

# THE FREESTONE

Colorado State University Department of English Spring 2006

## DYNAMIC "HERO," TEACHER, POET, BILL TREMBLAY RETIRES

By Madeleine Smith

"As I recall, I knocked on the door of a suite in the American Hotel in New York City for the interview. I was met by David Lindstrom. He invited me in and introduced me to a man seated on the sofa, smoking a cigarette. 'This is Robert Zoellner,' David said. 'Are you the guy who wrote those brilliant 'talk/write' essays in the *English Journal*?' I asked. Bob stubbed out his cigarette, stood up, and shook my hand with a broad smile, saying, 'You're hired.'"

So began Bill Tremblay's thirty-three years as a professor at Colorado State University. Now, with his last few classes approaching their final papers, one of our most dynamic and prolific faculty members prepares for retirement. In his long tenure here, Bill Tremblay has not only produced volumes of poetry and prose, gainfully-employed graduates, and English major converts, but has fought to begin and maintain perhaps one of the most important developments in Colorado history, the M.F.A. program at Colorado State. He will be missed as an inspiring colleague, expert scholar, and one of the best classroom storytellers you'll find.

When asked if he had any good stories from his three decades of service, Bill's reply was, "Do I!" His own coming to CSU is hardly the beginning of the series. Growing up in Massachusetts, he began his academic life at Columbia University playing football and studying business. He then transferred to Clark University in Worcester, Massachusetts. He graduated from Clark University in 1962 as an English major, whereupon he began climbing a ladder

*continued on page 10*

## MATERIAL WORDS: NEW DEPARTMENT LETTERPRESS

By Megan Palmer

Hamlet's famous reply to Polonius' rather inane question, "What do you read, my lord?" reminds us Englishy types of the materiality of those little bits of language we are so enamored with: "Words, words, words." What is a word, anyhow? Partially, in its abstract sense, a word is a sign, slipping, perhaps, towards transparent expression. In its physical senses, a word is sometimes a set of sounds formed by the architecture of lungs, a throat, a mouth. At other times, it is a set of pixels arranged in a specific way on a screen. But at its most visually voluptuous, its most material, a word is ink on a page. It's easy for a twenty-first century writer or reader

to take physical words for granted, appearing as they do on 20-lb bright white paper at the touch of a button, filling the uncountable mass-printed books ubiquitous to a university setting. Of course, in Hamlet's time, bringing words into print was a much more careful process. Words had to be arranged, letter by letter, and set into careful lines. Strips of metal or wood called "furniture" had to be added to surround the lines and keep them in place in their frame (called a "chase"). Then, blocks called "quoins" were put around the type and furniture within the chase, and the chase was tightened. Each page had to be put into a press, which was inked and loaded with paper.

*continued on page 13*

## CONTENTS

Bill Tremblay Retires	1
New Department Letterpress	1
Writing Center Expands	2
Pop Culture Conference	3
Profile: Ann Diaz	4
Interview: Brian Dumm	5
NCTE@CSU	6
New Beginnings	8
Profile: Sasha Steensen	12
Tom Mark Returns	14
Mary Crow Returns	15
Friendship in the Academy	16
Announcements	19



A broadside of Bill Tremblay's poem "The Lost Boy," printed on the new letterpress.

## THE FREESTONE

published annually by the  
CSU English Department

### Editor

Megan Palmer

### Assistant Editor

Julia Innes

### Co-Designers

Julia Innes  
Megan Palmer

### Writers

Vincent Adams  
Shiela Bushanam  
Meghala Divakaran  
Julia Innes  
Megan Palmer  
Erin Parsons  
Madeleine Smith  
Courtney Spohn-Larkins  
Lindy Spore

### Photographers

Vincent Adams  
Jack Browne  
Julia Innes  
Stacy Moore  
Megan Palmer  
Courtney Spohn-Larkins  
Lindy Spore

### Copy Editors

Ann Diaz  
Kari Moore

### Faculty Advisor

Mike Palmquist

*The Freestone* would like to thank its writers, photographers, editorial and design staff, and faculty advisor for donating their time to this publication.

## THE CRAFT OF WRITING AS CONVERSATION

By Erin Parsons

Located in the basement of the Eddy building, just past the vending machines and bathrooms, is a rather large classroom filled with three sagging, yet comfortable couches; colorful beads; the smells of newly-made coffee and fresh-popped popcorn; word lists, word ticket poems; and enthusiastic consultants who love to talk about writing. This is the CSU Writing Center.

Some writers who enter the cozy room do so hesitantly, with a quick peek around the doorframe and a nervous smile. Others breeze easily in for conversations about writing, or sometimes just the free candy.

This past year, thanks to the dedicated work of Director Lisa Langstraat, Associate Director Sue Doe, and Assistant Director Julia Innes, the Writing Center at CSU has been growing in clientele and in services. Along with walk-in appointments at the Eddy location, the Writing Center now offers its services at Morgan Library and the Residence Halls. This spring semester it is also sponsoring a series of Writing Across the Curriculum (WAC) workshops, designed to answer and assist in common areas of concern for all writers. All of these outreach programs are designed to access many diverse writers and help them with their craft.

The Writing Center at CSU has always offered writers a safe and supportive place to bring their writing. While the consultants do not copy edit any pieces of writing, they are always happy to sit down and engage the writer in an active conversation about a text. This is because the people at the Writing Center believe that writing is richest when it is conducted not as a solitary act but as a conversation. The Writing Center is therefore dedicated to providing advice and feedback in every stage of the writing process. Its primary focus is on helping the writer better understand the many different components involved in composing an essay, from beginning the research, to finding an appropriate audience, to polishing the final piece. And it isn't only for first-year students involved in composition classes. The Writing Center can assist any kind of writer—graduate or undergraduate, faculty or staff—with any kind of writing, from an essay to a personal statement to a Master's thesis to a love letter. The Writing Center's aim, then, is to support writers in becoming better writers, in becoming aware of the many choices that a writer must make in each writing situation, and not necessarily just to "fix" or make better writing.

Under this philosophy, the Writing Center has expanded its outreach to the CSU community past the confines of the Eddy building. Every Sunday night at Morgan Library, the Writing Center helps students begin researching, focusing and outlining their papers, or polishing those inevitable last-minute pieces. The additional hours on Sunday evenings allow the Writing Center staff to access students who are unable to attend during the normal daytime hours because of

*continued on page 7*



Erin Parsons in the Writing Center.

# CRIME, GENDER, TABOOS...AND MORE: PRESENTING AT THE POP CULTURE CONFERENCE

By Courtney Spohn-Larkins

In the spirit of *Sesame Street*, let's play "Which One of These Doesn't Belong?" Out of the following list, point to the one that does not belong: "Atomic Culture," "Chicana/Chicano Literature," "Grateful Dead," "Cormac McCarthy," and "Personal Statements." If you pointed to Personal Statements, then you are correct—because the rest were panel areas for the 2006 Southwest Texas Popular Culture Association/American Culture Association Conference! Yes, there were multiple panels devoted to the Grateful Dead; one paper questioned whether mixed marriage between Dead Heads and Non-Dead Heads was possible. Let's go another round; point to the one that does not belong: "Post 9/11 and CSI," "Gender and *The Swan*," "*Fear Factor* Foods," "Role-playing Games," and "Vaginas." If you pointed to any of the above, then you, unfortunately, are wrong. (And you can stop pointing to vaginas now.) These topics were the areas of investigation for five CSU graduate students at the Pop Culture Conference. For a long weekend in February, four of my peers and I traveled to Albuquerque; for many, this was their first national conference. The process in submitting abstracts, writing papers, and rehearsing our talks was met with support and encouragement, especially by Dr. Lisa Langstraat. It is safe to say, though, that the training at CSU prepared us well for the conference.

I have been told that there are different types of conferences and that this one was very laid-back. Some of us

chose to read our papers in the straightforward, traditional way; however, there were two notable exceptions to mention. First, during the question and answer period of his panel, Jeremy Huffman Proctor handed out "Choco-Cricket Cookies" to the audience. These cookies, made by Jeremy and his wife Jenae, went the extra step in challenging each audience member's own cultural norms and food taboos. Not only did Jeremy present an insightful paper on how food in *Fear Factor* is used to reinforce harmful cultural stereotypes, but he demonstrated how the function of these food taboos influences our thinking in a very direct way. Further, Morgan Reitmeyer applied a more conversational tone to her presentations, challenging notions of what a conference presentation can look like. Morgan engaged her audience through the use of visuals on an overhead and in handouts; while handouts were seen in some talks, the use of the overhead was a resourceful and creative way to discuss her material and make sure the audience could follow the complicated ideas of identity and representation. Tailoring her talk towards a general audience also enabled those who were unfamiliar with role-playing to grapple with the larger points of performativity that Morgan was making. These creative approaches to difficult and challenging subject material stood out and demonstrated the important relationship between the scholar and an audience.

In many ways, we were all able to find this larger audience and to be a part of a new community. Part of Morgan's audience, for example, included one of the top scholars in the emerging field of role-playing, along with other well-established authorities on the subject. Jeremy and another CSU student, Tara Land, found themselves in the unique position of being the first to participate in the "Reality T.V." panels. During one discussion, the panel chair said he hoped that one day everyone who presented on reality T.V. would become a figure younger scholars would look up to. Rachel Dean-Ruzicka also found herself as part of an emerging community concerned with the role of justice on television. Rachel's paper is being published in a forthcoming volume on television post-9/11 which will be edited by one of the conference's invited speakers. Another member of Rachel's panel will also be published in this same book. As an audience member, it was exciting to hear this recent scholarship and to be a part of the emerging field of popular representations of post-9/11 culture.

