

THE FREESTONE

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A Welcome from the Department Chair

Bruce Ronda

We who have lived in Colorado for a while know that winter is not done with us yet, but there are unmistakable signs of spring everywhere: warmer temperatures, crocuses and iris greens pushing up, a certain restlessness among us all as we face the last big push before finals and, for some, graduation. So, before that last sprint, I thought I'd take a moment to greet you and let you know about what's been happening in the English Department during this 2009-2010 academic year.

We are still a robust department in numbers, with about 510 undergraduate majors and about 150 graduate

students in five MA programs and the MFA. We added several new faculty members to our ranks this past year. Leif Sorensen became an assistant professor in the literature program, with a specialization in U.S. ethnic literatures. Leif has his Ph.D. from New York University and was, most recently, a visiting assistant professor at Middlebury College. Brad Benz, Jeana Burton, David Doran, Sharon Grindle, Jenny Levin, Tricia Lincoln, Dana Masden, Mitchell Macrae, and Lacey Wilson became instructors in literature and composition, joining the ranks of nearly 40 contingent faculty members in the department. Among our many publications in 2009-2010 were *Masculinity and the Metropolis of Vice, 1580-1615*, co-edited by Associate Professor Roze Hentschell (Literature) and a new book of poetry by Dan Beachy-Quick (Creative Writing), *This Nest, Swift Passerine*. Roze won the university's Cermak Award for Outstanding Advising. Assistant Professor Tobi Jacobi (Rhetoric/Composition) was approved for tenure and promotion by the department, Dean, and Provost, and awaits final

approval by the President and Board of Governors.

2010 is the twenty-fifth anniversary of MFA in Creative Writing, the celebration of which will begin at the Associated Writing Program's annual meeting in Denver April 7-10, 2010. Our program will be a major sponsor of that entire meeting. We are always proud of our brilliant creative writers, but this year we specially celebrate them and the nationally-ranked program in which they live and work.

Lots more, of course, but this is just to say that we are busy, bustling, active, and productive. We also need your help, particularly in these times of economic constriction. As you may know, the university is in the midst of its first capital campaign, ending December 2012. Our department's goal is \$25,000, and our particular funding target is graduate fellowships. We would welcome and appreciate your contribution.

If you wish to contribute to the graduate fellowships initiative, you can send checks payable to "Colorado State University" with "English Department Faculty/Staff Graduate Scholarship" in the memo line. Any contribution to English programs will also be much appreciated.

Thanks, and best wishes! ♦

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English Department Chair
Bruce Ronda

Four Rhetoric and Composition Students “Mix It Up” at 4Cs

Summer Whisman

While many second year Rhetoric and Composition graduate students look forward to spring break as an opportunity to travel or at least take a much-needed break from the grueling hours devoted to thesis work, four talented second-year students presented conference papers this spring break at the the 61st annual Conference on College Composition and Communication (CCCC) held March 17th through March 20th in Louisville, Kentucky.

CCCC is Rhetoric and Composition’s most well-known and prestigious conference, representing one of the largest organizations dedicated to writing research, theory and teaching worldwide.

The four graduate students fortunate enough to earn such a unique opportunity were Chris Earle, Katie Hammond, Karyn Kiser and Teva Miller. The theme of this year’s conference was “Remix: Revisit, Rethink, Revise, Renew.” Earle Hammond, Kiser, and Miller were well equipped to contribute to this year’s theme, and succeeded in making CSU proud to have such a caliber of students share their wealth

of skills, knowledge, and research with others in the field of Rhetoric and Composition.

Miller, Kiser and Earle shined as co-presenters on their panel presentation, “Rethinking and (Re)Feeling Pedagogy: Rhetorics of Empathy and Anger in the Classroom.” They drew from the theoretical frameworks of trauma studies, Postcolonialism, and critical race theory, topics which directly correspond to their theses.

I had the privilege to speak with

“I couldn’t have asked for two better people to join on a panel.”

Kiser about participating in this year’s conference, who said

“I’m hoping our panel will move people to think about how emotion already functions within the classroom as a method of meaning making. We aren’t looking as critically as we could or should be looking at these issues.” Kiser concluded with some kind words about her panel-mates, saying “I couldn’t have asked for two better people to join on a panel.”

While Hammond did not par-

ticipate on the same panel with her fellow Rhetoric and Composition colleagues, she certainly should be included as one of the young talents at this year’s conference, as she presented on a separate panel with two other CSU alumni discussing pedagogical strategies. The presentations focused on identity formation, responses to trauma, and writing workshops. Hammond presented on the value of extra curricular writing workshops in the context of identity formation, advocating for writing groups as a means for negotiating the formation of identity during transitional stages of life.

As a fellow Rhetoric and Composition graduate student, I am proud of my colleagues. I for one could not think of more deserving students to debut their talents at the illustrious CCCC. Earle, Hammond, Kiser, and Miller presented their papers among distinguished featured speakers in the field such as Akua Duku Anokye, Brenda Brueggerman, Ralph Cintron, Keith Gilyard, Andrea Lunsford, and LuMing Mao. CSU’s English Department should be very proud of these graduate students, and hold their work and dedication in high esteem. ♦

Dream Course: Travel Writing

Raul Moreno

On winter nights in July, late into the Buenos Aires twilight, I sometimes dream of an E513C (Form and Technique in Modern Literature) course that would question and practice modern travel writing. Half of our time would be spent with the likes of Paul Theroux, Joan Didion, and Peter Hessler. The other half would demand—what else?—essays! ♦

Dream Course: The Literary Humorists

Susie Tepper

“The Literary Humorists”: Mark Twain, Kurt Vonnegut, Tom Robbins, David Sedaris, Jason Bredle. How writers of literary fiction, poetry, and nonfiction craft and use humor in their writing. I’d love to take it or teach it. ♦

New Faculty: Meet Leif Sorensen

Shauna Hobson

Waiting to begin my interview with Leif Sorensen, a new Assistant Professor in the CSU English Department this year, I became enthralled by his bookshelf. Literary works ranged from Austen to Pynchon, countries were represented from Asia to Africa, literary and cultural theory was interspersed with poems and plays. I felt like everything I ever loved about literature was sitting right there on the wall. I was not surprised, then, to find that Sorensen embodies this diversity in his life and celebrates it in his work.

