "didn't want that situation to let the characters off the moral hook."

In composing, there was a focus on the language as well as the story itself. Dr. Tremblay describes the first year of their collaboration as "working on the language of the songs equally as much as working on giving the characters and the plot some depth, though we wanted to avoid getting into 'twists' or making it too complicated. Traditionally, opera as an art-form pretty much hangs a lot of gorgeous music on a simple, direct story line." In this respect, Dr. Tremblay was invaluable. He explains, "What my experience of writing poetry brought to the process of writing operatic lyrics was imagery. Dramatic lyrics can be all about how the characters feel and think in their situations in the language of feelings. Poetry can often start as description. What that does is create the setting through which feelings and thoughts are mediated; then shifts occur and themes can be explored, contradicted, approached from different angles."

Dr. Tremblay was challenged but ultimately pleased by the collaborative experience of working on an opera. He reflects, "Operas can rise up and sweep you away. There's an audience with hopes and expectations, an audience that knows quality because in its own way it's trained by its own love of the art-form. So there's fear of failure. The tensions can get very high. You need experience in dealing with large numbers of collaborators each of whom has skills that have to be trusted and honored, especially since they have come together, dedicated at least for this one performance to being a team that creates the tsunami of passion that is opera." His involvement on the opera has helped him re-evaluate the potential for poetry: "I'm not saying that poets and writers don't experience awesome pressures, but working on this project has made me start re-imagining what poetry can do." §

Excerpt from "I'll Stay By Your Side", *Salem 1692*:

Bill Tremblay

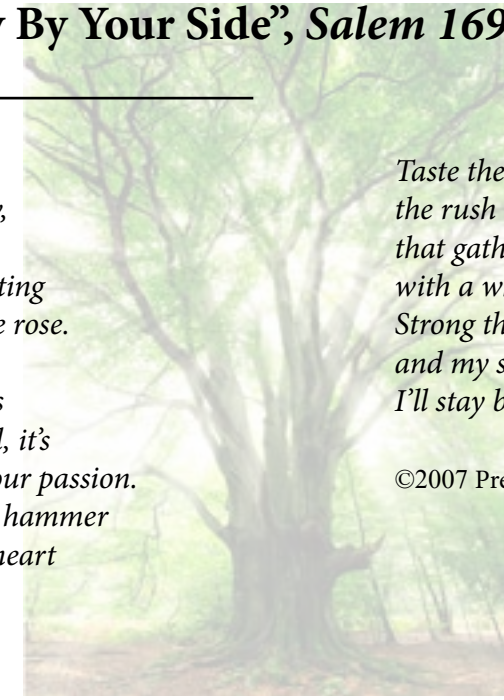
RICHARD:

*Look how the light passes
soft through the trees, a slow,
shadowed song they sing
like the sigh of angels lamenting
the loss of a wild, untamable rose.*

*Though time closes its hands
over the moments we shared, it's
unaware, unable to silence our passion.
The thunder calls and like a hammer
it falls to free the hardened heart
from its bondage ...*

*Taste the salt of the sea, the sweetness,
the rush of the wind's autumn lips
that gather ochre and gold from the leaves
with a whispered song from above.
Strong though thunder may roll
and my soul shake, still
I'll stay by your side.*

©2007 Previn Hudetz and William Tremblay



swift shift Mickey Kenny

THE ROCKY MOUNTAINS—

the collision of the Pacific Plate and the North American Plate. These two opposing forces are interlocked in temporal, as well as geologic terms—their knuckles form the rigid tips across the continent. The Pacific Plate is slowly sinking further beneath, as the American Plate relentlessly builds itself upon the tectonic ashes.

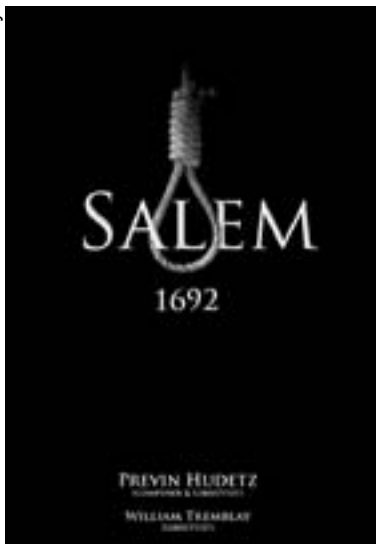
MAROON BELLS—

under moon
swells of swollen light mist
peaks cast as drab granite
cliffs in mute shadow height
winter ripples in lake snow
breadth/ ice white oval yawn
ski tips, an inch off frost
laden track/ muscles warm
plump sacks: limp purses of
lactic acid/ the concave in
lower back/ pond of crystal
salt and sweat, these glaciers
sink in skin/moment of cold
wind coiled within blush of
blood, merlot air in altitude,
red cells blink blink. this
is form of hollow depth—lunge
toward the snow drift gown
wet maroon bell echo/ drown

ASPEN VILLAGE—

citizens cloak
in glass fashion cold slabs
of cracked brick mask gold
gleam pure/clear void of
city spark plush/ headlight
lust thrust pierce/sheer dark
sky dressed in orbs of hotel
light flood flood money
\$100 dollar lift ticket, spit
saliva on engine/ split wires
and mend them/ shift fire
then run/ flee/ bejeweled
jacuzzi steam drool chlorine
steam spool clean dirt from
star skin/communal pool
time share form hollow depth
bare blood blink flutter hem
robe scrape snow drift gown
fashion glass bell echo/drown

Photo: Dr. Bill Tremblay



Sketch: M. Kenny

Kenny has lived in Alaska and the Pacific Northwest for most of his life. His most recent book, *Lie In Hinge*, was published in 2010 by *This Humble Bungalow Press*. He is currently pursuing his MFA in Poetry at CSU.

CSU's Palmquist and Doe Edit *College English*

Brittany Goss

During this tumultuous 2011-2012 budget season, we have all been reminded that garnering support for education funding is a constant battle. But are we fully aware of the implications that public funding for education has on our very own Colorado State University? CSU Professors Mike Palmquist¹ and Sue Doe² certainly are. Wearers of many hats, they have spent the last two years editing a special issue of the professional journal *College English* with a focus on labor issues in the university system.

Asked if she could explain more about what labor issues entailed, Doe answered that this was a complex question. "The makeup of the academic workforce," she explained, "has reversed in the past 30-35 years from a highly stable tenure-track faculty of around 70% in 1975 to a mostly contingent faculty of around 70% in 2010."

Part of the explanation for this shift is that losses in state funding have forced tenured faculty to procure external funds for their departments, and the tighter budgets have consequently driven the same departments to hire contingent labor (read: adjunct faculty) who can fill classroom teaching positions for lower pay. Mike Palmquist added that this has resulted in a "caste system," whereby tenured faculty have voice in their departments, good working conditions, and job security, but contingent faculty members often do not. Palmquist predicts that if these labor issues are not addressed, universities, including Colorado State, will be putting themselves at risk of vulnerability to labor actions, as adjunct faculty members begin to withhold services in an effort to gain more rights. With roughly 70% of university labor currently contingent, this would deeply affect student learning.