Tara and I focused on popular images of women and the role of surgery in representing gender. Tara



Tara Land, Jeremy Proctor, and Morgan Reitmeyer at the Pop Culture Conference.

continued on page 18

## GRADUATE STUDENT PROFILE:

**ANN DIAZ, A.K.A.  
"JOE MAMA"**

By Meghala Divakaran

"It is one of the most beautiful compensations in life that no man can sincerely try to help another without helping himself" -Ralph Waldo Emerson

This is the motto that drives the life and work of Ann Marie Diaz, a devoted mother, a wonderful wife, successful entrepreneur, freelance writer, non-traditional student, and admired Graduate Teaching Assistant at Colorado State University. It is impossible to miss the honesty that shines



Ann Diaz with her son Joey.

through her expressive eyes, the genuine urge to be a good Samaritan and the sense of pride in being there for her young son Joey and her family. She is also the proud owner of Joe Mama Productions, a production house in Loveland, Colorado, that has catered to the local community since 1996. How does she do it all? Humble as she is, Ann gives

credit to Bob, her husband and best

friend of twelve years for being her backbone and supporting her in all her endeavors. Her inspiration, however, is her ten-year-old son Joey who made her look at her life more critically and make a decision to be a work-from-home-parent at the peak of her career in 1996.

Born and raised near Milwaukee, Wisconsin, Ann was, like most women of her generation, taught to pursue a successful career. In her case, it was as a writer and editor. With over six years of experience as a writer and account manager in different media enterprises, Ann could have moved up the corporate ladder effortlessly, but she chose to stay home for Joey. She decided to do something out of the ordinary for women in her position who were torn between the urge to be primary caregivers to their children and chart out a career path at the same time. The result was Moms Inc., a business directory of work-at-home parents catering to Loveland and neighboring

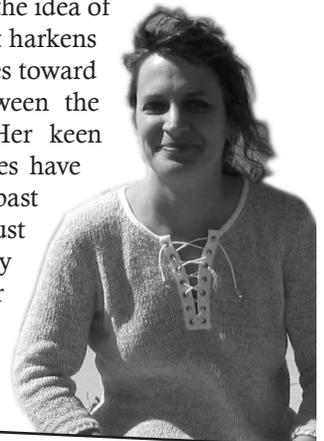
areas in Colorado, an annual publication now in its ninth year. As the writer, editor, publisher, and marketer of this directory, Ann created a resource for people who chose a non-traditional path, and in the process not just found her calling but also did a great service to the community she was part of. The revolutionary concept of promoting work-at-home parents has appealed to a few communities in other states as well, and Ann has obtained a license to sell franchises. Presently, however, she is focusing on her graduate studies and will pursue this idea after she completes her program at the end of this year.

Ann believes that graduate studies have reinforced the idea behind the directory. Two years into her program at CSU, Ann is now getting ready for her creative non-fiction thesis that will share stories of at-home professionals with the world. She will make an attempt to explain how today's cultural expectations tend to encourage women to take on career roles that may ultimately conflict with maternal instincts. This seems to tie in with the upswing in the number of people working from home, which was 22.8% higher in the 2000 census than it was in the 1990 census.

This passion for extending a helping hand dominates Ann's life and work; it is also a quality that is reflected in her clear, powerful brand of writing. As a freelancer, Ann has written dozens of human interest stories for local publications, including *Rocky Mountain Spirit Magazine*, *Colorado Business Journal*, and *Fort Collins/Loveland Parent Magazine*. She has also copy edited regularly for Group Publishing, Inc.

When not writing or editing, she is road biking or playing tennis with her family. A woman of many talents, Ann has even made and sold jewelry. She also has a keen appreciation for art and music, especially of the local varieties.

Getting to know Ann is an enriching experience. Her devotion to her family, respect for her work and a quiet inner strength establish that she is a self-actualized individual. Apart from fashioning the idea of a "community raising a child" that harkens back to a bygone era, she has strived toward creating the perfect balance between the different domains of her life. Her keen intellect and ability to set priorities have helped her taste success in the past and she hopes to make her future just as exciting and fulfilling—not only for herself, but also for the larger society.



## A FAST-PACED MASTER'S: BRIAN DUMM

By Lindy Spore

**Q**uestion: Who are the people that wear blue, get full-ride scholarships, and are on a path that leads to higher education and the serving of their country? I'll give you a clue: they are "regimented." Give up? The answer to this cryptic question is Air Force officers.

I have wondered what their duties consist of, how being a part of the Air Force has affected them, and what influenced them to join. At one of the local hangouts in Old Town, on a

inspired this second lieutenant to join the Air Force.

"My father was in the Air Force, and so I grew up exposed to that environment," Dumm says, his tone full of honor and somewhat wistful. "While my military childhood planted the idea of joining in my head, coming out of high school, I saw the Air Force as something worth committing part of my life to."

There is no doubt that Dumm has lived in a variety of locations, having grown up in a military family.

Dumm claims Washington, D.C. as home, but he says, "I grew up in a number of places: Texas, Okinawa, Alabama, and Virginia." Of all these assorted locales, Dumm says D.C., which is where his family is currently situated, is his favorite.

When decision-time for choosing a post-Bachelor's program came, CSU was one of the only universities that provided a fast-paced one-year program and was cost-effective for Dumm. Along with offering a Master's degree in literature, CSU was a perfect fit. Dumm says it was not so much that he wanted to join a one-year program, but that he had to. "I'm on lease from my job in the Air Force so that I can complete my M.A."

Dumm is currently the only Air Force officer in the English program at CSU, "though there are six or seven other officers in different majors, mostly the sciences or engineering," Dumm says. "There are also a number of officers at universities around the

country, completing their post-graduate degrees in a variety of disciplines." Some students earn their degrees solely to gain further experience. "[Some study as] aeronautical engineers, while others are studying in order to be instructors, like me."

I presupposed that to join the Air Force program at a university, a person needed to fulfill certain prerequisites. "For the program I am in," says Dumm, "an officer applies to the Air Force Academy's Department of English to be funded to go to school."

Acceptance, for members of the Air Force Academy, means a scholarship.

For his full-ride scholarship, Dumm must perform certain responsibilities, like mandatory

physical training. "But that's only once a week," Dumm informs me. "With the occasional exception of a small task at F.E. Warren Air Force Base in Cheyenne or at the ROTC Detachment on campus, I am a full-time student. The AFA's Department of English is sponsoring me, so for now my responsibilities are to go to school and get good grades."

Other requirements in the Air Force program include several years of military service following completion of either an undergraduate or graduate program. Dumm, having been selected for a faculty development program for the AFA, says, "After my year at CSU, I will be sent to Montgomery, Alabama for six weeks, then San Angelo, Texas for nine months for job training in my career field," which is Intelligence. After serving in these states, Dumm will be assigned to a military base wherever the Air Force needs him—possibly stateside, and

*continued on page 9*



Brian Dumm relaxing outside.

cloudy St. Patrick's Day, I take my seat across from one of these Air Force officers, Brian Dumm, to investigate and get some answers.

Dumm is an easy-going, 23-year-old graduate student in literature who received his undergraduate diploma in 2005 from the Air Force Academy (AFA). He has a knack for conversation and it's hard to get serious. But after a few minutes of casual banter, we jump into the interview.

First, I wanted to know what

"I'm on lease from my job in the Air Force so that I can complete my M.A."

# GIVING TEACHERS-TO-BE THE TOOLS TO BECOME MIRACLE WORKERS

By Vincent Adams, President of NCTE@CSU

It's a wonder to me that we even have teachers. The low pay, high stress, and difficult environment is well known to us all. Sadly, this leaves many future teachers frustratingly tense and apprehensive as they approach their careers; in some cases, these pressures deter many from teaching.

What makes things worse is how we, as a society, undervalue teachers. Nothing melts my nerves more than the cliché, "Those who can't do, teach." So it is often difficult for many of us who want to teach to justify pursuing it as we face these pressures and attitudes.

And, of course, these overstressed, underpaid, overworked, and undervalued creatures have to create miracles. Somehow teachers have to do what many don't have to in their jobs: perfectly pull all of these things together and reconcile the many paradoxes, because our very society is at stake. We cultivate the functioning minds of the future. That is a very heavy responsibility.

All that said, nothing impresses me more than a skilled teacher who has mastered the art of miracle-making. The stresses of standardized tests don't matter to this teacher because s/he has crafted a class—and tempered the political stresses—so effectively, that the students are learning well above and beyond what any standardized requirement could measure. Even students who loathe learning somehow succeed with these teachers.

But how do teachers mature into miracle workers? Some people might believe that miracle-working teachers are the exception, rather than the standard. That is where an organization like the National Council of Teachers of English (NCTE) comes into play. As a university satellite of the national organization, NCTE@CSU strives to provide members with the tools necessary to deal with the many stresses of teaching because, we believe, once you work through those, you'll find yourself in one of the most rewarding careers in existence.

One of the roles of NCTE is to offer a support network for students as they draw ever closer to that uncomfortable first day when students' heavy eyes gaze upon them—that not-so-subtle reminder of the tough task ahead. We often find comfort in groups that share the same stresses, frustrations, and concerns because we know we're not alone and have someone who genuinely understands the pressures we face. So while we don't spend too much time complaining, we know we're surrounded by people we can turn to in a time of need.

But even more important than the support network is the service that meetings provide. This semester we organized our

meetings to meet specific demands in the classroom, and then invited experts and coordinated materials to guide discussion about those issues.

