

The Freestone

Colorado State University

Department of English

Spring 2004

English Department's PhD Program Pushes Forward

by Brian Fallon

The English Department is in the process of proposing a PhD program in Language, Literacy, and Rhetoric. The proposed program would draw on the strengths of all faculty members in the English Department—a faculty that has been recognized both nationally and internationally for their expertise in the study and teaching of written discourse. According to Mike Palmquist, professor of English and the Graduate Coordinator, "Students enrolled in the program will ground their exploration of written discourse in research and theory from four related areas of the broader field of English studies: rhetoric and composition, English education, critical and cultural theory, and linguistics." After becoming Graduate Coordinator this past summer, Palmquist renewed efforts to push forward with the proposal, which has been fifteen years in the making.

In 1988, the department tried to put together a PhD program that would combine areas of study in

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New Fiction Prize to Honor CSU Alum

by Jean Knight Pace

This year, the *Colorado Review* will be hosting a new contest—the Nelligan Prize for Fiction. One thousand dollars and publication will be awarded to the winner in honor of Liza Nelligan.

Liza Nelligan received a BA in English and an MA in Literature from Colorado State University, and shortly thereafter, was awarded a handsome fellowship by the University of California San Diego. Consequently, Nelligan and her family moved to California where she studied Renaissance Literature. After receiving her doctoral degree, Nelligan worked for a literary agency until she realized that the selling of a book was not as interesting to her as the editing—the wording and shaping—of the work. As a result, she started her own editing business. Throughout all of this, she remained active politically in both the peace and the women's movements. And while working and remaining active in the community, she was happily married and raised two children.

As I began to ask CSU's faculty members about Liza Nelligan, I was surprised at how many had had close, personal relationships with her. When I asked Professor Pattie Cowell why she thought this was, she responded that Liza had a flare and intelligence that wasn't just a way to get to the head of the class and that you always felt more intelligent after talking to her—that even if you disagreed, you came away from a discussion feeling you understood something more.

One of the first things everyone I talked to mentioned was Liza's sharp and irreverent humor. Professor Carol Cantrell said Liza had a laugh that "made you want to go and be in that world where people are talking like that." Her humor, however, didn't cover or confine her daring—the type of daring that made her question things and then go out and search for the answers; the type of daring that made her choose to face impending death outside of the

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Budget Crunch Continues

by Brice Particelli

That Colorado State University's 2004 Budget notes contain so many red numbers should come as no surprise, as the country's economic problems continue to plague higher education.

Like most other public schools nationwide, this economic downturn has caused a tightening of the belt. Unfortunately, though, our state's constitution imposes restraints on the state general fund, leaving higher education as one of the few things legislators can cut to balance the budget. This causes a dramatic effect. Adjusted for both inflation and increased enrollment, funding per student by the state has dropped 42.6% since 2001.

English Department Chair Bruce Ronda explains: "Higher education is always under scrutiny [in Colorado]. Not necessarily because legislators dislike higher education, but because of the way the constitution is set up. It may be that there will be further budget cuts laid on us in the course of the Spring and Summer, but we don't know about those. So it is, still, as a year ago, an uncertain situation."

So how do these legislative decisions and budget cuts affect the department? In several ways. It means that otherwise funded programs, like the *Colorado Review*, *The Freestone*, the *English Journal*, *A*, and the Reading Series, have the potential to be cut off from department funding. It also causes fewer adjuncts to be hired, a continued drop in Graduate Teaching Assistantships (GTAs) being offered by the College of Liberal Arts, and the loss of department-offered GTAs (the department used to offer five or six GTAs out of their own discretionary fund), all of which causes professors to take on larger loads, course selection to shrink, and class sizes to increase.

These problems are made even more difficult with the retirement of several faculty members that joined the department in the late sixties. While this would normally present little problem, budget constraints allowed the department only four new faculty in 2003, and none in 2004. "In three fiscal years, '03, '04 and '05,"

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New Tremblay-Crow Fellowship set up in Honor of Retiring Faculty

by Matt Myers

Last year an anonymous member of the faculty and this professor's family started a fellowship to help soothe the sting from the dull edge of this economic drought. The Crow-Tremblay Fellowship, named in honor of retired poetry faculty Mary Crow and Bill Tremblay, is a \$2000 grant for 3rd year MFA students (one poetry, one fiction) who have demonstrated marked improvement in her or his craft while never having been awarded a GTA.

The inaugural recipients were Janell Cress in fiction and Carol Christ in poetry.

In Janell's first year she received Runner-Up in Playboy's Short Fiction Contest, which was accompanied by a \$500 check. Since Janell arrived she has been editing for the *Colorado Review* and is currently the senior editor. Janell's fiction has a dark sensibility, and she has continually pushed the perimeters of contemporary short fiction, solidifying her stance through her unabashed rawness in novella style.

Carol Christ has taught E210, the introductory course in Creative Writing, and has edited poems from all age groups for the Poetry-in-Motion series. Carol's poetry has the gritty feel of real experience behind it. Carol's poetry says *I've been there*. While her work relays the pain of lost innocence and the strength to learn from life, her patina makes it her own.

The real treasure in the award for both Cress and Christ is that not only were they unaware of the ex-

istence of this award, but they were also in the dark that it had been awarded to them. "Actually, I was so damned pleased to hear that Janell had been selected to receive the fiction award," Christ remarked, "that when my name was announced, I just kept on clapping. I didn't realize I'd been called."

Cress, likewise, almost didn't even attend the awards ceremony.

The touching thing about the fellowship, along with two deserving writers receiving the award, is the

unending generosity of the faculty at CSU. The donor is so benevolent that he/she doesn't even want to be mentioned as such. The hope for this fellowship is that other faculty will contribute, ensuring its future for MFA students. However, knowing that the faculty is not willing to lose its writers to other odd jobs for help with their bills is evidence that economic

and political downturns will not extinguish the Arts.

After the awards ceremony last spring, Janell and Carol left for Janell's truck to drive home. To hear them tell it, the rain started while they were on their way back across campus, but the truth is it had been raining for a while. But these two didn't mind. Only after they were safely in Janell's truck, laughing at how drenched they were, did this rain become a thing of beauty, the specific detail making that day real. It was one of those rains that never happen in this dry, conservative state, but it was enough to offer Janell and Carol some deserved relief.



CAROL CHRIST AND JANELL CRESS
(PHOTO BY KEVIN WARD)

What the Numbers Show: Accreditation Assessment in the English Department

by Julie Wenzel

The Higher Learning Commission (HLC), a committee representing the North Central Association of Colleges and Schools, visited CSU this past February to perform an accreditation assessment. Accredited institutions undergo this evaluative procedure every ten years in an effort to articulate both department and university goals and determine the best methods to measure how well these goals are reached.

"Any time that a department, a college, and a university as a whole is asked to step back from what it's doing and assess and provide some degree of accountability for its products and its goals, that is in general, a pretty healthy process to engage in," suggests Professor Sue Doe. Professor Louann Reid agrees and states, "I think it's important for us to communicate to people outside the institution what our values and aspirations are."

The accreditation assessment process is quite detailed, and Bruce Ronda, Chair of the English Department, illustrates, "there were forms we needed to fill out, models and plans we needed to come up with, and then we had to integrate our piece of that with this much larger university-wide system." Ronda emphasizes the importance of departmental self-reflection and asking questions like, *What are we about? What is our mission? And how are we doing?*

Ward Swinson, head of the undergraduate assessment committee, reports that "according to the numbers we've come up with, in the portfolio assessment and senior and alumni surveys, we have exceeded the criteria that we said we would meet in accomplishing our goals." However, the HLC's priority is not to identify the university's strengths and weaknesses because it is more "concerned that we have an assessment tool, not with what it shows," explains Swinson. Mike Palmquist, head of the graduate assessment committee, is working to implement an online survey for graduate students to provide feedback and suggestions regarding the MA and MFA programs.