This issue pertains directly to English departments, Doe says, because they commonly have one or more general education courses that are taught by contingent faculty members. In particular, according to Doe, the issues are often more pronounced in English than in other departments because teaching introduction to composition is so labor intensive, necessitating "not only very good classroom teaching but also grading and responding to student writing that requires fortitude, patience, skill, passion, expertise, and the dedication of lots and lots of time." Doe adds that English departments have relied on adjunct instructors more than almost any other discipline except perhaps foreign languages, and the number of adjuncts in English is often much higher than in other departments. Although there is controversy over labor within the disci-

pline, she notes that English "has also been the site of the best advocacy and critical examination of contingent labor." One article in the recently released issue of *College English* discusses the 1986 Wyoming Conference on English, where the political problems of contingent labor were first given public voice. Out of that conference came the Wyoming Resolution, the story of which, Doe says, very much parallels the story of the past 20 years in English studies. The article, written by Eileen Schell and James MacDonald, tells that story again in detail.

Palmquist and Doe have been involved in university labor issues for a long time, including, but not limited to, their work with the National Council of Teachers of English (NCTE). Their joint effort in editing this issue of *College English* began with the NCTE steering committee, of which Palmquist is

an executive committee member; the committee wanted to celebrate the 100th anniversary of this professional organization, and decided that a special issue focusing on labor issues was in order. Palmquist and Doe were honored to be able to edit that special issue. They also worked with the NCTE College Steering Committee to write a position statement on working conditions for contingent labor and this, too, was published. The NCTE adopted this position statement just last fall, and it incorporates many ideas that were first developed on the CSU campus regarding improved working conditions for non tenure-track faculty.

The two-year *College English* guest-editing endeavor was a new challenge for both Palmquist and Doe. It began with a call for proposals, followed by managing and editing a massive online discussion forum and co-authoring an article with eight other writers from a variety of ranks and disciplines at CSU. The project was time-intensive but rewarding for both. Doe writes that she has enjoyed integrating such a variety of voices into this issue. Much of that is due to the discussion forums, which centered on three topics: identity, professional concerns, and organizing. Palmquist says that he has gained insight into the complexity of the issue, having learned more about the range of perspectives and approaches to contingent university labor. "For example," he says, "roughly half of the faculty members working in contingent positions seem quite happy with the arrangement, noting that it allows them to work on a part-time basis...the other half, though, are faculty members who are pursuing a career in the academy but have been unsuccessful in securing tenure-line positions." This more complete understanding of the issue informs Palmquist both from an

"The issues are often more pronounced in English than in other departments because teaching introduction to composition is so labor intensive."

ethical perspective and from his position as an administrator.

Both professors hope that the new issue of *College English* will give others a more complete perspective as well. Doe hopes that on the national level, the publication will make integration of what has been termed "the new faculty majority" a mainstream objective. She also hopes this new issue of *College English* will generate more scholarship, advocacy, and solutions to labor problems within the academy. Larger solutions would include informing the public about the importance of state funding for higher education.

Palmquist says he has "some limited optimism" about this issue's impact. He expects the *College English* articles to impact faculty and administrators on a local level—something he's already seen happen. In March, Palmquist was part of an external review team at another university, where he saw a report from the writing program that quoted extensively from the Position Statement to support arguments

Department of English's Best Books of the Year *We asked faculty for their book recommendations. Enjoy!*

John Henry Days by Colson Whitehead
-Leif Sorenson

The most recent book I read this year was a fascinating graphic novel by Allison Bechdel called *Fun Home* (2006). It is a book about the experiences of the lesbian protagonist as a child and a young woman, especially as she tries to work through her complicated relationship with her father. The novel is richly allusive, interweaving Greek myth and modern literature to tell the story of the protagonist. I loved it! Could barely put it down!

-Aparna Gollapudi

Outliers by Malcolm Gladwell
-Nancy Henke

Man and Wife by Wilkie Collins
-Kate Keifer

Zeitoun, by Dave Eggers, is a literary nonfiction story about what happens to one man who stays behind in New Orleans as hurricane Katrina bears down on the city. Compelling and important reading! Also, *The Immortal Life of Henrietta Lacks*, which is the runaway newly published nonfiction bestseller written by Rebecca Skloot, who is former student in our own English Department nonfiction classes.

-John Calderazzo

The Secret History of the War on Cancer by Devra Davis
-Michael Lundblad

for change in the treatment of contingent faculty. This is consistent with his expectation that changes will accumulate locally rather than nationally, as contingent faculty and their allies will be able to use the publication to make arguments within their immediate contexts.

However wide the reach of this issue, it is vital that labor politics within higher education have been deemed noteworthy as a national and professional issue. For that crucial work of initiating larger discussions about academic labor and contingent faculty, we have Mike Palmquist and Sue Doe to thank. §

¹Mike Palmquist is Associate Vice Provost and Director of The Institute for Learning and Teaching. He is also Professor of English, and University Distinguished Teaching Scholar at Colorado State University.

²Sue Doe is an Assistant Professor of English and served in non-tenure track faculty positions across the country for over 20 years prior to obtaining a tenure track position at CSU in 2007.



In 1924, I. A. Richards began his *Principles of Literary Criticism* with the controversial statement that "a book is a machine to think with," and I am always on the lookout for books that rouse their readers into deeper reflection. Italo Calvino's *If On a Winter's Night a Traveler* is certainly a book to think with, and the ways in which it challenges the rhetorics of fiction, in its provocations and cat-and-mouse game with the reader, makes it an ideal starting point for courses that need to crack apart the conventions of narrative. I have probably taught the book at least 20 times, read it at least that many times, and with every reading it teaches me something new about how a story is made. Few books do a better job of revealing that the conventions of authorship, reading, and story are simply that--conventions, not universal truths or mandates.

-Sarah Sloane

Midwinter Day by Bernadette Mayer
-Dan Beachy-Quick

It would have to be Charles Olson, *The Maximus Poems*. I read Olson my senior year of college, and the five years after that. Needless to say, it's been awhile since then. But teaching the Olson grad seminar, obviously it was time to dive back in. I'm thoroughly enjoying the immersion again, the pure ambition of his mind, its search among particulars for the present condition of our lives. I felt that then, and I'm feeling that now, the urgency with which he offers "an earth of actual value" seems as crucial today. It's been fun.

-Matthew Cooperman

Our Friend Kelly Cockburn Feinberg

Jill Salahub

Kelly Jo Cockburn Feinberg, CSU alumna and dedicated instructor, passed away peacefully in her home on May 14, 2010.