For our first meeting of the spring 2006 semester, we invited students from local high schools to serve as a panel,



Vincent Adams, President of NCTE@CSU, right, with Jamee Warrenfeltz, Vice President.

and we discussed the teacher/student relationship over some delicious pizza. Our goal with this meeting was to get inside the heads of those who we will one day teach, in the hope of finding some insight into what we, as teachers, can do to reach students. Things like tailoring our lessons around their particular learning styles, values, wants and needs.

In another meeting this semester, we explored identity issues and their impact on classroom dynamics by having guest speakers from CSU's GLBTSS (Gay, Lesbian, Bisexual, Transgendered Student Services) discuss sexual identity, an issue facing all students and adolescents regardless of sexual orientation. Most helpful from this meeting was the advice about how to go about creating a warm and welcoming classroom environment.

Perhaps our most heart-wrenching meeting was the one in which we explored alternative school options. We invited Daniel, a student who attends Olde Columbine High School, a local alternative school, to talk to us about his experiences. Tears

*continued on page 9*

work, class, or bizarre sleeping schedules. This is the Writing Center's third year at the library, and it has proved to be a successful program.

Three nights a week (Sundays, Mondays, and Tuesdays) consultants can be found in the residence halls, helping first years (and any other students that can find their way through the maze of secured doors) learn the unique skills required for college writing. This is a pilot program that was launched during the spring 2006 semester. Right now the Writing Center residence hall locations are in Summit, Braiden and Durward Halls, though locations may change as time goes on.

For the consultants, time spent in the residence halls is valuable because they know that many incoming students find writing difficult, intimidating, and frustrating. Often rules have changed from what students were used to in high school, or they feel professors expect more from their writing than they currently know how to give. This makes the residence halls an essential place for consultants from the Writing Center to be. Located there, consultants can provide direct and immediate feedback, and reassure those students most intimidated by the new world of college-level writing. Also, these new locations allow first year students easy access to a valuable resource, and the friendly ear that consultants are always happy to provide.

The Writing Center's outreach is not limited to new locations; new programs are being piloted as well. The major example of this is the five workshops the CSU Writing Center is sponsoring during the spring 2006 semester. These are put together by the Writing Across the Curriculum program as well as various consultants from the Writing Center itself. Each workshop addresses a particular writing concern. While the workshops were created with a specific audience in mind, anyone can register for them.

With presentations about writing conference papers, exam and personal essays, understanding U.S. Academic Discourse, and working with different citation styles, the workshops address all writers from ESL students to graduate students. The well-attended workshops are run by Directors Sue Doe and Lisa Langstraat. Consultants are also invited to join in the workshops, and give any advice to the writers in attendance. The hour-long sessions are an excellent opportunity to reach writers who have specific concerns about their writing. And because of the diversity of the workshop topics, all students across the wide spectrum of majors are invited to join in the discussion of writing.

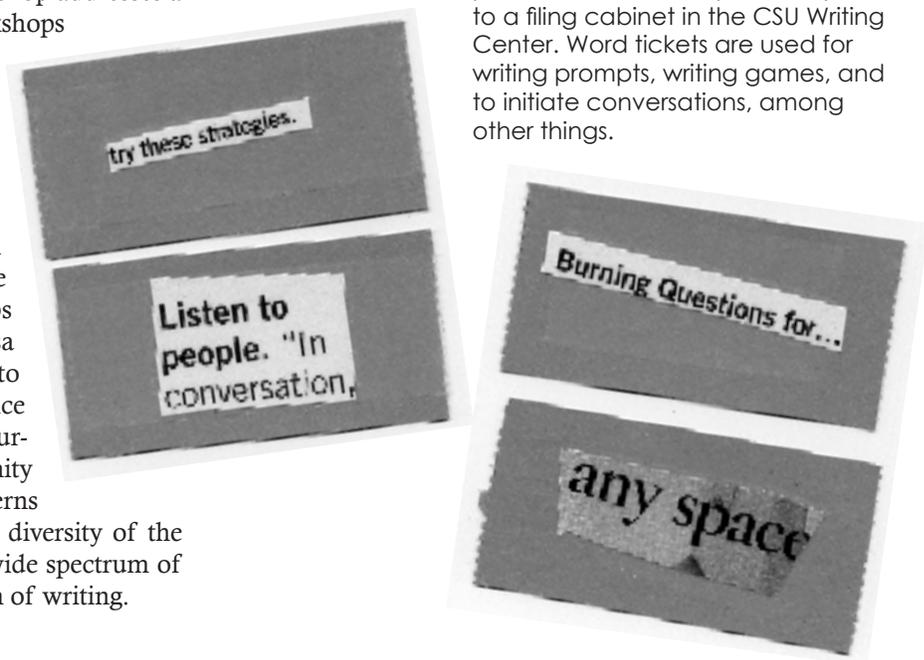


Writers often stop in to use the Writing Center's computers.

The various outreach programs employed by the CSU Writing Center serve to move recognition of the Center out of the halls of Eddy, and into the general campus. These programs prove to be beneficial to many diverse writers as well as to the Writing Center itself. The increasing visibility of the Writing Center on campus makes students aware of just what a valuable resource the Center can be. The Writing Center provides writers with a wealth of opportunities for taking charge of their writing processes in a community-based environment that is both stimulating and comfortable.

ⓔ

These four "word tickets" compose part of a word ticket poem taped to a filing cabinet in the CSU Writing Center. Word tickets are used for writing prompts, writing games, and to initiate conversations, among other things.



# NEW BEGINNINGS! OR IS IT A BLIND ALLEY?

By Meghala Divakaran

Yippee!!! I had finally been accepted into a graduate program in the country I now called home—the USA. It was an unforgettable moment, one I had been dreaming of for months. I could now aspire to do important work in life, contribute my mite to the progress of society, and, most significantly, acquire an American Master's degree—one that is highly valued in my country, India. I couldn't have asked for more...the admissions letter was the harbinger of good times. With stars in my eyes, I set out on a journey towards a public relations (PR) career, looking and feeling *smart!*

That vision was far from reality. I did not feel quite as smart on my first day of class; there were just a handful of students seated around a table, facing the instructor. I desperately looked for a chair to hide behind, but there were no extra chairs. The instructor himself was casual—friendly and approachable with a glint of genuine humor in his eyes, dressed in a pair of jeans. Students called him by his first name—he was diametrically opposed to the meticulously dressed teacher who expected to be greeted with a formal, “Good Morning Sir/Madam” before students could be seated. There I was feeling completely jolted, right under the teacher's nose, introducing myself to the class wondering how I would say who I was!

It felt as if I were the only one who knew little or nothing about the world around me. Everyone else seemed so accomplished

and so relaxed, always turning to me with a smile. All of them had at least three or four years of work experience, and, it seemed to me, were genuinely interested in scholarship. This was far removed from the student I was when I went to school previously: full of mischief, determined to have a good time.

There were no lecture notes that I could depend on, and neither did I have the pleasure of switching off my mind in class. In this revolutionary system of education, I was to read research articles prior to class and discuss what I had learned drawing from my own life experiences wherever necessary. It escaped me how I was ever going to understand complex essays, formulate my own thoughts and actually make a meaningful contribution. The most disquieting thing was that I had to create my own course of study, unlike in India where the University determined the combination of courses for a Mass Communications program.

I gradually realized that for the first time

in my life, I had to take responsibility for my learning and I could make the best out of what I had by accepting this new reality. I started spending hours in the library engrossed in online research articles, reading up new stories and trying to arrive at new meanings. And astonishingly—I absolutely enjoyed myself! I found that I was not a complete ignoramus as I had imagined, could synthesize what I read for class and even talk about it.

I wanted to keep looking at things differently, to think unconventionally and just be myself, not fall into the mold set by someone I had never met and would never meet. I loved exploring my inner spaces, overturning closely held assumptions and adapting to a new culture, a new system. I enjoyed immersing myself in education, not daunted by the overpowering syllabus, a bespectacled stern teacher or an outdated examination system that relied heavily on rote learning. I enjoyed my class fellows, who were comfortable just learning with me, not trying to drown the other students to earn brownie points and maybe come first in class. The spirit of cooperation was all-pervading and I found myself looking forward to turning into a PR professional with practical ideas, not some overcooked PR guidelines from textbooks.

The path that looked treacherous turned out to be one with many rewards. It helped me change my perspective towards the world around me. Taking responsibility for my scholarship brought with it pride of ownership and a certain sense of achievement. I was now part of a civilization, which I could traverse without fear and arrive at my own conclusions. A new country and a new system of education can be daunting and even lead to self-doubt, but my submission to everyone in a similar situation is to just “hang in there,” and soon you will be a new person with something important to say and be heard!

Ⓢ



Meghala Divakaran, first year graduate student.

Dumm (continued from page 5)

possibly abroad. After this tour of duty, Dumm will serve for three years as an English instructor. "I have a minimum [service] requirement of five years from the time I graduated from the Academy, but with the addition of my teaching tour, I will extend that to a total of seven or eight years."

As far as the effect the Air Force will have on his life, Dumm is unsure. He says, "[Eventually] I am going to be an Intelligence officer. Outside of next year's Intelligence officer job training, and later being assigned to the Academy to teach, I don't know much of what the future holds." Meanwhile, Dumm looks forward to his time as a literature instructor. "I go to my classes now knowing in the back of my mind that one day I might be teaching some of the same material." He continues, "It's an exciting thought to look ahead at the courses I will be instructing at USAFA and to think of ways to translate what I am learning at CSU into my Academy curricula."

I ask Dumm if there are any special functions that he is invited to. He chuckles lightly. "None, really. I'm not cutting the tape on any new buildings, surprisingly enough."