Because the English Department has effective evaluative strategies in place, including the senior portfolio and exit survey for undergraduates, the HLC call is virtually stress-free. Swinson confirms that, "the English Department, as long as I've been here... has always been concerned with making changes and improvements in the program." According to Reid, the biggest challenge in preparing for the assessment is that, "it's very difficult to communicate a complex process such as teaching and learning in numbers that can fit into grids." She adds that there is a potential for "mismatch between the kinds of qualitative aspirations and quantitative communication."

There is a rumble of concern and apprehension regarding how the data from the assessment will be used. "One assumes that funding is related to performance," Sue Doe explains, "and one's only hope is that the data moves forward and is analyzed and interpreted fairly." Professor Leslee Becker believes that the assessment will prove that CSU is exceptional, but she questions why there is "nothing here to quantify the losses. Wouldn't it be great to assess GTA cuts!" If plugged into a political agenda, the accreditation assessment could show that CSU is excelling despite the drastic and harmful budget cuts and that funding is not needed as desperately as it may appear, resulting in a dangerous catch-22.

To learn more about the assessment procedure and results, one can visit www.accreditation.colostate.edu and log onto the online database, which Professor Kate Kiefer describes as "quite a substantial database. It includes not only the plans, but also the specific outcomes... it also includes samples from student papers, [and] samples from formative assessments." This database will act as a tool to remind all facets and pockets of CSU that evaluation is crucial to improving our programs and providing the best education we can to students.



International Reading Series

by Bonnie Emerick

What I want to write: Tomaz Šalamun, a Slovenian poet with a renowned reputation who has published many books and done lots of things, visited CSU last October for a weekend. All had a great time. He was funded by the department's international reading series. Can we afford to host international readers in the future? Probably not. We need to raise money to ask writers like Šalamun to come again.

All people don't have a sense of moderation.

What I write: The day after Šalamun's reading last October, five MFA students went to lunch with him at Austin's Grill. He ordered an appetizer. We said little. His meal was a plate of vegetables -- carrots, celery, broccoli, cauliflower -- piled high in a bread bowl of spinach-artichoke dip. The meal was bigger than his head. He laughed. We laughed. He asked us, "Who feeds you?" He didn't mean Austin's; he meant poets. His eyes met each of ours with sincere seriousness. I looked at my barbecue chicken sandwich, wondering if I should pick it up or cut it in pieces. His spinach-artichoke dip toppled over. He said he had read Joshua Beckman and Brian Henry -- two American poets younger than he. "Who are you reading?" he asked us. I wanted to say someone. I wanted to give him the food he was asking for.

Even really strange people travel by train.

What I know: I read Tomaz Šalamun's book *A Ballad for Metka Krašovec* in the Surrealist poetry class I took with Mary Crow in the Fall of 2002. We had just finished reading Lautreamont and Rimbaud. Šalamun is still alive, Mary assured us. She'd met him. In person. Behind these words, there is someone alive who I will meet in one year. I will eat lunch with him, attend his lecture and his reading, have dinner with him, and drive him to his airport hotel. There, he will hug Logan Burns, an MFA candidate and his weekend escort, and I goodbye. Keep in touch, he will say.

The number 20. I've hurt my fist.

What I want to write: Šalamun's visit was like a firebomb exploding. At the Thursday night reading, when he read a poem in English and then Slovene, I liked the Slovene better. MFA candidate Chloé Leisure said she could've listened to him read in Slovene all night. Neither of us understood Slovene. But we had ears and hearts.

Let this oxygen bomb wash you gently. Explode you only so far as your heart will support. Stand up and remember. I love everyone who truly knows me. Always. Get up now. You've pledged yourself and awakened.

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For information on how you can benefit the English Department, please contact Kim Tobin, College of Liberal Arts Director of Development at (970) 491-3846, or by e-mail at Kim.Tobin@colostate.edu.

For information, schedules, or funding questions on the Reading Series in particular, please contact Professor Judy Doenges at (970) 491-2644, or by e-mail at jdoenges@lamar.colostate.edu.



PhD Program Pushes Forward

(Continued from cover)

English. Because the University of Colorado at Boulder already offered a PhD in Literature, the CSU English Department chose not to duplicate their program and instead conceived of a program in discourse studies that included reading and writing theory, language theory, and cultural theory and began hiring faculty with the new program in mind, setting the stage for the actualization of the PhD program.

Despite the department's early commitment to developing the new program and bringing in highly recognized faculty members, the application process is long and often surprising. Generally, it takes five to ten years to move from conceptualization to approval. Yet, since the program's conceptualization,

The new program will draw on the strengths of all faculty members in the English department—a faculty that has been recognized both nationally and internationally for their expertise in the study and teaching of written discourse.

the application process changed five times and, due to changing needs and economic climate, varying levels of support made it difficult for the department to proceed with its plans.

However, the department made headway on the new program this past summer. According to Palmquist, "Many people have contributed to this proposal over the last 15 years. In particular, Bruce Ronda, the department Chair, and Dean Hardy have

done a lot of work and put significant resources toward this proposal." At this point, the Dean of the College of Liberal Arts and Sciences, Heather Hardy, and the Dean of the Graduate School, Pat Pellicane, have endorsed the proposal and the department is waiting on approval from the Provost and the University's President. Once the President grants approval, the proposal must also make its way to the Colorado Commission on Higher Education and then to the Board of Governors.

Palmquist believes that the university is beginning to feel the need for a PhD in the Humanities, and the department's proposed program will be CSU's first PhD offered in any of the humanities. In the original spirit of the new program's goal to cut across specialized areas in the English Department, the new program will also collaborate with outside departments, including Speech Communication, Philosophy and Foreign Languages and Literatures. Palmquist also contends that the new program, "will further the University's commitment to its land-grant mission of developing and maintaining comprehensive curricula and programs" and will benefit not only students but also "the businesses, institutions, and agencies that employ them."

Palmquist maintains that given "the strong track record the department has enjoyed placing graduates of its Master's and Master's of Fine Arts programs, we are confident that graduates of our proposed program will be well-positioned to succeed." The new program offers the English department an opportunity for greater collaboration, research, and outreach to the community. Palmquist is certain that the new program will help "ensure CSU's continued recognition as an exemplary land-grant institution and as one that prepares students who will serve 21st-century needs in business, technology, communication, and education."



Demand Grows for Creative Nonfiction Classes

by Marcus Pickett

The recent popularity of creative nonfiction has cemented the umbrella genre that now encompasses everything from literary journalism to memoir, environment and nature writing to personal essays. At times, creative nonfiction can be as flexible as poetry, while still being able to maintain its prosaic toughness. Like any art, its primary restraints stem from the reality it purports to embody.

What we call *creative nonfiction* today, has been around for several centuries. Thurber, Thoreau, Twain, and many other writers have been practicing various forms of creative nonfiction long before the term was ever coined.

In the context of MFA Programs, however, creative nonfiction's history becomes truncated. Creative nonfiction professor, John Calderazzo gave his perspective on the growth of the genre since his arrival at CSU in 1986. "When I came here there were hardly any nonfiction MFA programs. Now there are probably a couple dozen." Many writers have speculated about the upsurge of interest in creative nonfiction, pointing to television and shortened attention spans or to the new faith in science and factual truth. With regards to the functional rise of interest in the university, Calderazzo said, "The impetus has mostly come from the students."