A 2002 graduate of the Masters program in English, she married CSU alumnus Matt Feinberg in 2006 on a day that was full of happiness and love. Matt and Kelly moved to Kentucky, where Matt began work on his Ph.D. in Spanish at the University of Kentucky. Kelly, an instructor of literature, writing, and women's studies while at CSU, also taught writing at the University of Kentucky.

Kelly and Matt welcomed their son, Ari Isaiah, in June 2008. In the profile for her blog, Kelly said of herself, "I like to stay busy reading, writing, and being outdoors. I'm a mom to a very sweet and active little boy named Ari. He is silly like his dad, Matt. They both bring joy and laughter to my day."

Kelly loved to garden, hike, cook, and craft, and was a published author. Her most recent essay "This Sucks", published in *Brain, Child*, garnered national recognition and was recently awarded the prestigious Pushcart Prize.

After being diagnosed in February of 2009 with a rare form of breast cancer, Kelly faced her prognosis and treatment with bravery, grace, and hope, giving back in equal measure the love and support her friends and family provided during that time. We remember Kelly as someone who was strong, smart, creative, cheerful and compassionate.

Kelly was strong. Born early and weighing only 3 pounds, 13 ounces, her family says "she was a fighter from the beginning." She used this characteristic strength to face her cancer treatment, undergoing surgeries and chemotherapy treatments, caring for a toddler and continuing to live her life as fully as she could. She remained a

supportive and loving friend, making sure that we who loved her were okay, too.

Kelly was smart. In an essay she wrote for the *Mount Holyoke Alumnae Quarterly*, Kelly said that one of the lessons she wanted to pass on to Ari was to "fall in love with learning." She was engaged, curious, and deter-

Photo: Matt Feinberg



Kelly, her husband Matt, and son Ari

mined. But she didn't just learn for herself; Kelly was excited to pass along what she'd discovered, to mentor her students and share with her friends. At CSU, teachers and students alike were impressed with her commitment to learning, and while at the University of Kentucky, she won a teaching award. At her memorial service, a University of Kentucky student came to the door because he'd seen her funeral announcement in the paper and wanted to pay his respects. He stood in their backyard with Matt and told him that Kelly's class "had changed his life."

Kelly was creative. Kelly's love of making things by hand was a simple joy she cultivated and shared. When she asked Ari what he wanted to be for Halloween and he answered "Whoop Whoop," Kelly and her mom got to work making him an owl costume, sharing the process and final

product on her blog. She was always on the lookout for new foods or recipes to try, or working on new projects for her home and garden. Most recently, she was learning to quilt.

Kelly was cheerful. The week on Facebook when everyone was posting their celebrity look-alike doppelganger as their profile picture, Kelly was undergoing chemo and losing her hair, so she posted a picture of Telly Savalas as her look-alike. Kelly didn't just see the bright side; she embodied it and radiated that light.

Kelly was compassionate. In a situation where she thought someone was being taken advantage of or someone needed help, Kelly got involved. While at CSU, she was an active member of a group work-

ing towards improving conditions for adjunct teaching faculty. She made dolls for the Craft Hope Doll Project. At her annual community garage sale, Kelly organized a bake sale that raised money for the local food bank. Kelly was always looking for ways to better the lives and community around her. She kept her heart wide open.

Kelly hoped she'd be able to pass on many lessons to Ari. As she put it, she wanted him "to grow into a joyful person, a warm friend, and an open-minded and engaged citizen." As much as we wish Kelly could be here to do that teaching herself, all Ari really has to do to become that person is grow up to be just like his mom. §



The Misadventures of a First Time Teacher in South Korea

Lauren Kuehster

Teaching in a foreign country is weird. It's exciting, interesting, scary and fun. Everyone knows you don't belong. During my time in South Korea, no one, not even the Korean teachers, seemed to be able to get over my physicality. I was stroked on the arm (Teacher, why hair?), pinched or poked in the derriere, and had my picture drawn with outrageously yellow hair. I was different. For the first time in my life, I didn't fit the culturally expected physical norm. This was true in the school and wherever else I went—the grocery store, the park, the gym. Upon arrival, I did not think too much about what my role as teacher would mean, and I didn't consider the cultural impact that I would have and feel. Being me (female, blonde, American, loud-mouthed) in Korea was not seamless. I was stared at, and I couldn't read restaurant menus. Was I supposed to drink the water? My boss might have actually hated me. I didn't know how to take my garbage out or make my shower run hot water. I couldn't figure out the proper way to give and receive money in stores. I missed my friends, family and cable TV.

However, after a few months, I adapted. I learned to stare back and smile. I learned the Hangeul spellings of my favorite foods. I also made some overtures into getting to know how my boss worked. I made friends and found out about projectfreetv.com. I was connected.

I also began to learn to teach. The first sweltering mid-August day of class in Korea, I arrived at the school before the secretary. I hunched over my too-small-for-me desk in my too-fancy-dress and uncomfortable shoes and read over my lesson plan, praying that the air conditioner would start doing its job. I stacked markers, worksheets, CDs and props in the exact order I would need them and slid the stack neatly into my desk drawer. When the time finally came to teach, I fished my stack of materials out of the desk and hurried to the classroom. The students were sitting nicely in their matching play clothes, staring at me. It seemed they were nearly as frightened of me as I was of them. I took a deep breath and turned to my stack of materials. Where was the song CD? Where were the worksheets I'd copied? Half of my materials were missing, caught in the top of my drawer, pushed into hiding as I'd opened it. I suffered through that first lesson, ending with a delightful (I'm sure) rendition of "Twinkle, Twinkle Little Star." During my first few days of teaching I spoke too quickly, became frustrated too easily, and didn't bother

to understand what "MapleStory," a popular Korean role-playing game, was.

After I'd been in Korea for a few months, I had a realization that things had gotten normal. I'd stopped questioning all the things that were different from home. I'd stopped beginning my blog postings with "you'll never believe what happened..." I was functioning, thriving, and having lots of fun. I was also becoming a better teacher. The curriculum my school provided me was fairly easy to use and despite my first amputated lesson plan, I eventually got the rhythm of the lessons. Teaching was engaging. Watching students grasp concepts, remember lessons, and communicate authentically was beautiful. I was also starting to get curious and wanted to figure out why the curriculum was designed as it was. I wanted to know why certain language concepts were taught before others. Why were the lessons I taught focused on listening and speaking while my Korean counterparts taught grammar?

These questions are part of what led me to pursue a graduate degree in teaching English as a Second/Foreign language at CSU. As a GTA and student, I am gaining the answers I was seeking, and I'm learning to ask more informed and critical questions to enhance my skills. My experience teaching College Composition at CSU has been fantastic. I am learning more about teachership, classroom communication, and writing every day. I look forward to life after graduate school, when I will again be in a new place, meeting new people and eating strange food. For now, I am thankful for the chance to become a professional, to gain access to world-class research, sit in class with like-minded people, and teach an endlessly challenging and interesting group of students. I know I will look back fondly on my time at CSU when I am once again in a land

that is strange to me, being stared at and struggling to order dinner. §

Photo: L. Kuehster



Lauren with students

My most compelling moment in the classroom was...when Professor Sloane told us in our Rhetorics and Narratives class that our grade was secondary to the learning process. I realized I could take risks and follow my own interests. I had always wanted to write my grandfather's story, and with the freedom for creativity she gave us, I got to incorporate that as part of my curriculum.