The Air Force serves for the greater good of people as well as the country, preparing men and women around the country both professionally and educationally. The Air Force Institute of Technology's Civilian Institute Programs (AFIT-CI), of which Dumm is a part, states that its purpose is to "educate Air Force people in order to meet the increasingly sophisticated challenges in an extremely complex world. To meet a variety of educational needs in a wide array of career fields. To tap the rich and diverse knowledge of outstanding institutions around the world. To quickly and flexibly adapt to rapidly changing needs to be better prepared. But most of all, to put the 'smart into a smarter, leaner Air Force'" (<https://www.afit.edu/cip/>).

For many people, joining the Air Force is an effective and appropriate decision that assists academia and education of people across the continent containing a number of benefits that can offer individuals higher learning and exposure.



Brian Dumm outside of Eddy Hall.

F

NCTE@CSU (continued from page 6)

(whether released or not) dominated the night as Daniel explained how his being homeless—a result of some difficult family problems—put him outside the experience of a "typical" public education. At Olde Columbine, an environment that better suits his needs, Daniel has a renewed passion for learning and hopes to be a teacher himself one day. For many in attendance, Daniel reminded us of why we want to teach: to guide learning and provide opportunities for those who need and want them. The meeting also increased our members' awareness of other teaching environments. This was beneficial because the cookie-cutter K-12 system doesn't appeal to many of us or support some of our teaching philosophies.

We at CSU's chapter of NCTE are excited about the interesting and useful topics we've covered (using film as text in the classroom was a personal favorite). We are also

Daniel reminded us of why we want to teach: to guide learning and provide opportunities for those who need and want them.

excited about the topics we have planned for future meetings. Our aim is to provide opportunities for engaging the issues that complicate classroom interactions. Through honest and interactive scholarship, we create a greater understanding of these issues under the premise that this sort of understanding better prepares us to face our future challenges.

Teaching is a rewarding profession once you find ways to face the obstacles. We hope that by helping CSU students engage these issues, we can minimize any reservations about teaching and urge those teachers-to-be to enter the profession with excitement and enthusiasm. We hope to temper what many see as deterrents and promote what brings us to teaching in the first place: the opportunity to work miracles.

F



Bill Tremblay.

Tremblay (continued from page 1)

of teaching positions. After working at a factory for a while, he started teaching at various high schools and coaching football. After getting married he became involved in the National Council for the Teaching of English (NCTE). He was an assistant professor for three years at Tantasqua Junior College, and then finished his M.A. with a thesis on William Faulkner's Snopes Trilogy. At the University of Massachusetts, however, his career changed courses.

Bill's first book of poetry, *Crying in the Cheap Seats*, was published in 1971, with the encouragement of his wife Cynthia and the help of Robert Bly, who saw something powerful in Bill's writing. Shortly thereafter, he abandoned his unfinished Ph.D. and entered an M.F.A. program. Writing became a necessary part of his crusade as a teacher, and in 1973 he was asked to interview for a job at CSU.

Upon his arrival here, Bill began teaching a multitude of courses. Like most regular faculty, he taught CO 101 and 202, which were the composition requirements then. He also taught a number of literature classes including Form and Technique in Modern Poetry, the Internship in Editing, 20th Century Fiction, Contemporary American Poetry, Contemporary Nonfiction, Blake and Whitman, Wordsworth, Coleridge, Romantic Poetry, and World Literature. His poetry classes have ranged from opening level Introduction to Poetry, which he taught on and off

for thirty-three years (and with which he turned many a lost soul to the path of an English major), to graduate creative writing workshops. His own self-designed class, Beat Generation Writing, incorporates Bill's personal experience with many of the Beat writers into an upper-level literature class that bubbles over with his insight into the modern world.

By now it is hard to imagine the school without him. He is often seen walking around campus with students, "gesticulating, ten thousand words into a sentence that began two buildings ago," observes John Calderazzo, who likens the scene to that of Socrates wandering through Athens with a fascinated Plato. However significant his contribution to academia has been, students will remember Bill Tremblay best for his energetic classes, prone to enlightening, but wild, tangents. "He is my hero," says at least one of his creative writing students.

The effect Bill has had on the CSU community, particularly in the English Department, is hard to downplay, since he was one of the prime movers in the effort to bring the M.F.A. program to CSU. Almost as soon as he arrived here in the fall of 1973, he began advocating the cause, and for thirteen years he fought relentlessly to get the project through every level of bureaucracy. The battle required the dedication of many people, but Bill's contribution as instigator of the plot and leader of its progress is undeniable and unforgettable. He was aided by the inspiration of flocks of writers who came through CSU. Since its formation, the M.F.A. program has produced countless more of them, including well-known poets such as Aaron Abeyta and Pulitzer

"I've always wanted readers to sense that they were in the presence of narratives and characters about whom it could be felt that there is something important at stake—the fate of the soul."

continued on page 11

Tremblay (continued from page 10)

Prize winner Yusef Komanyakaa.

With the M.F.A. program bringing poetry and prose to northern Colorado, the creative writing culture came alive. There were Friday night readings at graduate students' apartments, blow-out readings on KCSU, creative writing softball games started by the idea-man Wayne Ude, and sometimes Bill and other poets would go into Durward or Westfall and "pound on the tables in the rec rooms until a bunch of students showed up wondering what was the ruckus and then we'd read poetry to them." Bill would also take his workshops out on reading tours to other universities around the state, sometimes driving through blizzards to slam against other schools: "I remember a time when Yusef Komanyakaa, Adam Hammer, John Bradley, and Joe Gastiger went down to CU-Boulder for a reading there. Alan Dugan was the MC. He announced it as a contest pitting 'The University of Bullshit versus the STATE University of Bullshit' against one another. Incidentally, we blew them away, as you might imagine." The stories that come from the world of poetry are endless, though many are "too weird to print," says Bill.

Bill's passion for literature and humanity is found in his own writing as well as in his teaching. "Each book is a real departure from the one before," says Calderazzo. His subjects have certainly traveled great distances, from somewhat autobiographical works to poems incorporating local Colorado history and even Mexican culture and history. "I write narrative. I'm a storyteller," says Tremblay. "I've always wanted readers to sense that they were in the presence of narratives and characters about whom it could be felt that there is something important at stake—the fate of the soul."

Bill's numerous books include *Crying in the Cheap Seats*, *The Anarchist Heart*, *Home Front*, *Second Sun*:

Sometimes Bill and other poets would go into Durward or Westfall and "pound on the tables in the rec rooms until a bunch of students showed up wondering what was the ruckus and then we'd read poetry to them."

*New & Selected Poems, Duhamel: Ideas of Order in Little Canada, Shooting Script: Door of Fire* (Colorado Book Award winner), and *Rainstorm Over the Alphabet*. His novel, *The June Rise: The Apocryphal Letters of Joseph Antoine Janis*, was reviewed on National Public Radio. He has also been published in *Best American*

*Poems 2003*, as well as in countless literary magazines and served as a pioneering editor of the *Colorado Review*, dramatically improving its funding, readership, and prestige.

In his years at CSU, Bill has been a channel of enthusiasm for writing, learning, teaching, and the human race. He's sure to keep busy during the coming years, and

maybe he'll even come back once or twice to teach Beat Generation Writing again. Until then, he plans to "read, write, and travel." Though he won't be on campus quite as often, his impact will be felt by generations of writers to come.



A Selection of Bill Tremblay's Books.



## FACULTY PROFILE: SASHA STEENSEN

By Shiela Bushanam



Sasha Steensen.

“I knew when I took the job at CSU that I would be working with wonderful colleagues and students, but CSU has exceeded all of my expectations,” explains the petite, lovely, and fashionable Dr. Sasha Steensen, Colorado State University’s newest creative writing faculty member. She, in turn, exceeds both the English Department’s and my own expectations of her as an assistant professor who is teaching poetry workshops and literature courses; running a printing press with her husband, Gordon Hadfield (and the help of the Department, the College, and the Center for Literary Publishing); working on a broadside for Bill Tremblay; and is actively involved with Accidental Vestments, the collaboration project initiated by our own Matthew Cooperman and Marius Lehene from the Art Department. When I ask her to describe what has most left an impression on her from CSU, she notes how she feels “very welcomed, by both the creative writing faculty and the English department as a whole” and “the level of collaboration, both within the English department and across departments.” She describes CSU as “truly a place where both students and faculty can share ideas across disciplines and mediums.”

Dr. Steensen received her B.A. in History and M.F.A. in creative writing from the University of Nevada, Las Vegas, and her Ph.D. in poetics from SUNY Buffalo. As a Ph.D. student, she says she devoted “5 years of [her] life to read and write, and devoting this undivided attention to poetry has made all the difference in [her] own thinking, not only as a writer, but also as a teacher.” When I ask her what advice she has for me and other students who want to follow in her footsteps and teach, she says to “read everything you can get your hands on and write without ceasing.” She further explains, “just as a successful writer pays careful and considerate attention to the text in front of them, a good teacher asks her students to exert this kind of rigorous attention.” As a poetry student who took her graduate poetry workshop this past fall, I remember seeing this kind of “rigorous attention” in her thoughtful approach to each text, and in the way she encouraged us to carefully consider process and procedure in both our own poems and those of our peers. She aptly describes this teaching philosophy, which is to “encourage students to revise their locations, to consider new methods, models, and techniques, so that they might stumble on beauty’s path again and again.”

As for her own work, Dr. Steensen is currently working on a new poetry manuscript, entitled *The Method*. “*The Method*,” she says, “takes its title from a text by Archimedes, the ancient Greek mathematician.” She describes her book of poems as following “the various exploits of a medieval version of Archimedes’ manuscript, which contains proofs of his equations,” and that “one of the primary goals of *The Method* is to address a number of interconnected histories—the history of religious and cultural confrontations between the Christian and the Muslim worlds, the history of roads and travel, and the history of books and bookmaking, among others.” She further elaborates, explaining how in “looking at these histories, [she] hopes to elucidate current political tensions, the question of mobility in a global culture, and the predicament of the book in the face of new publishing developments, such as the internet.” This summer, Dr. Steensen even plans to travel to Turkey where she will visit *The Method*’s various homes, where she says she will “research both the conditions of books and bookmaking in Byzantine Turkey and the period of time Archimedes’ text spent in Istanbul.”