The MFA Program has responded to the recent student and faculty interest by adding an additional creative nonfiction workshop this year. The course was quickly filled each term and a waiting list was created. In past years, Calderazzo had been able to allow writers from the community to take his workshop class. According to MFA Program Director, Steven Schwartz, "We've wanted for some time to expand our offerings in creative nonfiction to keep up with the growing demand.... What we'd like to do is generate more courses from our interested faculty. We have a number of professors... with some area of expertise in nonfiction writing—nature writ-

ing, science and literature, environmental interests, memoir—who have taught courses and whose interests continue to grow through their own writing as well as their teaching."

This discussion of creative nonfiction leads to the possibility of a creative nonfiction degree within the MFA Program. The debate has been brought up on more than one occasion, but the MFA Program doesn't feel this is the right time. "We don't foresee offering an MFA degree in creative nonfiction because of the complex and difficult approval process at the state level," Schwartz commented, "...as well as a lack of funding for another full-time nonfiction specialist, we don't anticipate going after a degree until resources improve." For right now, the MFA Program allows students to do cross-genre work in their thesis, provided they take an additional work-

Is creative nonfiction another genre degree that would add to CSU's MFA Program image?

shop and form & technique class in the other genre, giving students the option to engage in their own interests.

On the plus side, without the bureaucratic constraints of an actual degree, creative nonfiction is allowed more latitude. One example, as Calderazzo pointed out, is that anyone can take the nonfiction workshop. While the poetry and fiction workshops are specifically designed for their respective MFA candidates, creative nonfiction workshops are opened

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Enjoying Teaching: The Story (Rant) of a First-Year GTA

by P.D. Johnson II



P.D. JOHNSON TEACHING CO150, COLLEGE COMPOSITION

Near the end of my first semester as a graduate teaching assistant (GTA), I off-handedly said to some fellow graduate students that I hated teaching. One said that it was sad I received an assistantship. His reaction made me pause, because I assumed that the experience of not enjoying teaching was common. Don't most first year GTA's think that teaching, for lack of a better word, sucks—that the extra work and frustrations are distractions from trying to be good poets, fiction writers, or literary scholars?

I had nineteen students, all freshmen, all semi-comatose at 8 AM Monday, Wednesday, and Friday mornings. Collectively, they refused to answer questions in class, participate in learning activities, or complete their assignments. After my second observation, my evaluator commiserated, "Yeah, there are some things you need to work on as far as technique goes, but this is really a terrible class."

At that point, when my friends asked whether I enjoyed teaching, I described for them what my semester looked like: I'm standing in front of my class, attempting to lead my students in a discussion of a

controversial issue like gun control or burying nuclear waste in the West, so they can examine perspectives on important questions and realize that issues are not simply two-sided, and most of my students refuse to say anything. They stare at the floor, the ceiling, their shoes, out the window. One student looks at me attentively, but after a short time I notice a thin black wire hanging out of his right ear and I realize that I *do* hear music. So I'm tempted, in that brief instant, to walk up behind him, disguised as a clueless lecturer lost in some idea, and rip the thing out of his ear. After all, I was up until 2 AM the night before preparing what I was going to say, and dammit if he's gonna sit there and listen to his MP3 player while I'm talking.

Fortunately, the "good" students often make class worth attending or, at the very least, make grading a joyous occasion when I discover a solid thesis statement (a strange thing to be excited about). At times I may have even felt like a good teacher. But mostly, I was there at the kitchen table when all decent people were in bed or at the bar. Or I was standing in front of the class counting to twenty (a teaching technique we're taught) before I'd move on to the next point. Often, I was sleep-deprived and stressed because I had one of my own assignments due the same day, and I would feel unappreciated by my students and generally, well, alone. Even more frightening, I felt absolutely no empathy. One day, while standing in front of stone silent faces, it came to me that Civilization is doomed. Moving my family away from the populace to a remote cave in the Yukon sounded like a good idea.

Perspective. I was a freshman in a composition class at Texas A&M. I considered English a waste of my time because I was a chemistry major and I was already (in my mind) a good writer. I'd won all the writing contests in high school (I thought that this



alone should have proven it) and would chuckle because I wrote most of my award-winning papers the night before while the second-place winner worked for a week.

So I sat in that composition class and stared out the window, only occasionally joining the discussion to argue and amuse myself. When I got a C on my first paper, I dismissed it as a bad evaluation given by an ineffectual teaching assistant. Instead of trying to improve, instead of taking seriously her comments, I continued to write the way I wanted to because I believed that if anyone was going to read my paper, they should be intelligent enough to see the deeper meanings presented by the virtue of a well-used thesaurus.

Empathy. My students last semester are just like I was ten years ago. After five years of studying history and philosophy, four years of being resigned to demolition and concrete construction work, getting married to a soul more sensitive and far less cynical about people, and having two kids, I finally concluded that I didn't know anything, and this was apparent in who I was and in everything I wrote. What I had been writing was more meaningless than meaningful. Through all that, I learned to be a better student, to ask questions, to submit (most of the time) to my instructors (even if I didn't agree), knowing that for the period of time I found myself stuck in their class, this temporary obeisance wouldn't completely dissolve my iden-

tity as an individual scholar and writer. Where will my students be after ten years—graduate teaching assistants in some English program?

The pressure I felt and worked through was part of the process, and the process has ultimately been a good thing. This semester I read, write, and study more efficiently than I once did. I can communicate ideas more effectively and know whether or not I am being

Where will my students be after ten years—graduate teaching assistants in some English program?

understood. I can even get students working and talking excitedly at 8 AM on Monday mornings. I have realized that a teaching assistantship is not a distraction from scholarship—it is scholarship. On occasion, when I see bright students understand that what I'm telling them will clarify what they're trying to say, when I see someone light up and raise their hand during class discussion, when I realize that a student's answer to my question is far better than I expected or could come up with myself, I begin to suspect that I might even enjoy teaching.

Creative Nonfiction Classes

(continued from Page 7)

to any interested graduate student. Still, if the national trend of creative nonfiction popularity continues, additional pressure might be placed on CSU's MFA Program to keep pace.

Many questions may be answered with a useful dialogue between the faculty and students. When asked about student feedback, Schwartz said, "We've had no formal procedure for obtaining feedback, but we would welcome any through surveys that an organization such as OGSW might be willing to undertake." As the creative nonfiction continues to fill semester after semester, the feedback is surely on its way, but what that feedback might say is yet to be heard.



Colorado Review Celebrates Un-Birthday at the New Belgium Brewery

by Julie Wenzel

After months of planning, the *Colorado Review* hosted its inaugural UnBirthday Party fundraising event at the New Belgium Brewing Company. Emphasizing that the event was a collaborative process, Editor Stephanie G'Schwind shares, "The earliest version of this idea began during a conversation with my friend Ron Setzer, who works for New Belgium. The *Colorado Review* advisory board then brainstormed and helped further shape the event. "I invited input from many people with different experience and talents."

The event is meant to be "a celebration of literature," G'Schwind explains. The "UnBirthday Party," so named by Professor Deanna Ludwin, allows the *Colorado Review* to celebrate authors' lives and works at any time and not be limited to hosting events on true birthdays. This year's UnBirthday Party was to

honor legendary writers Jack Kerouac and Flannery O'Connor.