-Jenny Sigler, 1st year MA, Rhetoric and Composition

SpeakOut! Poetry Workshop

Stacey Johnson and Susie Martinez

On a chilly evening in December, the basement of the Wild Boar coffee shop was charged with excitement, anticipatory energy, and around 30 teens preparing for their turn at the microphone.

On this night, members of the CSU Community Literacy Center's *SpeakOut!* Turning Point creative writing workshops came together with The Strophe Project's Mountain Crest Teen Unit workshop to read their original poetry, listen to poetry from other community writers, and celebrate each other's artistic talents. As one writer after another shared his/her voice at the microphone and walked off stage to roaring applause, it quickly became clear that this was a very special night, both for the members and the facilitators of the workshops.

Turning Point is a residential rehabilitation center for teens. The Community Literacy Center has been facilitating *SpeakOut!* creative writing workshops at Turning Point girls' and boys' houses since 2005. Stacey Johnson, Americorps intern and *SpeakOut!* facilitator, says of the Turning Point girls' house workshop, "It's an opportunity for young writers to see themselves as a part of a writing community, not simply as addicts or as 'troubled' youth." Of the December reading, she recalls the teens, "spoke back, in a public space, to the trauma that has harmed them." When asked whether sharing those traumas with a room full of peers might have been a scary experience for the writers, she said, "Because of the diverse audience of community members, counseling staff, and peers, there was a balance between anonymity and peer support. It was a safe and encouraging environment."

The Strophe Project is a volunteer effort created and founded by MFA in poetry students Susie Martinez, Kelley Irmen, Kir Jordan and Haley Larson. Its mission is to "foster talent in underserved groups of writers, and to promote well-being through the art and technique of writing through peer-based writing workshops." The Strophe Project facilitates creative writing workshops at various local shelters, and, in 2009, began facilitating

weekly creative writing workshops with teens in the Residential Teen Center (RTC) at Mountain Crest, a behavioral and mental health treatment center that is part of the Poudre Valley Health System. Susie Martinez said of the Mountain Crest workshop, "It's fun. They make me laugh. The writers in that group have so much to say and are willing to experiment with language. We've done really cool things in that workshop—Dada and surrealist experiments, erasure procedures, collage and ekphrasis—and the writers almost always surprise me with my own prompts and activities." Of the reading at the Wild Boar, Martinez said, "I'm really glad the writers in this workshop got a chance to get out of their treatment space, into this social space, and to see and hear and be challenged by the writing that other teens in the community shared."

Being a teenager is hard—perhaps especially for the teens participating in our workshops. In addition to struggling with problems of identity and sexuality, the teens in our workshops struggle with addictions, mental health issues, and often come from violent and/or challenging home environments. In their residential treatment facilities these teens are learning how to use healthy outlets like creative writing as means of coping and self-expression. In that sense, the poems and stories our writers shared that night were symbols of a positive power in their lives, one of many that is stronger than the destructive powers they are battling. The act of sharing their poems and stories with their peers lent that positive power even more strength and validation—yes, *I have created something beautiful and it is valuable to my community.*

Being a college student or a graduate student can also be hard. As English Department graduate student facilitators, we feel revived after we spend time with our workshop groups. We are reminded, too, of the powerful outlet writing can provide, something we might forget after the rigor of the academic writing we do in graduate school, and we are enlivened by the energy, enthusiasm, creativity and wit we witness during our workshops. §

of three talented psychoacoustic semanticists.

Sarah Pieplow, Creative Writing-Poetry: *classical piano and vocalist, fingerpick guitar, saxophone*
Sarah Pieplow works within and across genres. Interested in the ways music influences literature, Sarah is reimagining how musical performances translate into text. "I'm working with hip-hop metrics and how those might translate to the page," she says. "When you read transcriptions of spoken word, the words don't seem as powerful or interestingly chosen, and the lineation is often really arbitrary.

So I'm trying to explore how to get a spoken performance hip-hop rhythm on the page." Sarah's interest in genre informs her songwriting as well. "Genres are like languages in a way, or vernac dialects, at least," she says. Sarah brings her creative approach within literary genre conventions to her music with a method for stretching musical genre that "has to do with the instrumentation, the orchestration and rhythm that gets put down versus the song structure."

Adam Mackie, English Education: *guitar and vocals*
"For me, songwriting is happening all the time, as is pedagogy," says Adam Mackie, a composition G.T.A. and aspiring secondary educator. Adam's songwriting and teaching approaches inform each other, sharing common regard for imaginative vision. When recording his original folk rock music, Adam tries to combine that vision with anticipation and improvisation. "It depends on how rehearsed you are. I've recorded a lot of tunes, and a lot of my writing is actually happening in the recording process. Sometimes the first take is gold and other times the first take is certainly not gold because I haven't written the song yet, and the song needs to be changed." Adam applies this emphasis on "situatedness" to the classroom as well, "envisioning what the classroom scenario is going to look like and being prepared for that. There's a certain rhythm in music and a certain feeling where you know if something is working or not, and I think the same thing can be said for pedagogy."



Adam Mackie as The Travelling Salesman

Sean Waters, English Education: *guitar, bass, drums, piano and vocals*
For Sean Waters, collaboration is an important part of both his musical and written composition. In his view, "anytime you can collaborate with other people it can be beneficial. That's where being in a band is interesting because you do have to weigh different opinions. It's not necessarily your piece of writing you're producing, but it's collective." Sean is also aware of a connection between composing his blend of blues and independent rock and composing written language, observing how they share a sense of process and method. "Composing a song is much like composing a piece of writing insofar as you have to have an idea and a focus and then relate things back to that focus. You go through a drafting process. I own a small studio, and the work we do in there includes pre-production, which is kind of like a draft, production, and then post-production. It kind of mirrors the whole writing process: writing, draft-

ing, actually composing, and then going back and polishing and making sure it's presented well."

Joe:
While we don't play the same type of music, all of us are familiar with the reflexive give-and-take of sound that musicians learn through years of playing. Arguably, all English scholars have an insatiable desire to discover how we relate through ideas, feelings, and words. Adding music to this mix supplies a touch of non-rationality to our quest for meaning, as music, according to Ferdinand de Saussure, "[is] a system of signifiers without signifieds." Perhaps this is why musicians tend to operate in the space between music and language; we enjoy attaching meanings to sounds, translating those meanings into language and reinserting that language back into sound, and not always in that order. §



Joe Schicke performing at The Colorado Feed and Grain

Joe Schicke's band, The Robert Wilson Blues Band, can be found at myspace.com/minivanbb. Sarah Pieplow can be found at www.sarahlouisepieplow.com. For information on Adam Mackie, visit myspace.com/thetravellingsalesman. Sean Waters' band is on theseers.bandcamp.com.