Ⓣ

The physicality and materiality of this process, and of the resulting printed pages, is largely missing from our high-tech writing and reading lives.

Fortunately, the English Department at CSU now has recourse against the loss of the materiality of words: our very own small press and bookmaking center, complete with a letterpress. We have the center, which is housed in the Center for Literary Publishing's space, because of the vision and dedication of Sasha Steensen and Gordon Hadfield. During their time at SUNY Buffalo, Steensen and Hadfield became fascinated with the idea of books as objects, and with the process of printing on a letterpress. The funding for purchasing the letterpress was provided equally by three sources: the startup money Steensen received for becoming our Department's newest poetry professor, the English Department, and the College of Liberal Arts. One major project that has been undertaken on the letterpress is the printing of a broadside of a Bill Tremblay poem for Tremblay's reading this spring.

The letterpress itself is a Vandercook SP15 Proof Press built in 1961. It's called a Proof Press because the cylinder is turned manually rather than mechanically, and it was originally used to proof a project before the project was sent to a fully automated machine. Such presses became popular during the Book Arts Movement in the 1960s. Ours is a dashing red, but it was originally pale green. The bed is 15 x 31.5", and its maximum sheet size is 14.75 x 20". Hadfield, an enthusiastic subscriber to letterpress listservs, found the press on sale in Milwaukee, Wisconsin. After it was purchased last fall, the couple—without taking time off from their teaching—drove the seventeen hours to Milwaukee in their pickup truck to retrieve it.

With the press came a valuable oak Hamilton Type Cabinet, which is a wooden structure built to accommodate the



A drawer of type.

drawers that hold the type. These drawers are of the California Jobcase variety, which means that both uppercase letters and lowercase letters are stored in the same drawer. Previous to

the California Jobcase, uppercase and lowercase letters were stored in two different drawers. The fonts, or styles and sizes of type, which came with the Hamilton Cabinet include one that is particularly striking. Called "Tower," this is a serif font, meaning that small decorative lines have been added as embellishment to the letters (one common serif font is Times; one common sans serif font is Arial). Tower is similar in style to Courier New, but the strokes are bolder and the letters themselves narrower. Steensen and Hadfield hope to add more fonts to their collection in the future.

And it is not just words that can be produced on this press: images can also be printed. The printing of images is achieved by using a polymer plate attached to a special aluminum base.



Gordon Hadfield printing on the letterpress.

The polymer plate is UV Photosensitive, so when it is exposed to an image (usually created digitally as a .jpeg or .tiff file) in ultraviolet light, the image becomes hardened into the plate. The plate is mounted via an adhesive to the aluminum base. This adhesive pulls up easily when lifted vertically, but resists the horizontal shearing of the letterpress rollers. For smaller images, the center has a Gocco, which is a Japanese children's toy that is essentially a miniature silk screen printer.

The objects that result from this involved project, half visual art and half written art, are gorgeous to behold. They are also gorgeous to hold, to feel the delicious paper and trace the delicate indentations made by the printed letters.

Steensen likes the letterpress process because of its tactile nature; she says that setting a poem by hand makes a poet think of each word as a tactile object and also makes the poet consider each word's placement on the page in an entirely new way. The chance to experience this process is, of course, extremely valuable for graduate students studying poetry at CSU; the letterpress and the bookmaking center bring a new set of artistic and literary possibilities to our already excellent creative writing program.



# RETURN OF "THE CARDINAL," TOM MARK

By Madeleine Smith

This spring, the English Department welcomed Thomas Mark home. He returns after ten years of retirement to guide another group of students through Dante's heaven, hell, and purgatory. Professor Mark teaches a capstone course on Dante's *The Divine Comedy*, a class which he began at CSU in 1960. With almost fifty years of teaching experience, Professor Mark offers a rare opportunity for students to study *The Divine Comedy*, one of the most significant works in Western literature, with the benefit of his skill and a lifetime of scholarship.

Born in New York City, Tom Mark's life has become an interesting story. His first language was Hungarian, and after serving in World War II as a medic on the front lines, he came to teach in Colorado because "there are two places in the world worth living, the first being Paris, and the second Estes Park."

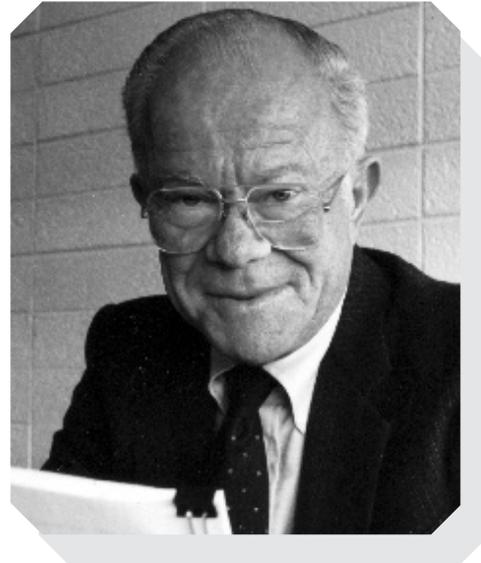
He began teaching composition at Colorado A & M in 1952 while working on his dissertation for Columbia University. Upon earning his Ph.D. in literature he began teaching "long pants" courses such as Milton and Shakespeare. Since then, he has specialized in the "heavies," the great works of Shakespeare, Milton, and Dante, and became known as "Cardinal" of the English Program.

Over the course of his career, Mark became known for his erudition in both English and Hungarian writings. He received grants from International Research and Exchange (IREX), the Fulbright Program, and Collegium Budapest to work on Hungarian culture and literature, and to meet Hungarian scholars.

One of his most notable achievements is his translation of *The Tragedy of Man*, the Hungarian drama masterpiece by Imre Madách, which secondary school students in Hungary are required to read. Written in the 1860s, the play retells the story of Adam and Eve, as they are reincarnated again and again throughout history, repeating the disaster of their sin in the context of each great civilization of the world. Each ideology they are born into fails, from the slavery of Egypt, to the democracy of Ancient Greece, to a futuristic utopia, and finally to an ice age, where only a few remnants of humanity have survived. Mark's translation, the result of five years of labor, was first published in Boulder in 1989, then in Hungary in 1999. He was recently awarded the Fust Milan Prize for this translation, one of Hungary's highest honors for literary achievement.

During his tenure, Mark was offered positions at other universities, but he rejected them because he loved the teaching environment of CSU. He couldn't even stay away after ten years of retirement. Now he has returned to share his wisdom with another batch of neophytes, to help them "put aside childhood things," and reach the Emyrean in time for graduation.

Ⓕ

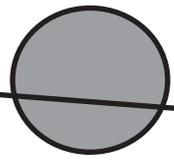


Tom Mark.

He came to teach in Colorado because "there are two places in the world worth living, the first being Paris, and the second Estes Park."

# MARY CROW: A WOMAN WITH WINGS

By Lindy Spore



Mary Crow has a distinguished air about her, as well as an international flair. On a Thursday afternoon, I sit across from Colorado's Poet Laureate, and I cannot help but feel inspiration effervescing from her.

Since Crow is the author of nine books—five containing an omnibus of her own poetry, and four of translation—I knew Mary Crow had great deal of knowledge and experience. With an outstanding number of more than five hundred of her translations, poems, and essays appearing in magazines and anthologies, I feel awed: I am in the presence of a true writer.

In addition to her many books of poetry, Crow has received a number of awards and prizes, which include a Colorado Book Award, a Translation Award from Columbia University, and a National Endowment for the Humanities fellowship. Most recently, a book of translation was a finalist for the PEN USA Translation Award, and as a result, Crow was requested to join a selection panel for the Translation Award. To add to this, Crow was awarded writers' residencies in the Czech Republic, Spain, and Israel.

In 1964, she began teaching at Colorado State University and stayed here, rearing her two sons, David and Robert Woerner, by herself. When they were grown, she left CSU for a one-year NEH fellowship at NYU. At NYU, she studied Modern Poetics with the late Anna Balakian.

With her impressive resume and extensive experience, I anticipate that Crow has a fascinating history, which will paint a picture of a motivated and talented woman.

Crow's background begins in Loudonville, Ohio. It was here that Crow began writing poetry. She attended Wooster College to earn her Bachelor's in English literature, and continued her education as a teaching assistant at

Indiana University, obtaining a Master's in English literature. Subsequent to this, Crow moved to Iowa to attend the University of Iowa's Writers' Workshop.

She went on to travel Latin America in order to find women poets for *Woman Who Has Spiritual Wings*, an anthology. "I returned," Crow says, "with Fulbright grants to Chile, Peru, Argentina, and Venezuela, which resulted in several books of translation."



Mary Crow.

When she received a Poetry Fellowship from the National Endowment for the Arts, Crow then traveled to Israel. She also traveled to the former Yugoslavia to give readings after receiving a Fulbright Creative Writing Award.

Crow's travels have been supported by CSU, and she received funding for her writing through grants. With this assistance, Crow has been able to gather inspiration for her poetry. "Travel has become essential to my writing. I see it as a way not only to explore other cultures, but also as a way to explore the self." Her travels are the driving force that propels her toward inspiration, the catalyst that continually awakens her artistic senses. "My absences from CSU were generally

for travel which has probably been the greatest inspiration for my poetry," says Crow. "Beyond travel, reading has been the biggest influence on my writing." Poets Paul Celan, Louise Gluck, and John Ashbery are writers who have prompted her writings. Additionally, the fiction of Franz Kafka has been a noteworthy influence.