Professors Bill Tremblay and Leslee Becker gave dramatic readings of these authors' works. Tremblay's reading of Kerouac was accompanied by a beret-donning drummer, whom he claimed to have hired from "Rent-a-Beatnik." Becker brought props with her to read an excerpt from O'Connor's "Good Country People," including a hollow bible containing a deck of risqué cards. Tremblay and Becker will be hard acts to follow for next year. "They did so much more than was asked of them and made the event special," G'Schwind states with gratitude. The *Colorado Review* advisory board will begin generating ideas later this summer or early fall to determine who to honor at the 2005 UnBirthday Party.

G'Schwind invited a number of CSU departments to become involved with the Unbirthday Party. The English Department provided honoraria for the readers, the Provost's Office paid for rental supplies, and University Relations contributed a considerable amount toward designing and printing posters and invitations. The *Colorado Review* interns hit the streets, local coffee shops, and popular hangouts to hang up posters, addressed hundreds of invitations, licked numerous envelopes, and came up

with the idea to create "un" staff T-shirts to both publicize the event and identify themselves as hosts at the event. "So many people deserve credit for the success of this event," G'Schwind reiterates. As the site for the UnBirthday Party, "New Belgium generously donated their space and beer to us, the best beer in Fort Collins," she adds, and "we definitely benefited

from their event-planning expertise."

Published in 1956, the first issue

of the *Colorado Review* included works by e.e. cummings, Langston Hughes, William Carlos Williams, Henry Miller, and Ray Bradbury. The UnBirthday Party raised \$3,500 for the magazine. Beyond fundraising, G'Schwind's hope for the event was "to invite the Fort Collins community to celebrate literature and *Colorado Review*. As a magazine in the English Department here at CSU, we aimed to connect to the public and make them more aware of this wonderful journal." Asked about the success of the event G'Schwind replies, "I was thrilled to see so many people so happy to be there...it was a fantastic gathering of old friends and new friends."



BILL TREMBLAY PERFORMING
JACK KEROUAC



Writing Center Reaches out to a Broader Community

by Erin Goldin

This year, the Writing Center is reaching out to students in a new way. Many universities have programs attached to their Writing Centers called Writing Fellows programs where tutors from the Writing Center are assigned to specific classes as writing fellows. But this year, assistant director Brian Fallon took the standard Writing Fellows Program in a slightly different direction. Instead of tutoring with specific classes, our Writing Center has writing fellows assigned to specific student organizations, like El Centro, Chicano and Latino Student Services, and Asian/Pacific American Student Services (A/PASS).

The program idea originated from a conversation between Fallon and Guadalupe Salazar, director of El Centro. In trying to find a way to work around budget issues that wouldn't allow sending Writing Center consultants to El Centro to tutor, Fallon came up with this unique program. After meetings with both Salazar and Mikiko Kumasaka, the assistant director of A/PASS, Fallon began to put the program into motion. Fallon says, "We started by training student volunteers, but A/PASS was able to provide the students volunteering for the program with small stipends for training and tutoring. So, we decided to test run the program in A/PASS this semester." A mission statement was formed, arrangements were made, fellows were recruited, and the program is finishing up its first full semester this spring in A/PASS.

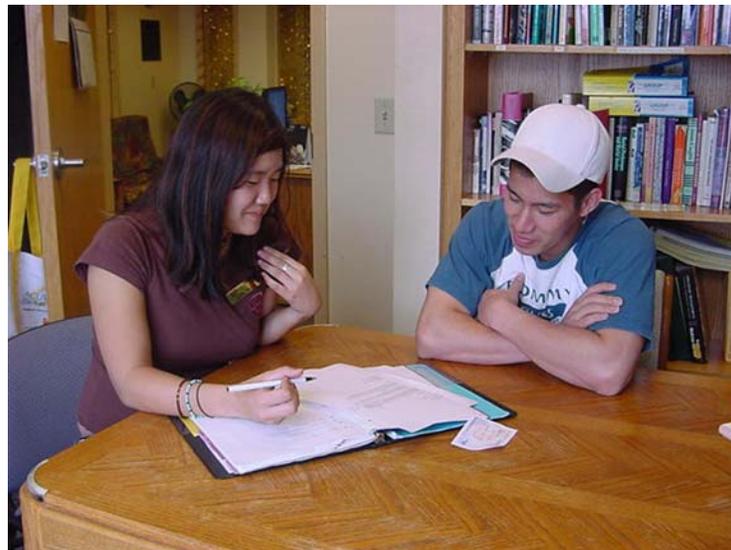
CSU's Writing Fellows Program works directly with students who are already involved in student organizations. In preparation for their Writing Fellows position, students spend about 10 hours in training meetings at the Writing Center, learning about the peer-tutoring model and collaboration, developing communication skills, and working on techniques for responding to student writing. In these meetings, fellows meet and talk with other writing center tutors

about writing processes, cultural and language differences that influence communication, and other Writing Center concerns. Basically, the fellows receive the same training as the writing center staff to prepare them to meet the challenges of tutoring.

The new Writing Fellows Program benefits a number of groups in the CSU community. Not only does it reach

out to students in these organizations, but, as Fallon explains, "training undergraduates to work

collaboratively with their peers does a huge service to the CSU community by empowering more students." For now, writing fellows Tuan Nhan and Tam Doan are available by appointment for writing consultations in the A/PASS office where they work with student writers one-on-one with all of their writing concerns. Even though the program is starting out small, only training a handful of fellows this spring, Fallon is optimistic about the future of CSU's Writing Fellows Program. "There is a lot of room for growth in this program."



WRITING FELLOW TUAN NHAN
(RIGHT) TUTORING ANNA SOULES
(PHOTO COURTESY OF THE WRITING CENTER)



FALL 2003 CREATIVE AND PERFORMING ARTS AWARDS

FICTION

Dennis Petrone for "Ashes of Eden"
Carolyn Croissant for "Intelligible Bodies"
Eric Olsen for "Not Drink Beer"
Louise Dickinson for "Esperanza Viene en Alas"
Sam Davenport for "Time Bomb Timmy"

CREATIVE NONFICTION / PERSONAL ESSAY

Dominick Giacomazzi for "Can You See Me?"
Thomas A. Wanebo for "Spumoni"
Ar Foster for "Fear of Falling"
Andrea Godshalk for "Summer Jobs in a Bad Economy"
Laura Standley for "My Obituaries"
Justin Kerns for "Tongue"

POETRY

Carl Elwood Meredith for "Untitled," "India: in five days," "Under the bed-sheet," "Born After Bomb's Birth," and "Blooming Lilies"
Christina Trout for "Spare Change," "Purpose of Breasts," "Coming Home," "Seven Stations," and "Ardour, Like Evening"
Kristen Mueller for "Freedom," "Stained," and "Untitled"
Adena L. McGibbon for "Nothing to Say," "Partita in a Minor Key," "HWY 287 Minutes Passed My Bedtime," "[Castiglione Fiorentino #5]," and "Like Snow"
Brett Swanson for "Carly," "The Great Transmission," "Grandma," "In a House Without Address," and "Stars Sun Moon Rain"
Zachary Cheek for "Breakfast on a Saturday," "The Crow," "Peppermint Patty," "Invisible," and "Let me tell you"

Winner Profiles

by Janet Hafer

Louise Dickinson, Business

As a child, Louise Dickinson began reading *The Hobbit* and never finished it, nor could she be persuaded to read *The Lord of the Rings* later. She smiled at me and shook her head. After seeing the first film, she became an avid Tolkien fan, even going in costume to the marathon film showing in Denver of the screen trilogy. The day we met, she wore a facsimile Arwen necklace. It seemed to me that Louise is very like one of its faceted jewels—refracting beautiful hints of light in all directions.