When Sorensen entered the University of California Berkeley after high school, his plan was to become an astrophysicist. But like many of us the first time we got caught up in a good book, Sorensen realized that he had a real passion for literature. He found that he enjoyed his English classes much more than his science labs. Once he had “gotten the bug,” there was no turning back. Finishing at Berkeley with a BA in English and a minor in Spanish literature, Sorensen spent time writing in Mexico before pursuing an MA in English from San Francisco State and a PhD in English Literature from New York University.

After completing his education, Sorensen began teaching a broad range of multi-ethnic American literature and transnational writing. His particular interests, however, lie in the examination of ethnic American writing in the early twentieth century. Though many of us tend to think of ethnic literature as a product of the postmodern era, Sorensen is shedding light upon earlier works and their importance to American history and culture. As much of this literature has only recently been discovered, Sorensen’s studies are twofold: issues within the text itself, and issues of reading an early-twentieth century text several decades after its intended publication. Concerns about looking at modern texts through a twenty-first century lens are something that Sorensen understands well and incorporates into his research.

Like the diversity of his studies and his bookshelf, Sorensen has shared his knowledge at a variety of schools across the country. He has taught at Middlebury College in Vermont, Idaho State University, and the University of Georgia. Here at Colorado State,

Sorensen’s position came about through a mix of good timing and fate. Though the literature position was once in jeopardy due to funding issues, the problems were quickly straightened out and Sorensen was hap-



Photo courtesy of Leif Sorensen

New faculty member Leif Sorensen

pily invited to join the department. Students at CSU are eager to take courses that were previously not available to them, such as African or Native American literature. Next year, Sorensen will be teaching a graduate course on Multicultural Modernism, which will highlight his own research interests.

Sorensen feels at home in Fort Collins. His excitement for exploring the natural areas around town and riding his bike to work clearly shows that he belongs here. It is his dedication to his work, though, that is simply perfect for our university. As Sorensen himself points out, Colorado has a rich history in ethnic culture. Courses on ethnic American literature help students understand their own home and offer a dialogue with which to talk about significant current issues. The enormous support Sorensen has received in developing ethnic American studies shows just how important the work is to all of us.

When asked about his new position at CSU, Sorensen claims, “I got incredibly lucky.” While this may be true, I cannot help but think that we here at CSU are even more lucky to have him. ♦

The View from Master's International

Raul Moreno

Late one night, two years ago, I created a file folder in my laptop called "Next Step." This was my codeword for leaving a career I thought would bring me happiness, that of a radio producer with a desk at a big network and a tidy apartment in northwest Washington, D.C. But having gotten there, I suddenly wanted to be elsewhere. This feeling grew especially strong during red-eyed graveyard shifts, as I assembled stories for people exploring corners of the globe I had been visiting in *National Geographic* for years.

That winter night I decided I would make a clean break. My younger sister was nearing the end of her service as a Peace Corps volunteer in a tiny village in Paraguay that seemed to need, above all else, an American who could sip tea with a room full of schoolteachers (oh, and stitch up the occasional woodsman cut by a chainsaw). I could do that. Well, maybe not the part about the

stitches, but I did know something about teaching rhetoric. Armed with a love of public

radio's Garrison Keillor (and hence, the pipe dream of one day writing for, lo, *The New Yorker*) and Paul Theroux (a writer for, lo, *The New Yorker* and once a Peace Corps teacher in Malawi), I sought out a graduate program whose parameters sounded too good to be true.

Study composition, education, literature, nonfiction, or TEFL/

TESL for three semesters at a state-side English Department, teach in a foreign community for two years, then return to the same department and author a thesis or project about the experience. The program is known as Master's International, and for more than a decade now our department has helped the Peace Corps send MA candidates—most of whom receive TEFL/TESL training—into Burkina Faso, China, the Kyrgyz Republic, and Moldova. Colorado State's role in forging the Peace Corps during the Kennedy administration no doubt helped nurture this cooperation and similar arrangements with three other disciplines on campus.

Last year, Eric Goldman, who heads the Master's International program in Washington, personally delivered a certificate to Eddy Hall honoring our affiliation with his agency. "The English Department is very proud of its association with PCMI and looks forward to hav-

ing PCMI students in all its MA programs," said Assistant Department Chair Gerry Dela-

hunt, who coordinates the program. Along with attracting talent, he added, Master's International "contributes to CSU's internationalization goals, to the positive image of the U.S. around the globe, and to the education and invaluable experience of its student volunteers."

As a writer interested in living and working overseas, one par-

ticular quality of Master's International at Colorado State drew my attention: it appears to be the only such program in the country that allows students to study creative nonfiction. And as of this writing, with my departure to the Kyrgyz Republic just weeks away, I feel confident that our newest of genres provides the right discursive space for taking that next step, as it were. (The Kyrgyz Republic is a landlocked country of some five million people sandwiched between China, Kazakhstan, and two former Soviet republics bordering Afghanistan.)