In 1996, Crow was named Colorado Poet Laureate by Governor Roy Romer, and then renamed by Governor Bill Owens four years later. As Poet Laureate, Crow brought *Poetry in Motion* to CSU in 1999. This national, trademarked organization provides an opportunity for students and non-students alike to be recognized for their writing and artistic talents. Currently, Crow is working with a number of CSU students and interns on this project. The culminating event, happening later this spring, will be an honorary program of several writers and artists who will be awarded for their aptitude in both genres.

Presently, Crow is revising *How Many Rivers*, her manuscript of poems that was a finalist for both the Utah State University's May Swenson Poetry Prize and the Marsh Hawk Poetry Book Contest. Crow is also circulating Roberto Juarroz's book of his final poems and working on a reprint of selected poems by Juarrez and W. S. Merwin from her earlier translations. Her Juarrez translations will appear in *Seneca Review*, *Circumference: Poetry in Translation*, and *Chelsea*. Her recent poems have been accepted by the magazines *Iodine*, *Matter*, *Red Rock Review*, *White Pelican Review*, and *Verse*.

Crow spent January 2006 at the artists' residency in Herzliya, Israel. In March, 2006, she read her Orozco translations at the AWP meeting in Austin, Texas.

When asked about her future endeavors, Mary Crow says simply, "More writing, more travel."

Ⓕ



# TOASTING TO OUR BLISTERS: FRIENDSHIPS IN THE ACADEMY

By Julia Innes, Megan Palmer, and Courtney Spohn-Larkins

Last Monday night, we went out to celebrate our thesis and project defenses. We met at Elliot's, and collaborated on the all-important decision: who was having what martini? When we had decided, we toasted: "To passing our defenses!"



Despite having differing concentrations and jobs within the University, the four of us—Courtney, Jen, Julia, and Megan—have realized how meaningful it is to build and sustain our converging communities. These communities change, shift, and expand based on classes we're taking, times we're on campus, and our scholarly interests. Jen and Megan initially met in an education class their first semester as grad students (fall '03). Courtney, Julia, and Jen met during GTA training—Courtney and Julia's first semester (fall '04). Courtney and Megan knew each other from the 2005 graduate student symposium and various barbecues. While working the same shift at the Writing Center last spring, Julia and Megan got to know each other. Perhaps more important than when we all met is the fact that the four of us all self-identify as dorks, and this is how our community came to be.

This martini didn't represent a conclusion, however. Or a beginning. Or a commiserating. Or even just one community—it represented lots of different conversations with lots of different people. There were structured ways we had these conversations, like the thesis/project group that three of us participated in with our friend Rachel. And less structured ways as well, like

the art-making party at Julia's (it was Courtney's idea) three weeks before our projects were due.

Yet all of these conversations take time. It's hard to coordinate time to meet when we're tired, busy all day, stressed about our other work...but it's precisely this time we create together that makes our scholarly work worthwhile. Because of this process of exchanging ideas and encouraging one another through the moments of low self-esteem and feelings of burn-out, our ability to continue working—sustaining our interests and developing our ideas—was successful; we re-energized each other. And by learning about each other's work, we have also expanded our own ideas by considering them within the realm of one another's ideas.

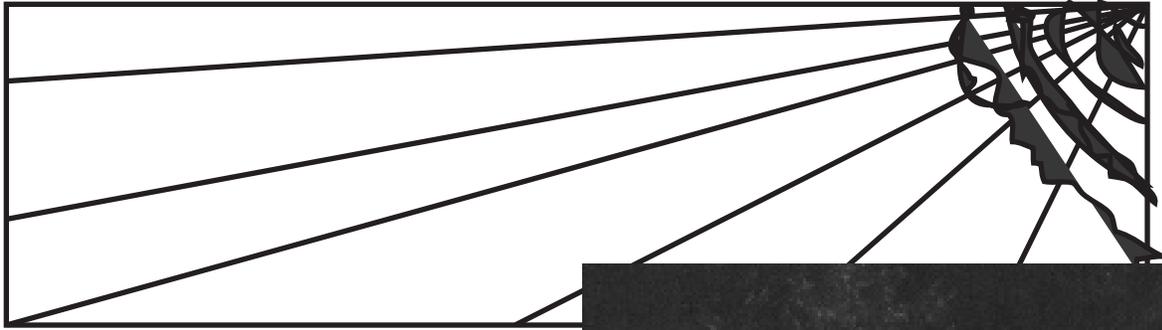
Our thesis/project group arose out of a conversation Megan had with Dr. Roze Hentschell about the importance of graduate students supporting each other's work. As Roze suggested, we met regularly to share our writing and our ideas. Sometimes we exchanged pages, sometimes we talked about our struggles with our work, and sometimes we just had to cancel the meetings—we were always negotiating the needs of

These conversations, then, allowed us to expand and enrich our own thinking in respect to our projects, while additionally affecting—*enhancing*—all aspects of our lives.

each individual and the needs of the group. We respected the restraints, the balancing act, that all of us were experiencing. After all, why would we be doing this kind of work if we didn't want our ideas to be influential to, and influenced by, others? These conversations, then, allowed us to expand and enrich our own thinking in respect to our projects, while additionally affecting—*enhancing*—all aspects of our lives.

Walking along downtown in our rarely-worn high heels that Monday night, we concluded that the inevitable outcome would be blisters, so we decided to take it on as a metaphor. At times, pain leads to self-doubt, feelings of inadequacy, messiness. This is true of both academic life and walking in high heels. We refused that night, just as we did

*continued on page 17*



Friendship (continued from page 16)

throughout the year, to tolerate any self-denigration resulting from the uncomfortable chafing of all the various expectations placed on us, including those we place on ourselves.

Courtney and Jen had already begun to explore what it means to respond to expectations in a different, meaningful way. A month earlier, they had collaborated on their application for the Stephen Reid Teaching Award, which recognizes outstanding graduate student teaching. When they were putting together their application, they agreed that winning the award was not what was important. They just wanted to celebrate the community that CSU had fostered during the GTA process (which includes training, teaching and colloquia). In order to do this, they talked about how community worked both inside and outside their classrooms, and how this made them better teachers and students. It was an emblematic process—Courtney and Jen collaborated on the application to illustrate how everyone involved with the GTA process was already collaborating.

Different collaborations bring different communities. Another was the community Julia and Megan built around their work in the Writing Center. At first it was difficult—community isn't always the most efficient idea. Through the process of rewriting a Mission Statement for the Center and rearranging the space of the Center, they realized how an emphasis on community allowed friendships to emerge and develop. Maintaining the community meant putting in sustained time and energy, so that these emergent friendships would in turn further strengthen their growing community. Strong friendships and communities allow us to be actively invested in—and enjoy—our work and the life of the University.

Supporting each other in a collegial way is vital to our participation and visibility in the University.



Megan Palmer, Jen Mitchell,  
Julia Innes, and Courtney Spohn-Larkins.

We think we've figured out how to be supportive of each other in the University environment, where we know that it's worth the time to create spaces where we can appreciate each other, and each other's ideas. We're interested in what's going to happen after we graduate. What will it take to make these friendships last?

On Monday, inspired by an article by feminist scholar Alice Jardine's work on women in the academy, we ended the night with another toast—a toast we hope others will, likewise, find meaningful to the work they do: "As friends, may we startle each other into vibrancy."<sup>1</sup>

**(Footnote)**

<sup>1</sup> Alice Jardine, "The Invisible Woman in the Academy: Or, Murder Still Without a Text." (*Tulsa Studies in Women's Literature* Fall 2005 24:2), 228. Jardine is here paraphrasing the words of Carolyn Heilbrun. Both use these words at the end of their articles as well.



discussed how cosmetic surgeries in the television show *The Swan* reinforce harmful gender stereotypes. Interestingly, another panel member had a similar argument and the two papers balanced and challenged each other in an engaging way. This panel member was from Germany, and he was able to give a cross-cultural perspective on an American pop culture phenomenon.

I also made an international

connection when my work was solicited by a graduate student journal based in Hong Kong. This person had seen the title of my talk, which compares feminist discourse on cosmetic vaginas and male-to-female transsexual vaginas, and was interested in seeing my complete work. From this conversation, I learned about a journal that I had never come across before, and may never have encountered without this experience.

The Pop Culture Conference helped me expand my connections with other scholars who are working within

my area of interest.

Additionally, it gave me yet another opportunity to widen and strengthen my scope of knowledge.

One of the best nights I had at the conference was after I had given my talk on vaginas. A group of people who were interested in the gender panels went out to dinner, and those of us from CSU were fortunate to meet people working on various subjects relating to gender and feminism. At this dinner, the different communities I was a part of expanded; I felt lucky to have conversations with friends from CSU who had seen my work develop and, further, to talk to those whom I had just met—those who had just listened to me unabashedly say such words as “labia” and “clitoris.”

The conversations that arose during dinner were a pleasant reminder that work being done at the graduate level is important. CSU fosters an environment where we can share this work; similarly we learn that sharing it on a larger scale is important as well. Being able to participate in a conference was a sign that the work we do, often in solitude, is meaningful to various people. While overwhelming at times, the conference was a way to affirm that work that arises in the academy does not necessarily stay there—it can hold a valuable place in society at large.

Ⓡ

---

“...work that arises in the academy does not necessarily stay there—it can hold a valuable place in society at large.”



Rachel Dean-Ruzicka, Morgan Reitmeyer, Tara Land, and Courtney Spohn-Larkins.