Louise described her writing to me as "usually sci-fi/fantasy" with some more realistic "slice of life" pieces mixed in. Her inspiration for writing comes from "odd bits" found here and there—a poem on the internet, a feeling tied to her cat, a quirky fact about an actor's life. Her characters come to life in her head; she sees, hears, and feels them as they create the story. Then, she writes it down.

With a soft British accent carried from England, Louise tells me her family moved to California when she was twelve. They came to Fort Collins three years ago. Louise graduated from Fort Collins High and is now a business major at CSU, trying to decide what sort of a job will provide for her while allowing her to pursue writing at leisure. She confides that she finds it hard to finish pieces unless given a deadline; yet, she really doesn't want to combine writing with a career. Though she worries that putting restrictions on what she loves to do might cause her to lose the fun of it, undoubtedly she'll continue to shine.



Carl Elwood Meredith, Psychology

"As long as one person is thinking and asking questions, we have a shot," so states Carl Elwood Meredith, optimist. Carl was born in Littleton, Colorado, and grew up on a foothills ranch west of Denver and later the small town of Cedaredge. While a junior at CSU, he spent a semester on a floating campus, a cruise ship refitted that visited ports around the world—in places like Cuba, Brazil, South Africa, India, Singapore, and Vietnam. Carl's experiences on the ship and later working as a counselor in an arts program for orphans in Moscow, have completely changed his world view and concepts of what is important. "It [the world] shatters the little glass box we all live in," he declares.

A first generation college student, Carl is a Psychology / Pre-Med major. I asked the tall, curly-haired poet just what kind of doctor he'll be. He smiled softly. He isn't really sure, but he knows he must make a difference in the world—one person at a time.

He is a man enamored with learning and passionate about all subjects, although being surrounded by electrons and equations can be difficult. His poetry helps his mind not to "implode" from science, from seeing clouds of gas instead of the glow of stars. He loves taking detailed black-and-white portraits, yet he stuffs his poetry with color to make it positive and living.

Ultimately, Carl wants to work internationally. "Conversation" kept coming up, and to him, the world of humankind is still very much in the making. And as he believes each person is responsible in that effort, Carl intends to participate in both scientific and literary dialogues. "We still have time and we will find the path to a peaceful world."

Ar Foster, English

Ar came to Fort Collins in 1994 with her daughter Jessica, who has since graduated from CSU. Native Californians, they left LA when two disasters struck them personally: the LA earthquake and the death of Ar's ex-husband, who succumbed to AIDS. Ar had spent many years as an AIDS counselor; yet, after helping her ex's family through their grief, she too needed relief. On a road trip through Fort Collins, they decided the signs were telling them to move here—a perfect gymnastics coach for Jessica, shooting stars seen at the Holiday Twin drive-in, snow falling in September.

Employed full-time as a dispatcher, Ar attended CSU, working on her BA degree in English, with a Creative Writing concentration. Now disabled with several debilitating conditions, Ar finds she needs more time to perfect her writing than she did in the past. She led me into her study where a collage of her artwork—sketches, photographs, paintings—fills one wall. Her computer was on; Spring Break for her means catching up on class papers.

With only a few classes to complete, Ar looks forward again to change. She wishes to return to AIDS counseling, but doubts Fort Collins will be the place. Most AIDS victims here must keep their secrets; her sorrow about this is palpable.

Already an accomplished poet, Ar has recently discovered a new genre: literary nonfiction—her own stories, told in the poetic language she loves. The wide nature of Ar's experiences gives her hope of another career: professional writer. Ar told me, "I have spent my whole life striving to maintain my difference!" A series of writings on that life may very well turn into a book, maybe called *Beds and Lies*. Sounds like a great read!



The New Liza Nelligan Prize for Fiction

(continued from cover)

confines of a bed and self pity when it was found that she had cancer. Instead of spending her last years feeling sorry for herself, she used the end of her life to take family members and friends on trips, write a journal for her children, and make contacts with the friends she'd made over the years.

When I asked Steven Schwartz who, with his father-in-law, Charles Hammond, is sponsoring the prize, how he got the idea, the answer was two-fold. First, he'd been talking with his wife, Emily Hammond, about how to honor Liza. Second, he'd been talking to Stephanie G'Schwind, editor of the *Colorado Review*, about how to get the *Colorado Review's* name out more and encourage submissions. The two ideas came together. Steven hopes that in the next few years, news of the prize will spread and plans to support the prize as long as the *Colorado Review* is around. He and Emily hope the prize will give people the chance to talk about Liza, and that eventually the announcement of the Nelligan winner will become a celebration to honor both the winning author and Liza Nelligan.

It is the hope of many that this prize will give Nelligan the chance to continue to be an influence in the community. When I asked folks what they thought she'd feel about having this prize named in her honor, I got the impression that she'd be pleased, amused, and—as Steven Schwartz put it—"want to get her hand in it." Just as, it seems, she wanted to get her hand in all of life in order to live it to the fullest.



For information on the *Colorado Review*, please contact: Stephanie G'Schwind, Director & Editor of the Center for Literary Publishing at (970) 491-5449, or by e-mail at Stephanie.GSchwind@colostate.edu.

For information on how you can benefit the English Department, please contact Kim Tobin, Director of Development, College of Liberal Arts, at (970) 491-3846, or by e-mail at Kim.Tobin@colostate.edu.

Budget Concerns

(continued from Page 2)

Ronda explains, "we will have lost about twelve faculty. We will have hired about four or five. That's a net loss of seven faculty. Unless we can start hiring again it will mean the reduction in the number of courses we can offer." While the college is aware of these problems and hopes to allow new hires next year, it depends entirely on the budget (which will not be released until June.)

Colorado State University is not entirely reliant on the state, though. In 2000, only 22% of Colorado State University's budget came from the state legislature, and, in response to diminishing support from the government, CSU has only been increasing their efforts to seek funding elsewhere.

Naturally, donations and grants have been harder to come by in a recession, but the college has been increasing their focus and ability to fundraise. "The college is very keen on development and advancement," says Ronda. "There is a lot of interest in development fundraising and relationships with donors of all kinds. And we need to work on that as well. We do have some endowed fellowships, and people do contribute regularly, annually, but we could do better." Without community support and legislative change, Colorado State University and the English Department will continue to struggle.



Poetry Faculty Transitions

by Jenna McWilliams

Despite the addition of four new professors within the English Department this year, some programs within the department are beginning to hurt for warm bodies. Between recent and upcoming retirements and the loss of two key faculty members this year, both educators and students are becoming a little worried.

The recent and expected loss of several professors due to retirement—among them Martin Bucco, Mary Crow, Gilbert Findlay, Jim Garvey, Dick Henzie, Neil Petrie, John Thiem, Bill Tremblay and James Work were planned for, according to Department Chair Bruce Ronda. It's the loss of younger faculty members—Laura Mullen and Chip Rhodes, both of whom have accepted positions elsewhere—that has had more impact.

"Laura and Chip are two valued members of the department," Dr. Ronda said, "and it's serious to lose people of their prestige."

The program that is most likely to feel the loss is Creative Writing, especially those working within the poetry program. Two retirements—Crow's last year and Tremblay's transitional retirement, which will be final in 2006—along with the loss of Mullen leaves only one full-time faculty member: Assistant Professor Matthew Cooperman, who began his position at CSU only this fall. Because of timing, the department will be unable to fill Mullen's position until Fall 2005 at the earliest. This means that both faculty and students are facing what could shape up to be a difficult year. Cooperman and Tremblay will be required to take on a larger load of advisees and serve on most graduate thesis committees.