While the benefits of TEFL/TESL coursework to a teaching volunteer are obvious, Master's International volunteers in other departments have described to me the difficulty of trying to gather scientific data for theses in remote terrain with poor institutional backing. By contrast, essays informed by interviews, field notes, and careful reflection depend less on institutions and technology and more on the tenacity of the writer. Nonfiction, moreover, has the potential to illuminate aspects of foreign cultures science can't always measure.

My work in Kyrgyzstan will likely involve assisting local teachers at a university. I've already received a preview of similar work from a TEFL/TESL student familiar to some readers: Caitlin Philp, whose Master's International service in northwest China's Gansu province concludes later this year. What's the view like from Xifeng? "I stopped to use a restroom I frequent in this part of town," Philp wrote recently. "The lady that runs the

"Would you be comfortable using an outhouse ... nighttime included?"

bathroom (you have to pay to use public restrooms in China) and I have become good friends over the months.

“She and I talk for a few minutes about various things when I stop in,” explains Philp, “me teetering from foot to foot doing the I-gotta-pee-cha-cha. A few months ago I gave her some American coins as a gift. Tonight, she gave me some shoe insoles that she had sewn for me. They were beautiful and though it may be strange, it is really great to have made such a random friend in the back alley of a restaurant who runs a bathroom.”

Judging from the questions being asked of volunteers bound for Kyrgyzstan in March (“Would you be

comfortable using an outhouse? . . . nighttime included”) the view from Bishkek may bear some resemblance to that of Xifeng. Until then, “be well, do good work, and keep in touch,” as Keillor likes to say. Or as Theroux put it to me recently: “Leave home, tell the truth, you’ll be all right.” ♦



Peace Corps Master’s International Student Raul Moreno meeting with PCMI Program Manager Eric Goldman in March 2009. From left: PCMI Program Manager Eric Goldman, English Department Assistant Chair Gerry Delahunty, PCMI student Raul Moreno, and English Professor John Calderazzo

Writing Outside the Academy: The Strophe Project

Mandy Billings

“It’s not therapy,” Kelley Irman, MFA poetry student and co-founder of the Strophe Project, said. “It’s not a class. In Fort Collins, there are not so many writing opportunities, so this gives people a chance to workshop.”

The Strophe Project is a nonprofit organization dedicated to making writing accessible to underserved groups in the Northern Colorado area. MFA poets Irman, Susie Tepper, Haley Larsen, and Kir Jordan achieve this goal by facilitating writing workshops with teens at Mountain Crest, an in-patient mental health facility, and with homeless men and women at Catholic Charities. Although run by a group of graduate students, the project itself is an entity separate from CSU.

“We want to build off of what other groups like the Community Literacy Center do,” Tepper said. “Everyone in the department has been supportive of this project.”

While being separate from CSU can allow for more freedom, it also means more work, the facilitators said.

“We buy the notebooks, arrange the classrooms,” Irman said. “Right now it is all out of pocket.”

Along with taking on the logistics of running the workshops, the poets also are tackling the legal realities of running a nonprofit and learning valuable real-world

skills along the way.

“We’re in the process of establishing our 501(c) status, and once we do that we’ll be able to apply for grants,” Tepper said. “I imagine myself teaching in the future and doing this part-time. The hope is to create our own jobs for when we graduate.”

Irman, Jordan, and Larsen agree that the Strophe Project has made them interested in seeking out nonprofit jobs in the future, and they believe that the skills they’ve learned in their coursework at CSU has prepared them well for this experience.

“I’m definitely bringing skills from [the Strophe Project] workshops into what I’m doing at CSU, and taking things from CSU into these workshops,” Larsen said.

While the Strophe Project facilitators hope to expand their project in the near future, the satisfaction they get from connecting with writers in the community is more than enough reward for now.

“Even if they never get widely published,” Jordan said, “these writers just want to be heard.” ♦

For more information, visit the Strophe Project’s blog at <http://thestropheproject.wordpress.com>.

Literacy Through Prose and Poetry Connects Students

Trai Cartwright

“Some of the students I work with don’t feel confident about their academic skills or their writing,” said Clark Erwin-Billones, a CSU English graduate student. “Maybe one of the poets we discuss will inspire them to write or just love literature like I do.”

Erwin-Billones is part of a twenty-year tradition in CSU’s English Department, one of ten teachers who this year took on the challenge of teaching creative writing to local elementary and middle school students. She campaigned to teach in an English Language Acquisition (ELA) class at Lincoln Middle School; by the end of her program, she was greeted in the morning with hugs from her students. They had indeed learned to love Miss Clark’s poetry lessons.

Twenty years ago, MFA Poetry director Mary Crow started a sensation. She sent English Department graduate students into Fort Collins elementary school classrooms to teach poetry, providing children a new avenue into learning to love words. She called it Literacy Through Poetry and for two decades, “Lit Po” has provided student-teachers with a unique experience through which to explore their passions of writing and teaching.

CSU’s MFA program has a long tradition of providing teaching opportunities for its students, and it is these

opportunities that make this program an attraction to many graduate writers. Ranging from GTAs to Creative Writing TA internships, from the Community Literacy Center’s SpeakOut! workshops to undergraduate Creative Writing workshops, graduate students have access to an array of students and writers. It is in this tradition that Literacy Through Prose and Poetry was reconceived and relaunched in 2010.

With renewed leadership and departmental support, the goal was to maximize the core concept by expanding program content and potential service sites. For the first time, Poudre School District (PSD) teachers could incorporate fiction and creative nonfiction les-

sons along with poetry. Further, the program widened its target age range from fourth to sixth grade to fourth to eighth graders, and openly recruited the involvement of underserved ELA and Title 1 classrooms.