My most compelling moment in the classroom was....*during my time teaching high school English in Ohio. I encountered many students who needed a little encouragement and compassion to set them on the right path. One of my "trouble-maker" students was constantly acting out in class for attention. While I could have written the student off as a hopeless case, I saw a glimmer of potential and intelligence. I suggested he move into advanced English only if he could prove himself in my class. The "trouble-maker" accepted the challenge and went on to succeed in the advanced English class and found confidence in himself through the inspiration of a teacher who took time to foster his potential.*

-Becky McIntyre, 1st Year MA in Literature

Musicians in the English Department

Joe Schicke

Joe Schicke, Rhetoric and Composition: *guitarist, vocalist, and songwriter*

I wondered why someone with a proclivity for music would choose to study English, so I asked several of my colleagues.

I adapt what I learn from the study of music composition and performance to writing and teaching situations, and, in turn, find the concentrated study of language informs my music. I wondered if this was the case for musicians from other concentrations in the department. Below, I relate important links between language and music through the words

Profile: Lisa Lu

Christine Robinson

Doctoral candidate Lisa Yinwen Yu, a visiting scholar from Taiwan, has been working on her dissertation and assisting Dr. Michael Lundblad on various animality studies initiatives since last August. Lisa was kind enough to provide answers to questions about herself, her work, her university, and her experience here

at CSU. Here are some highlights of a Q&A session with Lisa:

Q: What university are you with and what is your field of concentration?

A: During the second year of my MA program at National Chen Chi University, I was introduced to Native American literature in a class titled “Minority Discourse.” Since then, I have developed a great interest in Native American literature. In fact, this has been the main focus of my doctoral program at National Taiwan Normal University (NTNU) in Taipei, in addition to postmodern theory and comic theory. Most recently, I have extended my research to animality studies.

Interestingly, NTNU used to be one of the most important schools to train future teachers. Therefore, in the English department for example, students underwent thorough training in language skills and knowledge on literature. Currently, there are three divisions in the graduate school of English: Literature, Linguistics, and

TESOL. Interestingly, most literature courses focus more on theory; that is to say, students have to apply different theoretical approaches to interpret a piece of work. Therefore, we spend more time discussing theories than literary work.

In recent years, the department, as well as the university, has begun to encourage faculty members and students to do more research, attend national and international conferences, and welcome exchange students and scholars from around the world. The idea being that both students and teachers might benefit from the sharing and exchange of knowledge.

Q: What brought you to CSU’s English Department?

A: I am here largely because of a scholarship from the National Science Council in Taiwan. The Council selects graduate students from different fields to go abroad for short-term research projects.

I found CSU by way of the Animality Studies (AS) program. As a reader of Native American literature, I always notice the animals in fiction, poetry and all sorts of writing. Some animals are portrayed as being capable of shape shifting, and neither evil nor good. I am always thinking about the literal or cultural significance of the

animals in these texts.

So, after finding the AS program on the English department’s website, without hesitation I emailed Michael Lundblad. I introduced myself and inquired about doing research with him. Michael agreed, for which I am still grateful.

Q: What would you like our department to know about you and your work? Or about our department through your eyes as a visiting scholar?

A: When I was in Taiwan, it was a bit difficult to get first-hand information about what’s going on in academia. Therefore, I consider myself very lucky to have the opportunity to come and conduct research here, especially because animality studies involves discussions and debates from so many different disciplines.

Last May I helped Dr. Robin Chen-hsin Tsai from Tamkang University organize a lecture series entitled, “Animals and Literature.” Michael Lundblad was able to come and present at different schools in Taiwan. It was then that I realized scholars were studying animal philosophy, animal ethics and animal rights in Taiwan. These talks truly inspired me to continue my work.

Q: Besides family and friends, what do you miss most from Taiwan?

A: I miss my pet bird badly. She is two years old now and is very pretty. We Skype sometimes. Believe it or not, we can have five minute conversations, even though all she does is chirp. Also, I absolutely miss Taiwanese food. §

Veterans in First Year Composition

Tifarah O’Neill

Add another national achievement to CSU’s long list of accomplishments. In a survey of 7,000 institutions of higher learning, GI Jobs placed CSU in the top 15 percent of schools with exceptional support to student veterans. Due to the expanded educational benefits approved by the Post-9/11 GI Bill, student veterans are becoming a much larger and welcomed part of the student population on both a local and national level. In addition to a robust Adult Learners and Veterans Services Center (ALVS), CSU now offers student veterans a unique opportunity to become a part of a special section of first-year composition, catering specifically to veterans. Only in its second semester, the requirements of this class are the same as other sections, but the adjusted curriculum incorporates more personal writing, allowing student veterans to find their voices in the wake of a potentially tumultuous reintegration into civilian and scholastic life. Moreover, these student veterans appreciate being in a community made up of like-minded students with a faculty member who understands them.

Professor of English Lisa Langstraat was the instructor of the first Veteran’s CO150 in the fall of 2010, a section made up of all men who had served in every branch of the military in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat’s personal history as the daughter of a retired Army soldier added to her experience and understanding of veterans’ issues and some of the hurdles which they can face in returning to school after service. She recalls her father going back to school on the GI Bill when she was in elementary school and the challenges that went along with that. Dr. Langstraat reminisces of her father’s efforts with a perspective that only time can bring to the memories created in a ten year old: “In retrospect, it took a lot of guts. He didn’t even have a high school education when he left home.” Professor Sue Doe, an Army wife and former United States Military Academy professor, taught this semester’s CO150 class, a class in which veterans only made up 50% of the roster. The vision of the course, called the citizens’ section, offered opportunity for bridging the discourses of civilian and veteran students. It is professors with experiences such as these who help in making the campus at CSU a premier place for veterans.

Veterans are unique in the insight, experiences, and discipline they bring to the classroom. They are usually models of hard work and motivation that can be very beneficial in classes with traditional students, and the life skills they bring to a discussion add a deeper level of understanding, something for which all professors strive. However, they can also bring lingering effects from their service in combat—brain injuries, anxiety, or a learning style that clashes with typical teaching methods. “First-year composition is an integral class,” Dr. Langstraat. “While people are deployed, it’s the basic skills that get rusty. Some of the men

in my class were writing every day, but the vast majority had not practiced writing to multiple audiences in several years.” Seemingly, however, the support network that the class provided was just as important as the writing. Both Drs. Langstraat and Doe recognize that it was important for their students to be able to talk and work through their shared experiences, thus making the writing and revision processes much more meaningful.