Micah Cavaleri, who started as an MFA candidate in poetry this semester, said he was concerned about the lack of poetry faculty within the program. For him exposure to several different voices is a key component of learning to write. "I'm concerned that we'll only work with a few poets here," he said. "We're going to be limited in learning the technique of poetry."

"It's sad that Laura's leaving," agreed Chloë Leisure, a first year MFA candidate in poetry. Despite her excitement about working with Cooperman and

Tremblay, she expressed disappointment in the loss of Mullen's voice and energy. "I made a good connection with her and she pushed me in the right ways," she said.

The good news is that replacing Mullen has become the top priority within the department. The potential obstacle to filling the position, however, is also a financial one. In most states, funding for higher education is hurting. Colorado's proposed budget for the upcoming fiscal year would cut the state's higher education budget by \$9.8 million, which would further sap a tree that's already getting quite dry. When the English Department's Executive Committee draws up its proposal next year to fill at least one position, budgetary concerns will likely still be looming.

*For now, things don't look bleak—
but the relative calm is contingent
on being able to find someone to
replace [Professor] Mullen.*

While all faculty members have a strong sense of the direness of the situation, many are still hopeful that things will soon make a turn for the better.

"I don't want to underestimate the seriousness of the moment," Ronda said. "At the same time, I think we'll survive this (economic) downturn. We'll continue to make the case for new faculty hires, and we'll do everything we can to fill the vacant positions."

For now, things don't look bleak—but the relative calm is contingent on being able to find someone to replace Mullen within the next year. As long as that happens, said Professor Steven Schwartz, Director of the Creative Writing Program, the program will be able to manage. "There won't be any problem with faculty members being able to handle the additional

(continued on page 17)



English Department Welcomes Five New Faculty and Staff

by Jenna McWilliams

Rhetoric and Composition

The Rhetoric and Composition program has brought in two new faculty members this year, Associate Professor Lisa Langstraat and Assistant Professor Tobi Jacobi. Both come to CSU with extensive



PROFESSOR TOBI JACOBI

research and writing experience.

Professor Jacobi, who earned her PhD in Composition and Cultural Rhetoric at Syracuse University and her M.A. in English (Creative Writing) at the University of Illinois, recently co-edited a special issue of *Reflections: A Journal for Writing, Service Learning, and Community Literacy* that focused on prison literacy. She has published several essays on the same topic and is currently co-editing a collection of essays entitled *Resistances, Interruptions, Elusions: Women, Writing, and Incarceration*.

Professor Langstraat earned her PhD at Purdue University, her MA at Southern Illinois University, and

co-authored a composition textbook, *Four Worlds Of Writing: Inquiry and Action in Context* (4th ed.). She has published articles in such journals as *JAC: A Quarterly Journal for the Interdisciplinary Study of Rhetoric, Writing, Multiple Literacies, and Politics*, *Composition Forum*, *Works and Days*, and in several collections, including *Multiple Literacies* (Hampton, 2003) and *Culture Shock: The Future of Graduate Studies in Composition* (Hampton, 2004).

What stands out most to faculty members is both Jacobi's and Langstraat's interest and experience in service, learning, and community outreach. Both are being supported in their research by CSU's Center for Research on Writing and Communication Technologies (CROWACT). According to Langstraat, they received a grant from CROWACT to "research models of community-university literacy programs" at the University



PROFESSOR LISA LANGSTRAAT

of California-Berkeley and several sites in Philadelphia. The goal of this research, Langstraat says, is to help develop grant proposals to bring literacy efforts to Fort Collins by developing what she calls a "mobile writing center" and other



PROFESSOR DON HARDY

community literacy collaborations through CSU's Writing Center.

"We're really lucky to have gotten two candidates who are so strong in their respective areas," said Mike Palmquist, Director of the English Department's Composition program. "They're doing really exciting things with their expertise within the department."

Bruce Ronda, department chair, agrees. "We were really fortunate last year to get two new Rhetoric and Composition faculty members who round out that program so beautifully," he said. "They have created a new outreach it's exciting to see them bring that energy to the program."





PROFESSOR MATTHEW COOPERMAN

Creative Writing

New to the Creative Writing Program this year is Matthew Cooperman, a poet who earned his PhD in English at Ohio University and an MA at the University of Colorado. Professor Cooperman's extensive publication, writing experience, and what Professor Ronda calls his "high-energy" teaching are welcome in the poetry program. "His workshops are very creative, and his teaching examples are very clever," Ronda said. "He's a great addition to the creative writing program, and of course, he also has experience editing a literary journal, so we hope he'll find a way to connect to and help support the *Colorado Review*."

Linguistics / Rhetoric and Composition

Associate Professor Donald Hardy received a PhD in Linguistics and Semiotics at Rice University and is an exciting addition to the program because of his focus on linguistics. Professor Hardy has published extensively in the areas of linguistics and stylistics in several journals, which according to Professor Ronda makes him invaluable to all English majors, especially English Education majors focusing on language courses. In 2003 Professor Hardy published a book, *Narrating Knowledge in Flannery O'Connor's Fiction*, in which Ronda says Hardy bridges the gap between theory and literature. "Flannery O'Connor is a hot commodity right now," said Ronda, "and that book is a nice bridge to the Literature faculty."



MARNIE LEONARD

English Office

Marnie Leonard has joined the program as an Administrative Assistant in the English Office. A CSU employee since 1991, she moved to our department last March and works mainly with undergraduates as a connecting point between the students and the advisors. She also maintains department records in hard copy and digital forms. She considers working here "a pleasure."

"The faculty are accomplished, considerate, and a pleasure to serve," she said. "They are particularly dedicated to their fields of study as well as to the students they teach and advise."

Poetry Faculty

(continued from Page 15)

load," he said, "So I don't see that as a problem at all. It would be a different situation the year after, if we're not able to get another person in here."

Schwartz added that Cooperman has handled the situation he's been faced with admirably. "He's come in at a difficult time," Schwartz said. "We wish he could have concentrated on his own work and teaching, but he has had to take a place in the department very quickly, and I think he's doing a terrific job of it already. He's working on making connections with people and succeeding, which is terrific to see."



Faculty Interview: Don Hardy

by Jeff Speckels

I walked down the hall of the Eddy Building toward Professor Donald E. Hardy's office, eager to meet the new language faculty member and discover his impact on the CSU English Department. When I arrived at his door, Professor Hardy was busy at work, crouching in front of a computer screen filled with lines of HTML. He rose when I knocked on his door, offered me a seat, and we settled in for our conversation.

Before I arrived, I did the usual research on CSU's new associate professor in linguistics: Professor Hardy started his academic career in Texas, earning a BA and MA in English from the University of North Texas. After that, he attended Rice University to earn an MA and PhD in Linguistics and Semiotics. He spent the previous eleven years at Northern Illinois University (NIU) where he earned a reputation as an accomplished teacher, winning a NIU Excellence in Undergraduate Teaching Award in 2000. He served as executive editor and editor of the linguistics journal *Style* from 2001-2003 and has presented his own writing in numerous academic journals including *International Journal of American Linguistics*, *Word*, and *Journal of Literary Semantics*.

When Hardy moved to Colorado with his wife, Dr. Heather Hardy, CSU's new Dean of Liberal

Arts, he brought with him his latest book, *Narrating Knowledge in Flannery O'Connor's Fiction*, published in 2003. He describes his work as "a stylistic analysis of Flannery O'Connor, which is relatively rare these days." Hardy effused enthusiasm for his book, citing a personal satisfaction. He explained, "Stylistics is not the



PROFESSOR DON HARDY

most fashionable way to look at literature today, but I am excited about it because it meshes my interests in linguistics as well as in computational work."