### List of Presenters:

Rachel Dean-Ruzicka, “Vengeance, Healing, and Justice: Post 9/11 Culture through the Lens of CSI.”

Tara Land, “Dragging Gender: The Cosmetic Body [Re]places ‘Woman’ through Hyper-Inscription.”

Jeremy Huffman Proctor, “Food Taboos: The Cultural Factor of Fear and Survival.”

Morgan Reitmeyer, “Warrior Bodies and Wizard Minds: The Language of Identity in Role-playing Games.”

Courtney Spohn-Larkins, “The Popular Vagina.”

# ANNOUNCEMENTS, AWARDS, PUBLICATIONS, AND PRESENTATIONS

## ALUMNI

Cathy Ackerson (Rogers) Bendl (M.F.A., Fall 2004) and husband Kurt are the proud parents of daughter Nora Bernadette Bendl (7 lb. 3 oz., 19.76 in.), born on November 21.

Shelle Barton (M.F.A. in Fiction, Spring 2004) has had her short story "Learning to Swim" accepted by *Primavera*.

Carolyn Bradney (B.A. in English Education, Fall 2005) is teaching this spring at Liberty Middle School in the Cherry Creek School District.

Steven Church (M.F.A. in Fiction, 2002) has essays forthcoming this spring in *Colorado Review*, *The North American Review*, and *Interim*. He has recently accepted an offer to join the faculty as an Assistant Professor of Creative Nonfiction in the M.F.A. program at California State University-Fresno.

Deborah Clifford Gessman (Second B.A., M.A., Former Department Secretary) had two poems, "Opera of their Lives" and "Petticoats," published in the 2005 Utah Poetry Society's *Utah Sings*, Volume VIII.

Scott Holman (M.A. in Literature, Summer 2004) is a full-time faculty member at Adams State College beginning Spring 2006. For the past three semesters, he has been an adjunct in the English Department teaching freshman composition. Starting this spring, he will be the Department's instructor for developmental composition courses, teaching approximately six courses each academic year.

Rebecca McGoldrick's (M.F.A. in Poetry, 2004) poem "No Room to Grow Up Here" has been accepted by *Willow Springs*. Another poem, "deadwood," appeared in *Red Mountain Review*, Issue 1; and "the bedcover is blue" has been accepted by *Matter*, Issue 8.

Matt Myers (M.F.A. in Fiction, Spring 2005) has a creative nonfiction story "Quiet Lead" forthcoming in *Cimarron Review*.

Brice Particelli (M.F.A. in Fiction, Summer 2005) has accepted a position at the Chicago Shakespeare Theater. He will replace the publications manager and help with teacher training and development. Brice's nonfiction story "Tapping a Flower" will be published in the Winter/Spring issue of *Crab Orchard Review*.

Morgan Reitmeyer (M.A. in Rhetoric and Composition, 2005) presented at the Southwest/Texas Popular Culture and American Culture Associations Conference in Albuquerque.

Aaryn Richard (M.F.A. in Poetry, Spring 2004) had his poem "Against Specifics" published by *Denver Quarterly*, Vol. 40, Number 2. His poems "Fever Dream" and "we confess, we feel used" are forthcoming at *Interim* and will appear in the New Authors section this coming summer.

## FACULTY & STAFF

Congratulations to the following faculty, instructors, and staff who have achieved service milestones between July 1, 2005 and June 30, 2006:

10 years – Deanna Ludwin, Barbara Sebek

15 years – Leslee Becker, Marnie Leonard, Mike Palmquist, Paul Trembath

20 years – Gerry Delahunty, Terrie Sandelin

35 years – Carol Mitchell

## ANNOUNCEMENTS, AWARDS, PUBLICATIONS, AND PRESENTATIONS

### FACULTY & STAFF CONTINUED

Leslee Becker's story "A Summer Tale" has been accepted for publication in *Carve Magazine*. She has been awarded a fiction fellowship at the Ragdale Foundation in Lake Forest, Illinois.

Ellen Brinks' essay "Winnicott's Maternal Aesthetic: Absorption and Beholding in Potential Space" has recently appeared in the volume *Motherhood and Space: Configurations of the Maternal through Politics, Home, and the Body*, published by Palgrave.

John Calderazzo had his poem "Flow Chart" published in *Matter*, Issue 7: "Patterns." His essay "Ghost Landscape" has been accepted by *Isotope*. Sections of his long poem "Mount St. Helens: 25 Years" were read as part of the keynote address at the American Association for the Advancement of Science convention in St. Louis. He presented "Searching for the Self in Others: Internal Truths and External Influences in Literary Journalism" at the first NonfictionNOW conference at the University of Iowa. He spoke on spirituality and nature at First Plymouth Congregational Church in Denver; he gave a reading and visited classes at the University of Wyoming; he taught two nonfiction workshops at the Writing Today Conference in Birmingham, Alabama; delivered the keynote address at the Colorado Community College Composition Conference in Greeley; and spoke to the CSU Geology Club on earth and culture.

Gerry Callahan's essay "First Self" was published in 2005 in *Emerging Infectious Diseases*. His essay "Einstein's Dream" was published in 2005 in *turnrow*. His third book, *Infection: the Uninvited Universe*, will be published by St. Martin's Press in 2006. His essay "Chimera" will be republished as part of *Writing True: The Art and Craft of Creative Nonfiction*, published by Houghton Mifflin. Also, his essay "Eating Dirt" will be republished in 2006 as part of *Health and Healing in Comparative Perspective*, edited by E. D. Whitaker and published by Pearson/Prentice Hall. Gerry was, additionally, featured in a documentary for the National Geographic Television Channel, *Is it Real? Spontaneous Human Combustion*, which aired repeatedly through 2005 and into 2006.

Kelly Cockburn's book review of *Picking Wedlock: Women and the Courtship Novel in Spain*, by Shifra Armon, appears in *Rocky Mountain MLA E-Review*, Volume 60, Number 1.

Matthew Cooperman's new book of poems, *Daze*, has been accepted by Salt Publishing. Salt will issue the book in June 2006. His poem "Day's Darwin" has been accepted by *The Laurel Review*. His poem "Day's Harrow" was recently accepted by the magazine *Copper Nickel*. His two poems "Apropos" and "Mysterious of Sagone" were accepted by *Green Mountains Review*. A new interview with Rosmarie Waldrop has been accepted by *Denver Quarterly*. Also, he read as part of *CN's* magazine launch at the Denver Press Club on February 9.

Gerry Delahunty's paper "An analysis of 'Not that sentences'" has been accepted for presentation in January 2006 at the Sixth Hawaii International Conference on Arts and Humanities. The paper has also been accepted for publication in the conference proceedings.

Matt Feinberg presented his paper "El espacio narrative en La Doble Historia de el Dr. Valmy" at the 59th Annual Kentucky Foreign Language Conference in Lexington. The text is a play by Antonio Buero Vallejo, a Spanish playwright from the 20th century.

Jenny Goodman's essay "Revisionary Postwar Heroism in Gwendolyn Brooks's Annie Allen" has been published in the newly released collection *Approaches to the Anglo and American Female Epic, 1621-1982*. Another article is forthcoming in *Tulsa Studies in Women's Literature*: "'Presumption' and 'Unlearning': Reading Muriel Rukeyser's 'The Book of the Dead' as a Woman's American Epic." Both of these publications emerged out of Jenny's book project, *Roads to Take When You Think of Your Country: Women Poets and the American Epic*.

Gordon Hadfield's translations of two poems from Abdellatif Laâbi's *Fragments d'une genèse oubliée (Fragments of*

## CONTINUED

a *Forgotten Genesis*) have been accepted for publication in *Fascicle*. Also, his poem "Back at the Observatory" has been accepted for publication in the journal *Fence*. His poem "In the Suburbs" will appear in *Denver Quarterly*; two poems, "Crossing the Wall" and "American Wall," as well as a book review of Matthew Cooperman's *Daze*, will appear in *Interim*.

Roze Hentschell's essay "Luxury and Lechery: Hunting the French Pox in Early Modern England" recently appeared in the collection *Sins of the Flesh: Responding to Sexual Disease in Early Modern Europe*, published by the Centre for Reformation and Renaissance Studies at the University of Toronto Press. With support from the College of Liberal Art's Academic Enrichment Program, she spent spring break at the Huntington Library in San Marino, California, where she proofread her book manuscript, *The Culture of Cloth in Early Modern England*. Also, she presented a paper entitled "Homiletic Invective in Early Modern London" at the annual meeting of the Renaissance Society of America in San Francisco.

Tobi Jacobi, Laura Van Etten (2006 M.F.A. candidate, Fiction), and Randi DePriest (Spring 2006 B.A. candidate, Creative Writing) presented on their work with women at the Larimer County Detention Center ("Speak Out!: Women, Writing, and Prison") at the 2006 CSU Women's Conference. Tobi presented a paper, "Toward a Global Coalition of Community Writing and Publishing," at the Conference on College Composition and Communication in Chicago. With Lisa Langstraat, she presented a paper, "Literacy as Resistance: The Rhetorical Tactics of Women's Prison Writing and Reading Projects," at the Fifth Biennial International Feminisms and Rhetorics Conference at Michigan Technological University in Houghton, Michigan. She received grant funding from the Mildred Arnold Foundation, the Mountain and Plains Booksellers Association, the Walmart Foundation, and the Open Meadows Foundation to support her work with local adult literacy programming and her research on incarcerated women writers. Tobi and Lisa Langstraat were awarded a Hope Fund grant to support their community literacy and writing projects, "Speak Out!" and "Youth on Restorative Justice."