It is with this understanding of veterans and a strong desire to see them succeed that both professors plan to continue their work supporting veterans by teaching a course for faculty in how to best accommodate and understand veterans’ issues in their own departments and classes. “Nothing angered [the veterans] more than the stereotype of the damaged veteran returning from war, incapable of fitting in,” Dr. Langstraat says. “Certainly some of these servicemen were experiencing post-traumatic stress disorder or traumatic brain injury. While these are serious conditions that demand treatment, the ongoing stereotype of the vet who could explode at any time is frustrating and counter-productive.”

In addition to this class, ALVS, located in the Lory Student Center, provides a study area, access to tutoring and funding, and a special orientation for veterans. There are currently over 500 registered veterans and their family members at CSU, and as more service members decide to use their educational benefits, they will undoubtedly flock to CSU, an environment dedicated to veterans’ successful and rewarding experiences.

Student veteran Rain Coleman was in the Air Force until September 2005 when he was honorably discharged. He is now in his pursuit of a Bachelor’s Degree in English Education at CSU and was Dr. Langstraat’s Teaching Assistant for that first class. He recalls some of the particular challenges that he has faced in coming back to school on his own: “In the military, it’s different. There is someone there at every stage, someone is there to tell you where to go and what you need to do. In college it’s not like that, and sometimes that is frustrating to deal with. But you talk to people and Veteran’s Services and that helps. They can get you started, they can give you a name or tell you who to contact. It’s a valuable service for veterans and adult learners. They get your college career on track.”

After one of the Marines in Dr. Langstraat’s class lost several friends who were serving in Afghanistan, he took the opportunity to coordinate a care package drive, collecting items from deodorant to books from his fellow classmates. Says Dr. Langstraat, “A remarkable, ambitious, caring man. That is the kind of person we want in our university, in our community.” With CSU’s constant look towards improving this community for student veterans, we will all be better for it. §



Photo: L. Lu
Doctoral Candidate Lisa Lu

Deanna Ludwin’s best books of the year: Elizabeth Strout won the 2009 Pulitzer Prize for Fiction for *Olive Kitteridge*, a “novel in stories.” Olive, a retired math teacher, is both difficult and vulnerable, unsentimental and empathetic—a convincing and memorable character. Also, Paolo Giordano’s *La solitudine dei numeri primi* (*The Solitude of Prime Numbers*): Alice, an anorexic photographer, and Mattia, a self-injuring mathematician—both damaged by traumatic childhood experiences—are the brilliantly rendered “primes.”

An Autoethnographic Account of Technology Integration in the College Classroom: Myself as Subject and Myself as Observer

Adam Mackie

*All the world's a stage,
And all the men and women merely players:*

I call attention to my own performance as a graduate teaching assistant with a concentration in English Education, and as a Graduate Teaching Assistant (GTA) within the context of a first-year writing program at Colorado State University. I view my *self* within this academic culture in order to examine the challenges of teaching post-secondary composition with digital technology and multimodal pedagogy in the 21st-century. In a real sense, my world is produced and consumed by my roles and duties as a husband, a father, a full-time student, and a part-time instructor. As “one man,” I am nonetheless one who “plays many parts” and my role as teacher is often all-consuming, especially in terms of keeping up with technology.

And there's the rub. Experience has taught me that I am doing my audience of composition students a disservice if I am unwilling to rise to the occasion and use multimodal pedagogies and digital technologies in the sections I teach. I suspect the use of these modalities will only increase during my career as a college composition instructor and my prospective career as a secondary English educator. Yet to effectively perform on a multimodal and digital stage, I know

that the material conditions in classrooms on campus must align with these ambitions. I

explore this topic here as a demonstration of the autoethnographic impulse, which involves the reflexive study of the “self” consciously represented within larger contexts of cultural, historic, political and economic forces.

When I began my work at CSU, I was naïve to the amount of digital technology and multimodal pedagogy that I would need to master in order to achieve optimal academic and teaching performance in the classroom. I realize now the necessity of these digital technologies and multimodal pedagogies for 21st-century classrooms. For me to function as an effective teacher, I have had to become willing to use digital technology and multimodal pedagogy on a regular basis, and I have found, through interviewing other English GTAs, that I am not alone. For instance, according to former literature graduate student and current CO150 instructor James Roller, “I use technology and writing every day. Writing is a technology of thinking”. Roller's point reminds me that there are many views of technology, and as some of my composition students have stated, “Technology is to

writing as books are to reading, as pen is to paper...”

Assistant Professor of English Carrie Lamanna has been working on multimodal course redesign for the 300-level, upper division composition courses at CSU. Lamanna is committed to the importance of technology to CSU's Composition program, but she also addresses material constraints related to the implementation of digital technology, such as the shortage of staffing of computer labs, the lack of funding for basic technology needs, and physical plant issues. Lamanna shows concern about how a failure to embrace multimodal pedagogy and digital technologies will limit the kinds of written compositions students are able to perform and the kinds of compositional skills they will take with them after graduation. Many students, says Lamanna, will need to be able to perform multimodal composition and technological, digital tasks in workplaces ranging from public relations to business marketing to graphic design.

It has been my experience as a student, and now as an instructor, that knowledge makes more sense when I embody the knowledge by performing it and then articulate what I am performing. James Paul Gee, a literacy theorist at Arizona State University describes this as *embodied knowledge*. In teaching composition in a 21st-century college classroom, and taking classes to become a middle school or high school English teacher, I find the process of embodying and articulating knowledge both necessary and inevitable. Arguably, in 2011, in addition to developing the necessary skills of composing a traditional alphabetic argument, students in a freshman composition course need to be able to compose an interactive argument on an online platform. They must embody this experience in our classrooms if they hope to communicate in these ways in future contexts. I must embody and model these skills myself.

As a graduate student, instructor and soon-to-be secondary educator, I will continue to use multimodal composition and digital technology in my teaching. However, this effort will require others, such as teachers, students, institutions, and tax payers, to support the demand for new modes of reading and writing as well. It is up to us to demonstrate the relevancy of these approaches if we are to ensure that the material conditions of writing classrooms are adequately met in the years to come.

I, meanwhile, will continue to research new innovations for digital writing and composing in order to become the most digitally capable 21st-century teacher I can be within the constraints of the schools in which I teach. This pursuit will undoubtedly lead me to explore new literacies, and the autoethnographic account I am performing here will continue to unfold. §

Here are some highlights from the departmental newsletter for the 2010-2011 academic year.

RECENT FACULTY PUBLICATIONS

The *College English* special issue (73.4) on Contingent Faculty features an article co-authored by **Laura Thomas, David Bowen, Sarah Ryan, Natalie Barnes, Lucy Troup, Dave Gilkey, Kirk Sarell, Ginger Guardiola-Smoak, Sue Doe, and Mike Palmquist**.

Dan Beachy-Quick's poems, “Confession” and “Writing from Memory” were published in *The Black Warrior Review*. Spork Press published his new chapbook titled *Overtakelessness* and *This Nest, Swift Passerine*, was named a finalist for the PEN USA Literary Award in Poetry.

John Calderazzo's lyric essay, “In Bhutan,” was published in *Superstition Review*.