The one-credit internship was renamed Literacy Through Prose and Poetry and features a \$200 honorarium for the graduate students’ forty hours of work. With an emphasis on flexibility and autonomy, the program fostered the best possible school match, personal program development, and learning experience for CSU students and PSD classrooms. Each Lit Pro Po intern selected the grade they wanted to teach, designed lesson plans that were tailored to that classroom, and learned to teach genres with which they may not have had previous experience. They were mentored and trained by professional writers and teachers, and then given leave to drive the program themselves. The impact was immediate and meaningful.

“Hearing the kids talk with such passion about language was amazing,” said Lit Pro Po teacher Vince Darcangelo, a first-year MFA student. “It really pumped me up to see that level of creativity. It gives me a lot of hope for the future of the written word.” Darcangelo taught fourth graders at Werner Elementary; it was his first time teaching children. He joined Lit Pro Po specifically to acquire that experience.

“I think more than anything Lit Pro Po opened my students’ eyes to poetry,” said Lincoln Middle School teacher Heather Wright. “They seemed to have learned that playing with words can be fun and a great new way to express themselves.”

Lit Pro Po builds a bridge between CSU and Fort Collins, and between young writers and their university mentors. As PSD kids are empowered to express themselves through words, English graduate students learn to pass on their own passion for words, creating an excitement that can carry on for a lifetime. ♦

“Look ahead and you will find the
Truth is in you even when you
Don’t try.”

—*Sixth-grade Lit Pro Po student*

For more information on the program or internship opportunities, contact Trai Cartwright, program coordinator, at trai@colostate.edu.

Preparing for the Graduate Literary Criticism Symposium

Aimee Vincent

When I applied to graduate schools over a year ago, one of the biggest factors that drew me to CSU was the Annual Graduate Literary Criticism Symposium, which provides an excellent opportunity for students to practice presenting their work to their peers and instructors. Now, as the actual task of preparing a proposal for the symposium looms before me, I am both excited and increasingly nervous. If I'm accepted as a presenter, it will be the first time that I present literary criticism work in a formal setting. Of course, I still haven't even completed my proposal, so worrying about the actual presentation may be ridiculous at this point. The process of preparing a proposal raises a wide variety of anxieties: What is the right topic? How do I even write a proposal? How do I know that I'm contributing something new or relevant to the field I'm writing within? This last concern is especially significant, since I've decided to write within Animality Studies, a field that is new to me.

One thing that was extremely beneficial to me was the practical advice given at the "Writing a Proposal for a Conference Presentation" workshops, which were designed to help graduate students prepare for this type of event. At the second workshop, I got input from

symposium organizers and other students on how to improve my current proposal draft. Even more

useful to my mental state, though, was learning from others at the workshop that I am not the only nervous student. The other two students with whom I am hoping to present in an animality studies panel are having similar feelings

of anxiety over entering such a new field. Summer Whisman, a Rhetoric and Composition MA student with whom I hope to present, said, "Despite the fears of sounding foolish in front of my peers, I am very excited to participate in this year's symposium and am looking forward to hearing everyone else's presentations!" Christine Robinson, also a Rhet/Comp graduate student and the other student I hope to present with, has symposium experience. "The reason for [my excitement]," Robinson said, "is that I presented at a symposium during my undergraduate years, and it was the best experience of my entire academic career."

Taking the suggestions from the workshops and with other nerve-racked students makes me more

confident about putting my proposal together. At the very least, I feel comforted to know I am not alone in

my concerns. In addition, the workshops gave me a chance to hear from people who presented at previous symposiums and conferences. It gave me hope to find out that even students with anxiety the year before had been able to enjoy themselves and find the symposium beneficial.

Now, as I put the finishing touches on my proposal, I am still nervous about whether I'll get chosen to present; however, my excitement about the possibility is overcoming my nervousness. Teaching and studying English literature is the one career I can imagine myself truly loving, and I am thrilled to have an opportunity to engage in this field with peers who share that passion. ♦



Literature graduate student
Aimee Vincent

Photo courtesy of Aimee Vincent

Aimee Vincent's proposal "The Animal Other in Batman: The Dark Knight Returns" was accepted as a presentation in the "Animal Matters: Concerns of Animal Othering in Triptych" panel at the CSU Graduate Literary Criticism Symposium.

Favorite Course: Literary Theory and Criticism

Mandy Billings

So I may be a fiction writer and a graduating MFA student, but when I want to read something that will move me, there's no way I'm reaching for Raymond Carver. Derrida can make me cry like a baby because I think it's so beautiful (embarrassing but true), and I'll admit that my relationship with Søren Kierkegaard may be unhealthy at this point. I'd like to thank Paul Trembath for introducing me to these obsessions, as if I didn't have enough already. ♦

Inmate Ink: Stories from Larimer County Detention Center

Gus Mircos

When I heard the rumors of a planned expansion of the CSU SpeakOut! program to include a men's workshop at the Larimer County Detention Center, I jumped on board without really knowing what I was getting myself into. I remembered being jealous of the female volunteers who I knew had been involved in the women's program the year before. It seemed alluring to me, maybe some kind of romanticized fantasy I had about "life in the lockup" after watching one too many TV specials profiling "society's dangerous members." I suppose my first idea was that teaching a writer's workshop in "County" would get me as close as I could to that rough dialogue, the myths of prison life, that have been so successfully marketed as a commodity within pop-culture. I fancied myself as a sharp-edged instructor, my black boots sitting carelessly atop the table in front of me, my tattoos peeking out from the bottom hem of my dress-shirt, and my reading glasses—well, I would

leave those in the truck. It's tough to look cool when you're squinting and wiping greasy smudges off the lenses of your horn-rims.