Theresa Kay, Associate Editor for *English Journal*, and husband Chris Hiemstra are the proud parents of daughter Adeline Iris Hiemstra (8 lb., 20.5 in.), born on November 20.

Kate Kiefer's article "Complexity, Class Dynamics, and Distance Learning" has appeared in the Winter 2006 issue of *Computers and Composition*.

Lisa Langstraat presented four papers this year: "Emotional Economies and Jurisprudence: On Victim Impact Statement Instructions, Law and Society," in Baltimore, Maryland; "On The Politics of Compassion and the Promise of Restorative Justice," at the Fifth Biennial International Feminisms and Rhetorics Conference at Michigan Technological University in Houghton, Michigan; "Girls Will Be Girls: Creating Gender-Sensitive Restorative Justice Practices," at the National Conference on Restorative Justice in Estes Park, Colorado; and "Mediating Community/University Literacy Interests through the Principles of Restorative Justice," at the Conference on College Composition and Communication in San Francisco, CA. Her article "Learning Discipline: Emotional Labor, Disciplinary Grammars, and Pragmatic Education" (with J. Lindquist) was just published in *Culture Shock and the Practice of Profession: Training the Next Wave in Rhetoric and Composition*. Her article "Emotion and Community Rhetorics: Victim Impact Statements as Cultural Pedagogy" was recently published in the collection *Rhetorical Agendas: Political, Ethical, Spiritual*. She and Tobi Jacobi were awarded a Hope Fund grant to support their community literacy and writing projects, "Speak Out!" and "Youth on Restorative Justice."

Naomi Lederer's book *Ideas for Librarians Who Teach: With Suggestions for Teachers and Business Presenters* was recently published by Scarecrow Press.

Marnie Leonard has had her short story "Upon Close Inspection" accepted by *The First Line* for publication in its forthcoming issue.

Deanna Ludwin has been named one of six recipients of the 2006 "Best Teacher Award" from the CSU Alumni Association and its affiliate student group, the Student Alumni Connection. Also, Fort Collins Habitat for Humanity's "Books for Humanity" project, initiated by Deanna, has been given an award by the Ron and Mary Pott Family Foundation. The money will be used to purchase reference libraries for Fort Collins' thirty-seven Habitat families, and for the free Habitat bookstore.



# ANNOUNCEMENTS, AWARDS, PUBLICATIONS, AND PRESENTATIONS

## FACULTY & STAFF CONTINUED

Thomas R. Mark, Professor Emeritus of English (ret. 1996) received word that the Füst Milán Board of Trustees of the Hungarian Academy of Sciences has awarded its Annual Füst Milán Prize to Mark for his translation of Imre Madách's *The Tragedy of Man*. The prize, one of Hungary's most prestigious literary prizes, is awarded for works that "promote on a highly artistic level...the interests of universal human progress." He has received two IREX grants, a Fulbright, and a Collegium Budapest grant, all of them for study and research in Budapest.

Kerri and Todd Mitchell are the proud parents of daughter Addison (6 lb. 3 oz.), born on April 7. Also, their personal essays on fear and kayaking have been accepted for publication in *The River Speaks Your Name: Colorado Writers Speak for the Endangered Cache La Poudre River*, edited by Laura Pritchett and Gary Wockner.

Cindy O'Donnell-Allen has co-authored an article with Steven T. Bickmore and Peter Smagorinsky, which appears in the October 2005 issue of *English Education*: "Tensions between Traditions: The Role of Contexts in Learning to Teach." The CSU Writing Project, which she directs, has received a grant from the Rural Sites Network of the National Writing Project, and has had its annual proposal approved by the National Writing Project. This continued funding will sustain CSUWP's summer institute, its service work in area schools, and continuity and community outreach programs for the 2006-07 fiscal year.

Mike Palmquist's textbook, *The Bedford Researcher*, was published in a second edition by Bedford/St.Martin's. His essay "Information Technology as Other: Reflections on a Useful Problem" appears in the edited collection *Discord and Direction: The Postmodern Writing Program Administrator*, published by Utah State University Press. His essay "Writing in Emerging Genres: Student Web Sites in Writing and Writing-Intensive Classes" appears in the edited collection *Genre Across the Curriculum*, published by Utah State University Press. He presented a paper at the 2005 NCTE Annual Convention in Pittsburgh, gave a presentation and a workshop at East Carolina University, and gave a workshop at Texas A&M University.

Louann Reid presented "New Contexts for Teaching Grammar" at the annual convention of the National Council of Teachers of English in Pittsburgh just before Thanksgiving. In addition, she led three round table discussions on writing for *English Journal*. During the Conference on English Leadership immediately following the convention, she served on a panel of experts who conducted a question-and-answer session on department and district leadership issues. She gave the Saturday keynote address, entitled "Textual Landscapes," at the annual conference of the Colorado Language Arts Society at the Broadmoor in Colorado Springs. Additionally, she conducted a workshop, "Literature Matters," at the conference.

Dan Robinson has had two poems accepted by *The Broad River Review*, "Soft Light through a Shingle Crack" and "Route 12 South of Trinidad." Also, he was the short fiction judge for the Bazzanella Literary Awards competition at California State University at Sacramento, where he spent a week last fall as a writer in residence.

Bruce Ronda's essay "Muriel Rukeyser's 'The Soul and Body of John Brown' and Thirties America" appears in *The Afterlife of John Brown*, a collection of essays on Brown's reputation in the nineteenth and twentieth centuries, just published by Palgrave Macmillan, ed. Andrew Taylor and Eldred Herrington.

Steven Schwartz's story "Galisteo Street" has been accepted for publication by *Prairie Schooner*. His story "Indie" has been accepted for publication by *TriQuarterly* and will appear in the December 2006 issue. "The Theory of Everything" will appear in *Crazyhorse*, and "Natural Causes" in the *American Literary Review*. His personal essay "Storefront" has been accepted by *Crab Orchard Review* for the Summer/Fall special issue.



Sasha Steensen has had four poems accepted for publication in *Denver Quarterly*: “This Plain Place,” “Palinode,” “A Second Offense,” and “If There Were a Lever Large Enough and Another World, He Would Move This One.” She will have two poems published in the next issue of *Fence*: “In Moments of Grief, The Method Recollects,” and “The Method Rubs Elbows with Frat Boyz.” “T.V. Nation,” a review of Claudia Rankine’s *Don’t Let Me Be Lonely*, is forthcoming in *Interim*. Also, Sasha was featured on the KRFC 88.9 FM radio program, “The Poetry Show.”

Bill Tremblay’s personal essay “A Few Words About the Sublime Along the Poudre” has been accepted for publication in an anthology entitled *The River Speaks Your Name: Colorado Writers Speak for the Endangered Cache La Poudre River*, forthcoming from Johnson Publishing Co. He presented an address and reading as part of the 2006 Rosenberry Lecture Series at the University of Northern Colorado. The theme was “A Present Language: The Literature of History,” and he discussed how history affects his novel *The June Rise*, as well as his most recent book of poetry, *Shooting Script: Door of Fire*. Also, Bill’s poems were featured on the ColoradoPoets.com website during Poetry Month. He will receive a grant from the Pharos Fund. This will permit Bill, who is writing the libretto, and Previn Hudetz, a young composer currently in CSU’s Music Department, to complete work on an opera entitled *Salem*. Additionally, it will allow them to share the collaborative process, “Words and Music,” with high school students in music programs along the Front Range.

## **STUDENTS**

Logan Burns (M.F.A. candidate in Poetry) has had his poem “a fish named by the sun going through it” accepted by *Barrow Street*.

Stacy Burns’ (M.F.A. candidate in Fiction) short story “Modern Day Pharisee” has been accepted by the literary journal *Alligator Juniper*.

Rachel Dean-Ruzicka (M.A. candidate in Literature) recently presented a paper titled “Paradigmatic Organization of Sentences and the Color Red in the Work of Flannery O’Connor” at the South Central MLA annual meeting in Houston. She also presented at the Southwest Texas Popular Culture Association/American Culture Association Conference in Albuquerque.

Elizabeth Gilbert (B.A. candidate in Creative Writing) won the Short Fiction Prize from *Matter Magazine* for her short story “Melliferous.” Her poem “Memorandums” was published in *Matter*, Issue 7: Patterns.

Tara Land (M.A. candidate in Rhetoric and Composition) presented at the Southwest Texas Popular Culture Association/American Culture Association Conference in Albuquerque.

Michael McLane (M.F.A. candidate in Poetry) has had two poems published in *Salt Flats Annual*: “Old Bishop” and “Three Rooms.”

Jeremy Huffman Proctor and his wife Jenae are the proud parents of son Lennon Werner Huffman Proctor (8 lb. 3 oz., 20.5 in.), born on November 24. Jeremy presented at the Southwest Texas Popular Culture Association/American Culture Association Conference in Albuquerque.

Courtney Spohn-Larkins (M.A. candidate in Literature) presented at the Southwest Texas Popular Culture Association/American Culture Association Conference in Albuquerque.

Viviane Vasconcelos’ (M.F.A. candidate in Fiction) short story “Feijoada” will appear in *The Harrington Lesbian Literary Quarterly*, Volume 7, Issue 2.

Kevin Ward’s (M.F.A. candidate in Poetry) poems “In Time We Wear Our Skin as Ending” and “Where sight hovers” will appear in the forthcoming *Interim*.



# DEAR READERS,

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

Share your news with other *Freestone* readers:

---

---

---

---

---

---

---

---

---

---

If you would like to make a contribution to help us meet our future publishing costs, please send a check made payable to Colorado State University Department of English, c/o *The Freestone*, Fort Collins, CO 80523.



**THE FREESTONE**  
Department of English  
Fort Collins, CO 80523