Matthew Cooperman had four poems from his book-length poem *Spool* accepted by Boston Review. His poem “The Yurt Master” is now up at the collective blog composition “The Yurt Master.” Counterpath Press published his new book of poems *Still: of the Earth as the Ark which Does Not Move*.

Pattie Cowell's edition of *Charlotte Temple*, an eighteenth-century novel by Susanna Rowson and the first American best seller, was published by Bedford/St. Martin's.

Mary Crow's poem, “Interruptions,” was reprinted from the current issue of *Denver Quarterly*. Her book of Juarroz translations, published in 1992 (winner of a Colorado Book Award), was selected for reprint along with her new Juarroz book. Four of her poems, “Darkly,” “Duchess,” “Premonitions,” and “Bagan Ferris Wheel,” appeared in the anthology, *And Endless Skyway: Poetry from the Poets Laureate of the United States*.

Sue Doe's article “A Hot Mess or a Cool Opportunity? Revising the Aspiration Agenda Via New Collective Effort” appears in the Fall 2010 issue of *FORUM: Newsletter for Issues About Part-Time and Contingent Faculty*, which is part of the September 2010 issue of *College Composition and Communication*.

Fabiola Ehlers-Zavala's article, “Bilingualism and Education: Educating At-risk Learners,” was published in *Current Issues and Trends in Special Education: Research, Technology, and Teacher Preparation*. Currently accepted for publication and in press is “History of Bilingual Special Education” in *Advances in Special Education*.

Aparna Gollapudi's article “Picture Book as Personal Journey: A Kristevan Reading of Peter Sis's Tibet: Through the Red Box” appeared in the journal, *Jeunesse: Young People, Texts, Cultures*.

Roze Hentschell had a manuscript accepted for publication by The University of Delaware Press. *Laureations: Essays in Memory of Richard Helgerson*, co-edited with Kathy Lavezzo, brings together original work by senior scholars in the fields of French, Italian, Spanish and English medieval and early modern literature to commemorate the career and life of Helgerson.

Lisa Langstraat's article “Service-Learning and Critical Emotion Studies,” co-authored with Melody Bowden of the University of Central Florida, appeared in the spring 2011 issue of the *Michigan Journal of Service Learning*.

David Milofsky's stories, “A Post-Modern Love Story” and “Spite House,” were published in *Denver Quarterly*. He was also given a grant by the Ragdale Foundation and was in residence there in January 2011.

David Mogen's creative non-fiction memoir book about growing up on the Montana Hi-Line, *Honyocker Dreams: Montana Memories*, was published in April.

John Pratt's essay “Yossarian's Legacy: Catch-22 and the Vietnam War,” first published in *Fourteen Landing Zones* (1991) was translated into Portuguese and published in *Literatura e Guerra*.

Dan Robinson's short story, “A Colorado Pastoral,” appeared in the spring edition of *Cadillac Cicatrix*. His noir novella *The Shadow of Violence* was published by the *Texas Review Press*. It won the 2009 Clay Reynolds Novella Prize and is his second book of fiction (the first being the novel *After the Fire*, published in 2003).

Leif Sorensen's article “A Weird Modernist Archive: Pulp Fiction, Pseudobiblia, H. P. Lovecraft” was published in *Modernism/modernity*.

Sasha Steensen's chapbook, *A History of the Human Family*, recently won Flying Guillotine's chapbook contest and was published in February. Her poem “The Undertow” was featured at the Academy of American Poets' Daily Poetry series in early November. Her essay “Great Mother, Cow, Whore or Cunt: Charles Olson's Influence on Contemporary Women Poets” was published in *The Worcester Review*.

Bill Tremblay's poems appeared in *Sketchbook, Quint, and The Planet Formerly Known as Earth*. His poem “Rene's Story” is in the Fall 2010 issue of *Bloomsbury Review*. Another poem entitled “Reasoning Song” was featured in *Anemone Sidecar*. *Sketchbook* published his poem entitled “Her Downward Lashes.”

RECENT STUDENT AND ALUMNI PUBLICATIONS

Jerrod E. Bohn's personal essay "Smoke" appeared in the February 2011 issue of *The Montreal Review*.

Cassie Eddington's poem "way water when secret" was accepted for publication by the online magazine *Otoliths*.

Haley Larson's poem "SWF Seeking Roommate," was published in *La Petite Zine*.

Nicholas Maistros's personal essay "Woman of the Year: A Gay Man's Meditation on Marriage" was accepted for publication in *Nimrod International Journal*.

Rico Moore's poem, "wind" from his "River Notebook" was published in the journal *Eccolinguistics*.

Raul Moreno's "Exposure Time," a travel essay involving Colorado, Colombia, and Kyrgyzstan, appeared in *Matter Daily*. He read an essay and played clips from war reports he produced for public radio at the War, Literature and the Arts Conference at the U.S. Air Force Academy. "What Happened Yesterday in Baghdad" appears in the Academy's humanities journal. His essay "The Hair in Your Texas Garlic Toast" was republished this summer in the Mayborn Literary Nonfiction Conference's journal *Ten Spurs*.

RECENT HONORS AND AWARDS

Dan Beachy-Quick's essay, "Verdant Themes: Toward One Sentence in Proust" was listed among the notables for the year in *Best American Essays 2010*. He had two sections of a poem titled "Heroisms" accepted by the Academy of American Poets' poem-a-day series.

Leslee Becker's story, "The Little Gentleman," has been cited in *The Best American Short Stories 2010* as one of the Distinguished Stories published in 2009.

Matthew Cooperman is currently the featured poet at Anti, #53. He also has work posted on the Little Red Leaves website.

Mary Crow was awarded a residency at El Gouna Writers' Residency on the Red Sea (Egypt); she spent the month of February there.

Judy Doenges's story "Melinda" was named a Distinguished Story of 2009 in *The Best American Mystery Stories 2010* and won a PEN/O. Henry Prize. She also received a 2010 Communication Studies Capstone Appreciation Award.

The 2010-11 recipient of the College of Liberal Arts Excellence in Teaching Award is **Danielle Rojas** in Foreign Languages and Literatures, GTA at the IEP. She is also a joint M.A. candidate in TESL/TEFL.

Stephanie G'Schwind's grant application to the National Endowment for the Arts was recently funded. The grant will support the creation of a new book series, the Mountain West Poetry Series, to be published biannually by the Center for Literary Publishing

Timothy David Orme had a short film, "Blanco," screened at the Northwest Film Center and Video Festival in Portland, Oregon. His film "Regular People" was shown at CSU's Media Festival in September and the Northwest Film Forum's Local Sightings Film Festival in October. His poem "A Long Pause: Listern" was published in *Drunken Boat*.