The first night of our workshop I had to put the fantasy aside. My workshop co-facilitator and fellow fiction writer, Vince Darcangelo, showed me that. We met up with Professor Tobi Jacobi, the workshop coordinator, and our fellow volunteers. Right away with his super-sunny demeanor, Darcangelo disarmed any attempts I might have made on the "tough guy" front. My feeble efforts to seem rough and tumble might work on my dogs when they indulge in the occasional rancid chicken bone from the garbage, but trying to off pull my *Dangerous Minds* persona would have been silly. The truth of the matter was the idea of putting up a front had been silly all along.

Frankly, I was intimidated. Very intimidated. When our first group of writers walked in, every stereotype about the incarcerated that I had learned from those stupid TV shows was running wildly through my head. *Pens can be used as weapons*, I kept thinking. Ten men in tangerine colored jumpsuits and matching Crocs knockoffs came in and took their seats, staring at us. I was breathing so fast I'm sure everyone in the room noticed. How silly I must have looked shaking in those big black boots I had worn, the ones that the jail activities coordinator had rolled her eyes at when I walked through the metal detector, setting it off like crazy. And Darcangelo, cheery as always, hopped right in. "Hi guys," he said, "welcome to the SpeakOut! writer's workshop! Gus and I are so glad to have you here!" But really, I was just trying not to throw up.

By the end of that first night, however, all of my anxieties had worn away. I learned that even in their issued-orange, these guys were simply people. People who liked to talk about writing as much as I do, people who had desires and families, regrets and triumphs, and they wanted to put them down on paper. They wanted to write. And more than anything, they respected Darcangelo and me for trying to help them get better at it.

Within a couple of sessions, our writers really began to open up. Darcangelo and I started to assign a lot of creative nonfiction prompts, some-

ABOUT SPEAKOUT! MEN'S WRITING WORKSHOPS

- SpeakOut! Writing Workshops are a part of CSU's Community Literacy Center
- The SpeakOut! Writing Workshop Mission: To give incarcerated and at-risk individuals a public voice and a sense of value in society through the circulation of the bi-annual *SpeakOut! Journal*, a free collection of writing from the SpeakOut! workshops.
- The SpeakOut! men's program at the Larimer County Detention Center (LCDC) serves anywhere from ten to twenty inmates per weekly meeting. The men's program runs for the full fifteen-week semester with breaks during the winter holiday and other university vacation periods. There are two workshop series a year, one in fall and one in spring.
- The LCDC can only hold inmates who have sentences of one year or less. On average, most of the men who attended the workshops remained in the workshop for the full fifteen-week term.
- The LCDC holds around 572 inmates at any given time within the facility.

For more information, contact Tobi Jacobi, Community Literacy Center Director, at tobi.jacobi@colostate.edu.

thing he and I are both interested in writing ourselves, and the inmates were ready to share their voices with us. Their stories amazed me. J. with his wildly long beard and English accent told us incredible things from his time in the Israeli army. M.J. spoke about his desires to succeed upon his release with wonderful, articulate language. And T.V., with his deep southern twang, his infectious laugh and fondness for long, elaborate jokes, brought us into the dark worlds of his childhood. He teared up while he read his poems aloud to the group.

Every week I started to look forward to my Wednesday nights at the workshop with more enthusiasm. I found myself sitting up in my bed when I should have been sleeping, scribbling down writing prompts for the next week, and enjoying that bitter-sweet feeling I got when our writers reached their release dates.

One night as workshop was winding down, J. told me, "Jail is a good place to get really good at something. A

lot of the guys get really good at playing cards, but the ones who come to your workshops get really good at writing." I think he's right. These men were not to be feared. They didn't want my tough guy act, or my sympathy, for that matter; they just wanted to be taken seriously. Demanded it. They wanted to be given a voice.

At the end of each semester, Jacobi organizes a reading where the inmates get up and share some of their work over soda and pizza, a welcomed meal change from the plastic cheese and mystery meats of jail food. When the reading came to an end, J., T.V., and M.J. all came over and shook my hand. They told me the workshop had been a pleasure. The pleasure, however, was all mine. I had the chance to meet some great people and read some great writing. I just hope the men in the LCDC SpeakOut! workshop learned half as much from me as I learned from them. ♦

Multiliterate Pedagogy: The Next Teaching Phase

Alexandra Gore

Here at CSU, the English Education program has embraced multiliterate pedagogy, from the types of classes being taught, both new and traditional curriculum, to the research conducted by people in the program.

What Is Multiliterate Pedagogy?

Wikis, text messaging, blogs, podcasts, nings. The items on this list are not what most people would define as texts, nor are they what one would expect to encounter in a college or secondary classroom. The definition of what a text is and how textual materials are taught has been quickly changing and expanding in recent years as educators prepare students for the world beyond school.

Because of these new technologies, people are in constant contact with one another as never before, and are experiencing the world in ways not yet thoroughly explored in academia. These technologies have

been exceedingly popular with children and teens, making students part of a new generation which has almost unfiltered access to new ways of thinking and expressing itself.

Technologies like text messaging and computer composition have changed how students write and how language itself is used. Wikis, blogs, podcasts, and nings have allowed them to present their voices as part of a new larger social conversation. Students suddenly have power, but the concern is that they often do not know how to appropriately use and interact with these technologies. This is where multiliterate pedagogy comes in.

Multiliterate pedagogy develops instructional strategies which

attempt to address the use of technology in contemporary culture and the effects technology has on individuals. This approach is not

only concerned with understanding new texts, but also with the behaviors and voices of people who interact with these texts. Multiliterate pedagogy is a type of holistic instruction which values what students know both in their school lives

and personal lives, and gets them to think critically about their interactions with new technologies. In essence, it teaches them how to learn in a modern world. Multiliterate pedagogy is taking root in education programs across the nation, includ-



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ing our own CSU English Department.