Hardy's current research is focused, mainly, on computational stylistics. In order to do this research effectively, Hardy began dabbling in computer technology. He "wrote a concordance program from scratch in order to analyze her [O'Connor's] fiction because

all the commercial software out there isn't adequate." The program, *Textent*, running off the server attached to his computer, is currently used to do text analysis work over the web at a minimum of three other universities.

As his award-recognition indicates, Dr. Hardy sees his teaching duties as a priority. "I try to bring respect for the student, respect for myself, joy for the work, and a sense of humor." His make-it-fun ethic is indicated by the collection of stand-up comedy on the table in his office. "The reason I like Brian Regan is that he's got a lot of language humor and a lot of humor about school. I usually bring that CD into class and play at least one track."

Now that he is feeling more settled in at CSU, Dr. Hardy is ready to get back into his hobbies: Photography, blues guitar, and getting outdoors. "I like practically everything you can do in Colorado—I hike, I fish, and I shoot."

Professor Hardy and I spoke a while longer about the mountains, and about Colorado, before I took my leave and headed downstairs into the sun, walking west toward the Rocky Mountain foothills. It was clear to me that with his knowledge of linguistics, and his love of the area, Dr. Hardy makes a welcome addition to the faculty at CSU.



International Reading Series

(Continued from Page 5)

What I write: Each of us named a poet whom we were reading. I believe he wrote their names in his head. You are lucky, he said, to be surrounded by so many poets. We questioned him as we thought we should: What is it like to be translated? Do you work with your translator? He assured us that he and Michael Biggins, his translator, interacted well. I made a mental note of this. This is a good experience, I thought, for my future. Each time my work is translated, Šalamun said, I find something new.

I didn't bring dice to the table not to see the cake's bottom.

What I know: Šalamun was born in Zagreb, Yugoslavia on July 4, 1941. He speaks French, English, Italian, Serbo-Croatian, and some Spanish. He's published more than 30 books of poetry in Slovene. He's been a visiting professor or writer at the following universities: University of Massachusetts, University of Alabama, University of Tennessee at Chattanooga, and Vermont College. He spent two years at the University of Iowa's Writer's Workshop in the 70s, and was at Columbia University in the late 80s. In the 90s, he was a cultural attaché at the Slovenian Consulate in New York. He's read at more universities and attended more conferences than there is space to mention. Last October, when he came to CSU, I had dinner with him, Logan Burns, poetry professor Matthew Cooperman, Composition/Rhetoric candidate Brian Fallon, MFA candidate Jennifer Lamb and MFA candidate Jenna McWilliams before Logan and I drove him to his airport hotel. After hugging us, he asked the hotel desk clerk for a 4:30 a.m. wake-up call.

Deer, children aren't born from mothers but from emptiness. Likewise, lettuce doesn't grow out of the ground, but from emptiness.

What I write: At dinner, we try to focus on Šalamun without focusing on Šalamun. The conversation turns to obsessions. Who, Šalamun wonders, are you reading? John Ashberry, Jenna says, but I might, in fact, be reading too much. Šalamun says that you can never read too much. It is a privilege, he says, to have so many poets to choose from. It is nice to be able to read too much. On the drive to the airport, I ask him about his family. His son is on kidney dialysis. He is married to Metka Krašovec, the painter. He asks us about our families. Logan talks about his brother who is very tall. Šalamun says it is good to have family. We pull into the hotel parking lot. We're at the wrong hotel. More time to talk, Šalamun says. He asks us who will read at CSU next year. We're unsure, but we know it's not Anne Carson. It is good to have visitors whom you admire. Yes, we say, it is. When we reach the right hotel, we walk with Šalamun to the front desk. He hugs us, schedules his wake-up call.

I watched steam ships / from the terrace. I knew I would sail. / They woke me up / in a town where the white sun shone on the Duomo. / The pharmacists whispered. They threw books onto / trucks. They were leaving because we had come. / I don't have a country. Whomever I clutch onto, I drink.

(All italicized portions are excerpted from Šalamun's book *A Ballad for Metka Krašovec*. Twisted Spoon Press, Prague: 2001.)



Alumni Interview: Jiro Adachi

by Scott Holman



JIRO ADACHI, READING AT CSU'S HATTON GALLERY

Jiro Adachi's main source of inspiration did not come from a writer or literary figure, but instead came from heavyweight champ Mohammed Ali, who was imprisoned for his refusal to fight as an African-American in the Vietnam War. Adachi explains, "When he was in prison he kept training and was in top form the whole time he was there and his idea was that when that phone call came for his return he would be ready." Adachi says he thought about that a lot when he was training as a writer during the ups-and-downs of the professional world after graduate school. This persistence in training paid off when St. Martin's Press published his first novel *The Island of Bicycle Dancers* in 2004.

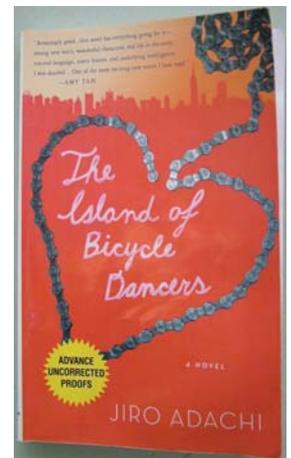
After graduating with an MFA in Fiction from Colorado State University in 1992, Adachi moved back to New York City. While "coming up through the ranks" as a writer, Adachi took on temp jobs in New York and eventually became a writer for a biomedical graduate school doing "any type of writing that they needed." None of these positions were fulfilling for Adachi. "I really detested it. It wasn't for me," says Adachi. After hitting the wall and finding

himself totally burned out as a writer, inspiration struck Adachi when he realized that he could rekindle the dream of being a teacher, a dream that his advisor, John Pratt, had instilled in Adachi while at Colorado State.

Adachi fulfilled this dream by Teaching English as a Foreign Language (TEFL). From the moment Adachi stood in front of his first class, he knew he had made the right decision. "When the door closed and I was standing in front of a room of people that spoke English with an accent, I felt totally at home" says Adachi. "It felt like this is what I was put on this planet to do." Adachi grew up in a home where both his Japanese father and Hungarian mother spoke English as a foreign language. One reason the transition into TEFL was so natural is that in his youth Adachi helped his father and his father's brother learn how to speak the English language.

Adachi says that TEFL was a great inspiration for his novel. *The Island of Bicycle Dancers* is based around a half-Japanese, half-Korean girl named Yurika who comes to New York City from her home in Japan to work in her uncle's Korean grocery store. Many of the novel's themes are based around Yurika's exploration of the English language. Adachi says, "Yurika was inspired by a lot of my Japanese women students."

Adachi's TEFL classes not only served as an inspiration, but Adachi was also able to use the class to workshop his novel. Adachi would give his students thirty pages of his novel per class, using it as a means to teach the students English, while also getting valuable feedback for his novel. Adachi says that students would say things like, "Everything comes way too



Alumni Book Publications

easy for Yurika." This feedback led Adachi to go back into his novel and introduce conflict into Yurika's life. Adachi would also ask his students to relate their experiences of what made living in New York City such a "weird" experience for a non-native English speaker. Adachi would then use these stories to help develop his Yurika character.

Another way in which Adachi was able to draw from his own life experience was the inclusion of Yurika's love interest, a Puerto Rican bicycle messenger named Bone.