Susan Richardson ('81) published a book for teens about living with alcoholics, "Sleeping in Dad's Room" in *One For The Road*. She also published the following poems: "Edges of Water" in *Convergence*, "Mantel" in *Pinyon*, "Bridge," "Magic" and "Making a Wish" in *Saranac Review*, "Thirteen Ways of Looking at a Penis" in *Eclipse*, "Child Flames, Father Wind: The Struggle" in *Slant*, "poem rides a bike" in Amoskeag, and "Canoe" in *Inkwell*.

Joe Schicke's article "An Autoethnography of Sound: Local Music Culture in Northern Colorado" was selected for publication in *Currents in Electronic Literacy*.

Stephanie Train's short story, "Tarot," was accepted by *The Copper Nickel*.

Brad Vogler had poems accepted by *Otoliths*, *The Dead Mule*, *Moria*, and *Ditch*.

and distributed by the University Press of Colorado. The series will focus on the work of poets living in Idaho, Montana, Wyoming, Utah, Nevada, Colorado, Arizona, and New Mexico.

As the recipient of the Houston Distinguished Visiting Scholar award, **Barbara Sebek** visited the University of Houston and Rice University to present two lectures about her ongoing research—"Shakespeare's Falstaff and the 'querelle de canary'" and "Reading sack in sixteenth- and seventeenth-century England."

Michael Lundblad was awarded a STINT Foundation Fellowship to be a visiting researcher at Uppsala University in Sweden for three months this spring. The fellowship will allow him to collaborate with other scholars in the HumAnimal Group within the Centre for Gender Research at Uppsala University.

Susie Martinez received the "graduate student spotlight" in *The Honeyland Review*.

Debby Thompson's personal essay "Peripheral Visions" was nominated for a Pushcart Award by Fourth Genre, where it appeared in Winter 2010. She also won the Iowa Review Contest, Nonfiction category for her essay "Mishti Kukur," about street dogs in Kolkata. She won the 2010 Southeast Review nonfiction contest for her essay "See Monkey Dance, Make Good Photo," about the temptations of orientalism.

James Work was awarded third prize in the Colorado Cultural Arts Society's holiday story contest for his poem "Stone Soup Christmas."

RECENT CONFERENCES AND PRESENTATIONS

In November, TESL/TEFL and IEP students and staff presented at the CoTESOL convention in Denver. Participants included **John Jordan, Cheyne Kirkpatrick, Danielle Rojas, Laci Rauch, Nancy Berry, Mary Kay Wedum, John Jordan, Beth Cloven, Margaret Gough, Andrea Heyman, Rachel Dedeyn** and **Jennifer Levin, Rachel Dedeyn** and **Jennifer Levin**.

NCTE officers **Jeanne Marri Choun, Serena Dietze, Erika Muller, Kim Swanigan,** and **Katie Trenda** and other students took part in *The Hunger Games* event in August.

SueEllen Campbell and **John Calderazzo** presented a talk on "Changing Climates@CSU" at the 50th anniversary celebration of NCAR: The National Center for Atmospheric Research." They also discussed and showed a few of their climate change education videos at the CSU Alumni Media Festival.

Matthew Cooperman gave a presentation on Radical Collaborations, detailing his work with Professor of Drawing, Marius Lehene, at the AWP conference in Washington, DC.

In November, **Pam Coke** and English education graduate student **Kim Swanigan** presented a session titled "Punctuation Saves Lives: Ways Students Connect Concepts and Pedagogy" at the NCTE Annual Convention in Orlando.

Gerry Delahunty presented his paper, "Contextually determined fixity and flexibility in 'Thing' sentence matrixes," and **Andrea Calude** and **Gerry Delahunty** presented their joint paper, "Inferentials: fixed phrases or not?" at the conference on Fixed Phrases in English: Use and Rhetorical Strategies, University of Perpignan (France)—Via Domitia, in October.

Stephanie G'Schwind presented on two panels at the AWP conference in Washington, DC, in early February: "More Than a Foot in the Door: Benefits of the Creative Writing Internship" and "Nice Help When You Can Get It: Making Effective Use of Interns and Volunteers."

Tobi Jacobi presented a paper entitled, "Composing Alternatives: Women's Prison Writing Projects as Social Justice" in November at the National Women's Studies Association conference in Denver.

Judith Lane delivered a paper titled, "British Literature: A Visual Translation," at the Humanities Education and Research Association conference in San Francisco in March.

Michael Lundblad spoke about "Animality, Cancer, and the Humanities" in February at CSU's James L. Voss Veterinary Teaching Hospital.

Susie Martinez and **Sunshine Dempsey** appeared on The Poetry Show of KRFC 88.9 FM.

Todd Mitchell presented a session entitled "Putting Your Self on the Line: Bold Ways to Inspire Writing" at this year's CCIRA

Conference in Denver. Todd also performed full day author visits at Denver elementary schools during which time he spoke about reading and writing, and running workshops with faculty and students.

David Mogen presented "Weather Mountain Meadow," a creative non-fiction story about traveling to Norway to discover the origins of his cowboy grandfather's family, at the Western Literature Association convention in Prescott, AZ.

Raul Moreno presented a pedagogical essay, "Negotiating the Personal/Academic Divide," at the Intermountain Graduate Conference in Pocatello, Idaho.

Danielle Muller presented her research, "*The Rhetoric of Green's* 'Vocabulary of Value': Situating Ecocomposition in the First-Year Composition Classroom," at the Convention of the Conference on College Composition and Communication in Atlanta.

Bruce Ronda was lead project scholar for "Louisa May Alcott: the woman behind *Little Women*," a year-long series of programs and presentations at Poudre River Public Library. He also led a discussion of Kathryn Stockett's novel *The Help* for CSU alumni and friends at the CSU Denver Center in October. The novel is Denver's 2010 "One Book/One Denver" selection.

Darcie Sebesta and **Lauren Kuehster** presented at the Diversity Conference. Their presentation, titled "The Recession's Effect on International Volunteerism," was largely based on their experience working at Katitawa school in Salasaca, Ecuador.

Sarah Sloane gave the first of four, three-hour workshops in February at the Lambda Community Center in Fort Collins. The monthly series, called "Writing with Pride: Diverse Memoirs and Autobiographies," was devoted to life-writing by members of the GLBTQQIA community. She also gave a creative nonfiction reading, "When the Conmadrone Cured the Air" at The Western Literature Association in Prescott, AZ.

Leif Sorensen was part of a seminar titled "The Culture Network" and presented a paper titled "Remediating 20th Century Aesthetics in Jessica Hagedorn's *Dream Jungle*."

Sasha Steensen participated in two readings and a roundtable discussion on small press publishing at the Associated Writing Programs Conference in Washington D.C. She also gave a talk on poetry and small press publishing at Naropa University in November.

Aimee Vincent, Christine Robinson, Stacey Johnson, and **Rebekah Robson-May** presented at the International Interdisciplinary Graduate Student Conference entitled "Collections and Collaborations" at Indiana University. Their panel was titled "Challenging Culturally Imposed identities Through Autoethnography."

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

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

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