Multiliterate Pedagogy in Action

There are many opportunities available at CSU for learning about and practicing multiliterate pedagogy. Last fall, graduate students had the

of technology involved in various multiliterate practices, but to actually use the various technologies within a multiliterate framework. The students were asked to sign up for a ning, a networking site where anyone can make their own Web page, created by the instructor. The site has many different options, including a chat function, a forum section, the ability to make discussion groups addressing specific topics, and the capacity to post videos and pictures. Students were asked to compose weekly forum postings, group questions, and on-topic responses. The ning became the course, and students took to it quickly. They began to maintain it outside of class time and beyond course expectations by posting videos, pictures and

embracing multiliterate pedagogy. For example, the course “Teaching Reading,” a standard of the English Education curriculum, is expanding its definition of what constitutes a text and asks Education students to think about how different types of texts might be taught and read by secondary students. For a final project, students are asked to create a multiliterate text which addresses and incorporates these questions.

Graduate students are also taking the concern for and development of multiliterate pedagogy beyond their classes by incorporating it into their final projects. One current project is concerned with the broad range of texts available within multiliterate pedagogy, while another investigates one type of multiliterate text in terms of how it reinterprets traditional print texts in the creation of critical literacy.

With the recent rapid growth in this field at CSU and across the country, it is clear that this approach is not a phase. Multiliterate pedagogy at CSU is helping educators address a necessary need within schools and the students who attend them. ♦

Visit the English Education Ning at <http://englishedcsu.ning.com>

MULTILITERATE PEDAGOGY: KEY TERMS

- Wiki:** a collaborative Web site with content that can be edited by anyone who accesses it.
- Text Messages:** brief written messages exchanged between mobile phones.
- Blog:** a personal Web site that uses a brief journal-entry form to provide commentary on recent news, links to related Web sites, and/or original content.
- Podcast:** Web-based audio broadcasts disseminated via Web sites to subscribers on RSS (Really Simple Syndication) feeds or casual listeners, typically free of charge.
- Ning:** an online platform for people to create their own social networking Web sites.

option of taking a class on the nature of multiliteracies in education. The course, entitled “Teaching and Learning in a Digital Age,” asked students to not only learn about the concepts of multiliteracy, multiliterate pedagogy, and the different types

articles they had found on their own. The technological and critical initiative which these graduate students learned about and practiced is a vital aspect of multiliterate pedagogy.

Even undergraduate classes in the English Education program are

Report from the Real World: The Ups and Downs of Subbing

Monique Pawlowski

Me: “Good morning, students. I’m Ms. Pawlowski, and I’ll be subbing for you today.”

High School Sophomore: “Whoa! Like Mike Wazowski in *Monster’s Inc.*?! That is awesome!”

There are two things you can be in this economy: employed or unemployed. Luckily, I’m the former, although I’m not “employed” in the sense that I’d like to be. In 2006 I decided I was finished working in publishing, so I chose to go back to school to become a high school English teacher. I found myself back in

the Eddy Building, learning strategies to teach students how to read and write with heart. I learned what “multimodal” meant and how some students will engage with visual texts, such as films and graphic novels, more than they will with any other medium. I wrote lesson after lesson and thrived on the creativity and ideas of my new teacher peers, whose endless imagination and energy really inspired me to see the career light at the end of the graduate-school tunnel. After three years of graduate school, teaching composition, writing papers,

doing research, and interacting with America's favorite demographic to loathe—teenagers—I thought for sure I'd be a shoo-in during the summer hiring spree. I got an A+ in student teaching; my match-up teacher picked me to be her long-term sub while she went on maternity leave (usually a no-no for a student teacher); my colleagues gave me praise and hugs, and swore I'd have a classroom at their high school in the fall.

Then I noticed few jobs were opening up. What should have been a landslide of postings was a mere trickle, and many positions were being snatched up without a posting at all due to the Poudre School District's transition from a junior high school system to a middle school system. The result (in addition to classrooms without enough desks) was that tenured teachers from transitioning schools had to shift up or down in the new school system, and they had to be placed before any new teachers could be brought in. So while it seemed like hiring an onslaught of idealistic, excited new teachers (ahem) would make sense given the now-stuffed hallways in each school I've visited, the usual hiring season was more like a quiet shuffling of current personnel. And looking outside Northern Colorado was out of the question; at the time, my fiancé had a steady engineering job in the Fort, and neither of us wanted to move.

So, when the end of summer smoldered in and I realized I was still sans job, I resigned myself to the fact that I'd have to sub. SUB. A wretched word, bringing to mind mayonnaise-steeped sandwiches and sinking metal vessels. I would be *that* person, an unfamiliar stand-in, the one kids love to loathe, pretending Ethan is Eric and Eric is Ethan when attendance is called.

Subbing, which I've now been doing since early September, has taught me how much I, surprisingly enough, like routine. On each assignment you walk into a new school, not knowing a soul, not knowing your way around, where the fridge is, where the bathroom is, and whether or not there will be lesson plans waiting for you. You don't know if a job titled "English" will actually be English, or if it will be theater, or special ed, or something altogether different. While the rules at each school are the same, the enforcement of those rules varies greatly. I find myself running through my list of core concepts from Pam Coke and Louann Reid: kids crave stability. They want you to be in charge. Each kid deserves a chance.