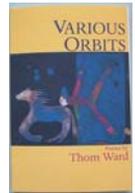
During the summer of 1985, Adachi was a bicycle messenger in New York City. Adachi says that this job helped to give him the perspective of being everywhere in New York City, all at once. "You see the rich people, you see the poor people, the prostitutes, the police, the food vendors and Wall Street types all at the same time because you are moving so fast. You are almost living in the omniscient present," says Adachi.

Adachi believes that his experience in the MFA Program at CSU was also an important influence in writing his novel. Adachi says that in the fiction workshops with professors such as Steven Schwartz and David Milofsky, he learned the "nuts and bolts of fiction writing."

However, the biggest influence that Adachi had during his time at CSU came from his advisor, John Pratt. "The best aspect of the writing program was that I met John Pratt. We just clicked immediately," says Adachi. "He was really helpful in asking me what I wanted my material to be." Pratt continued to be an influence in Adachi's life for more than a decade after Adachi left the MFA program. Adachi says that Pratt played a key role in the final editing of his novel. "John gave me some really important editorial suggestion which was absolutely great."

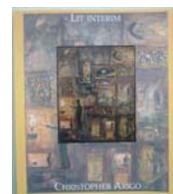
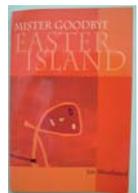
Adachi is currently working on his second novel that he describes as "a sequel of sorts" with a few of the characters from *The Island of the Bicycle Dancers* showing up once again. Adachi hopes that his second novel will be published by the end of the upcoming summer.

Thom Ward published a book of poetry, *Various Orbits*, with Carnegie-Mellon University Press, 2004.



Jacqueline Lyons (MFA, Poetry, 1999) published a book of poetry, *The Way They Say Yes Here*, with Hanging Loose Press, 2004.

Jon Woodward published a book of poetry, *Mister Goodbye Easter Island*, with Alice James Books, 2003.



Christopher Arigo published a book of poetry, *Lit Interim*, with Pavement Saw Press, 2003. It was the winner of the 2001-2002 Transcontinental Poetry Prize.

Gary Chang (MFA, 2001) published a book of poetry, *Nowhere Near Moloka'i*, with Bear Star Press, 2004.



Steven Church's (MFA, Fiction, 2002) book of nonfiction, *The Guinness Book of Me: a Memoir of Record*, will be published through Simon and Schuster, 2005. It was a finalist for both the AWP Book Contest and the Bakeless Prize.

Jennifer K. Dick's (MFA, Poetry, 1999) book of poetry, *Fluorescence*, will be published through the University of Georgia Press' Contemporary Poetry Series, 2004.

Justin Hocking (MFA, Fiction, 2001) is editing an anthology, *Life and Limb: Skateboarders Write from the Deep End*, forthcoming from Soft Skull Press, 2004. He is also working on seven nonfiction children's books on skateboarding for Rosen Publishing.



DEPARTMENT

Books by Faculty

Professor Daniel Robinson's novel, *After the Fire*, was published by The Lyons Press, 2003.

Professor Don Hardy's book, *Narrating Knowledge in Flannery O'Connor's Fiction*, was published by the University of South Carolina Press, 2003.

Professor Mary Crow was a finalist for the PEN USA Translation Award for the book, *Engravings Torn From Reality* by Olga Orozco (Argentina).

Professor Matthew Cooperman's chapbook of poetry, *Words About James*, will be published by Phylum Press, 2004.

Professor Laura Mullen's book of poetry, *Subject*, will be published through the University of California Press, 2005. Her poetry will also be in anthologies forthcoming from Copper Canyon, Eastern Washington University and University of Iowa.

Professor Chip Rhodes's book, *Love and Hate in Hollywood*, will be published by the University of Iowa Press in 2005.

Other Prose by Faculty

Look for Professor Leslie Becker's short stories in *Hunger Mountain* and *EPOCH*.

Look for Professor Matthew Cooperman's essay in *Weber Studies*.

Awards received by Faculty

Professor Matthew Cooperman won the O. Marvin Lewis Award for Best Essay Published in *Weber Studies* for 2003. He was also the judge for the Robert J. DeMott Prize in Prose for *Quarter After Eight*, 2003.

Professor Deanna Ludwin received the 2003 College of Liberal Arts Excellence in Teaching Award for Special Appointment Faculty. She won the inaugural Stephanie White Memorial Fellowship for a residency at the Mary Anderson Center for the Arts. One of her poems received a third place award in the Jane Kenyon Poetry contest for *Water Stone*. And she received an Arts Alive honorable mention fellowship award for 2003.

Professor Chip Rhodes was a Fulbright Senior Lecturer in American Studies at Dortmund University in Germany in 2003.

Professor Mary Crow was awarded a two-month residency by the Lannan Foundation. She was a judge for both the Nebraska Arts Council's Literary Fellowship and for *Driftwood Magazine's* award for student poetry. She will also be a panelist for the Translation Awards of PEN USA.

Awards Received by Graduate Students

Jannell S. Cress was a top ten finalist for the Dana Award for Short Fiction.

Rosa Salazar won the International Merit Award from the *Atlanta Review's* 2003 International Poetry Competition. Her poetry was selected for Fort Collins' Poetry-in-Motion series. She was also nominated for the Ruth Lilly Poetry Fellowship.



PUBLICATIONS

Academic Essays by Faculty

Look for Professor Carol Cantrell's essay in *The Wallace Stevens Journal*.

Look for Professor Daniel Robinson's essay in *The Hemingway Review*.

Look for Professor Steven Schwartz's essay in *Poets & Writers Magazine*.

Look for Professor Don Hardy's essays in the *Journal of Literary Semantics* and the *Journal of Teaching Writing*.

Look for Professor Chip Rhodes' essay in the *Blackwell Companion to the American Novel* series.

Look for Professor Matthew Cooperman's essays in the *National Poetry Foundation*, *Rocky Mountain Modern Language Association*, *Associated Writing Programs' Pedagogy Forum*, *American*, and the *Literature Association Conference*.

Graduate Student Publications

Look for Nicole Backens' short story in *Shenandoah*.

Look for Bonnie Emerick's poetry in the *Curbside Review* and *Rive Gauche*.

Look for Jen Lamb's poetry in *The Denver Quarterly* and the *Chicago Review*.

Look for Rebecca McGoldrick's poetry in *Bombay Gin*, *Poetry Motel* and *Phoebe*.

Look for Logan Burns' poetry in *Conjunctions*.



Poetry Publications by Faculty

Look for Professor Daniel Robinson's poetry in the *The Mochila Review*.

Look for Professor Matthew Cooperman's poetry in the *Denver Quarterly*, *VOLT*, *Pleiades*, *1913*, *Free Verse*, *Gargoyle*, *Gulf Coast*, *Verse*, *Maisonneuve*, *Notre Dame Review*, *Quarter After Eight*, *Pool*, *ecopoetics*, *The News*, and *LIT*.

Look for Professor Deanna Ludwin's poetry in *Water Stone*.

Look for Professor Mary Crow's poetry in *The Midwest Quarterly*, *Diner*, *Freshwater Review*, *Oyez Review*, *Headwaters*, *Clackamas Review*, *Isotope*, *Bryant Literary Review*, *Hotel Amerika*, *Poetry East*, *Kalliope*, *The Connecticut Poetry Review*, *Emrys Journal*, *Timber Creek Review*, and translations of poetry in the *Asheville Poetry Review*.

Look for Professor Laura Mullen's poetry in the *The Iowa Review* and *New American Writing*.



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