For me, the most trying part is the fact that I'm not in

charge. I want to do things my way, the way CSU's program helped me discover; as a sub, you can't. It's also frustrating not knowing the kids, and this is perhaps my greatest plight of all. After student teaching, I knew what it felt like to have a certain atmosphere to a classroom, a community and a sense of rapport. As a sub, I walk in blind and deal with students' stereotypical antics: I've had students lay on the floor, make phone calls during class, lie about having doctors' appointments, the works. One positive thing that's come out of all this, though, has been the sharpening of my classroom management skills.

Still, I have had positive experiences while subbing; on good days I'm reminded of how much I like these kids, and why I got into this profession in the first place. There are always the sweet ones who fill me in on what happened last time in *A Doll's House*, those who eagerly raise their hands and ask if they can deliver the attendance. Some say please and thank you, some smile back. One girl told me she was "heartbroken today" and proceeded to tell me, in heavy Spanglish, about her recent breakup. Sometimes they say "you too" when you tell them to have a good afternoon. These instances make me more thankful than I ever thought I'd be for old-fashioned manners. And for the parents behind the polite kids.

My fiancé recently accepted a better job in Denver (turns out engineering jobs are easier to come by), and so we're off to Littleton. While I am sad to leave Fort Collins, this transition will hopefully be good for the birth of my career. I've found, both while student teaching and while subbing, that the core concepts and strategies my professors taught me have remained fresh in my brain. It comes naturally. So thanks to CSU's English Education program for giving me the necessary tools to not only teach, but to thrive in my present—and future—endeavors. ♦



2009 English Education MA graduate
Monique Pawlowski

Photo courtesy of Monique Pawlowski

Creative Nonfiction: Finding Words for CSU's New MA Program

Nick Maistros

Everyone's talking about Creative Nonfiction. English Department newsletters are announcing publication after publication by faculty members and students alike—personal essays, lyric essays, New Journalism pieces. Fiction and poetry students are incorporating increasing amounts of memoir into their theses. At least one course in Creative Nonfiction (CNF) is offered each semester—usually more. As an MFA student in fiction myself, these recent developments left me to wonder why it's taken so long for an MA program to come about.

"The nature of English Studies has changed in the last fifteen years,"

Deborah Thompson, professor and Co-Director of CNF at CSU, tells me in her office. "It used to be that professors would teach various courses on topics from various disciplines. But now, all those disciplines have become more specialized, much more defined."

Thompson explains that for approximately twenty years, the Communication De-

velopment program existed alongside Literature, TESL/TEFL, English Education, and the MFAs to "bridge the gap" between the programs, allowing students to pursue interests in Rhetoric and Composition and CNF. Over time, Rhet/Comp became more independent, until it was finally developed into its own program, leaving only students studying and writing CNF behind. "We saw this as an opportunity," Thompson says. "There's interest here. The time is right."

Requirements for the degree include 31-36 credits of courses in CNF writing, literature, theory, and composition and rhetoric, along with the completion and defense of a thesis, which Thompson explains could be either critical (focused on the study of CNF) or creative (a book-length collection of essays or extended work). "In developing this program," Thompson says, "we kept

asking ourselves how 'academic' and how 'creative' CNF is. Do we want to produce students writing CNF or writing about CNF?" Ultimately, the decision was to leave this up to the student, depending on his/her interests, though in either track both critical and writerly approaches to the material will be expected.

This leaves me with one more question, a big question, one that I've been afraid to ask for fear of sounding unforgivably elementary: What exactly is Creative Nonfiction?

"Well," Thompson says when I ask, "that's what we all want to know."

CREATIVE NONFICTION. When I arrived at my first workshop, I assumed it would be a bit like group therapy. We'd come out of the closet, discuss our addictions and abuses, and we'd cry on one another's shoulders, saying things like, "I can't believe that happened to you," and, "That's why you have to write about this. You have to be strong." How else do you talk about writing that talks about the writer's life?

Instead, we discussed definitions. Our first in-class writing assignment: Define "CNF." I wrote nothing. I was so new to the genre that I wasn't even familiar with the acronym.

RESEARCH. I punch "CNF" into my Google search. It comes up as an acronym for Could Not Find.

DEFINITION #1. "This may come as a surprise," writes Lee Gutkind, founder of the journal *Creative Nonfiction*, "but I don't know who actually coined the term creative nonfiction." Gutkind explains that he nominated the term in 1983 as the title for the National Endowment of the Arts' newest category, a form that had existed but was yet to be formally recognized. "Creative nonfiction writers do not make things up," according to Gutkind, "they make ideas and information that already exist more interesting and, often, more accessible."

INTERVIEW. I'm sitting with Thompson's CNF partner-in-crime Professor Sarah Sloane at Starry Night, a favorite coffee shop in Old Town. I'm nervous because I'm not a reporter. All I have are a number of scribbled, hard-to-read questions in my journal, in no particular



order, and I'm kicking myself for not bringing a tape recorder. Sloane realizes upon sitting down that she has lost an earring and starts looking for it under the table. I suspect she's doing this to put me at ease.

I tell her about Gutkind's naming of the genre, even though it had long-been a recognizable form among writers and editors.

"Interesting," Sloane says. "I call it creative nonfiction. John Calderazzo [professor, teacher of creative nonfiction workshops] calls it nonfiction.

SueEllen Campbell [professor, writer of literary/environmental nonfiction] calls it literary nonfiction. Some just call it the fourth genre. I guess that gets you away from the problem."

I write this down in my journal, trying to get every word right.

INTERVIEW. I ask Calderazzo a few questions about his approach to teaching CNF workshops. "I present a range of possibilities," he says. "Students are asked to try various forms, not just the usual personal and memoir." He tells me he likes to focus particularly on literary journalism, the form most ignored by other CNF programs, and one that he's had much experience with from his freelance-writing days. "This involves writing outside the self. Sometimes art can get a little too insular. The balance is difficult. You have to have a personal voice while not writing about yourself."

ART OF FACT. I had an argument with a fellow writer about fact in nonfiction. He wanted to include in his personal essay a conversation between two people that he hadn't actually witnessed. "So?" I said. "You know them both. You understand their perspectives. You can figure what they'd say to each other."

"But that's not how it happened. You can't do that."

"Barbara Lounsberry calls it the art of fact. Isn't art simply rearrangement?"

"You can't make it up. This isn't fiction."

FACT. I frequently hold conversations with imaginary people, and I don't always hear them correctly.

MEMORY. Thompson tells me that "memory is inherently unreliable. The question is, do you make the difficulty with memory a part of the writing, or simply write as factually as you can? For most, I think the 'here's how I remember it' disclaimer is implicit. For me, for my own writing and the pieces I read, I'm looking for an emotional truth."

INTERVIEW. Boundaries. Experimentation. Ethics. "The same sets of questions arise no matter the genre," Sloane says, "be it fiction, nonfiction, poetry." She tells me about a class she is designing on the ethics of writing, focusing particularly on the disclaimers many writers include in their works to address their (mis)representations of fact. "The more you think about the difference between CNF and fiction," she says, "the more porous the boundary grows."

DEFINITION #2. "I do definitions via examples, reading what others have done," Calderazzo says about his class. "But I keep definitions loose for the most part. They're not too helpful as most students are 'blending' forms."

"You want to keep the notion broad," Thompson says, "but when offering a program for it, there has to be a curriculum, an understanding of sorts—what is it exactly that we will be studying? Is it an 'academic' pursuit or a 'creative' one? The tension of wanting and needing to find the answers while resisting definitions. This is true of all disciplines in English Studies, I think, but perhaps exaggerated in CNF."

Ultimately, I'm left with more questions than answers, which is just how it should be. I can't imagine a better reason for the two-year program.

CNF. You see something. You can't not see it. And so you write. ♦

"The more you think about the difference between CNF and fiction, the more porous the boundary grows."

Dream Course: Writing for Publication

Trai Cartwright

This class would focus on the business side of being a writer by guiding each student in a studied launch into the marketplace. Included would be profiling journals, magazines, and publishing companies; self-identification within the marketplace; targeting representation resources; researching submission requirements; and query letter and synopsis writing. Submitting and learning to track our submissions are requirements for this class, with the goal of finding our "place" as writers in the market, and of course, securing publication. ♦

Animality: What Are We Talking About?

Teresa Affleck

I have a very good reason for wanting to write this Animality piece. I'm tired of the blank stares and the cocked heads of my listeners who ask what I'm most interested in writing about during my time as an English Literature student at CSU. To help clear things up, I sat down with Michael Lundblad.

Lundblad is currently the director of Animality Studies and Assistant Professor of English at CSU. His emphasis includes early twentieth-century American literature and culture, with a focus on cultural studies and critical theory, Ecocriticism, and Animality Studies. Mike has written and published widely on the subject. He is currently working on "The Progressive Animal: Evolutionary Fictions and the Discourse of the American Jungle," a book project about the relationship between "new discourses of animal-

ity and progressive cultural politics in American literature and culture at the beginning of the 20th century." He is also working on *Species Matters: Humane Advocacy and Cultural Theory*, which is a collection



Visit the Animality Studies Web site at <http://animalitystudies.colostate.edu>

of essays from the likes of Donna Haraway, Cary Wolfe, CSU Professor Temple Grandin, and Carol J. Adams.

Teresa Affleck: Okay, Mike, to start with the most basic question, tell me, what is Animality?

Michael Lundblad: Animality, from my perspective, is what it means to be an "animal," whether human or nonhuman, at various historical and cultural moments.

A: How long has Animal Studies or Animality Studies, having come

out of Animal Studies, been around?

L: Animal Studies is generally very new as a recognized interdisciplinary field of study in the humanities and social sciences (arguably inaugurated by Cary Wolfe's book and edited collection in 2003). The distinction between Animal Studies and Animality Studies is even more recent.

A: Who are the major players in Animality Studies?

L: Martin Heidegger, Michel Foucault, Gilles Deleuze, Felix Guattari, Luce Irigaray, Emmanuel Levinas and Jacques Derrida are a few names of major literary theorists who have discussed "animals" and animal theory in their works. Cary Wolfe, and Donna Haraway are specifically Animal Studies theorists.

A: We're reading a book by Temple Grandin in our class. What's it like working with Temple Grandin?

L: It's been very interesting working with her; she is contributing an essay to the collection I'm co-editing. I'm particularly excited to have the opportunity to work with Temple, since she approaches ques-

Favorite Course: Point of View and Perspective

Stephanie Train

During my undergraduate studies, I took a creative writing class on Point of View and Perspective. We read and wrote in every POV imaginable. It's one thing to be told, "Here's what the second-person looks like in a story," but to sit in class and put into motion what you've just learned is a special kind of artistic liberation. We were given a safe space to fail miserably, to pick ourselves up again. We learned from our mistakes. It reminded me of grade school, when you could pick up a paintbrush and create your own world in one deft stroke. I enjoy classes that allow a creative writer to mold and play on an empty canvas, to rearrange the stars and fashion their own constellations. Writers have to navigate a minefield of craft elements, rules, regulations, like the Tibetan monk who deliberately and painstakingly creates a sand mandala—each line must fall in grace. Sometimes, I think academia forgets that when the sand mandala is complete, it is blessed then utterly and completely destroyed. After all, what are rules to the artist? A means to an end? Or, an open door to break down old tradition in hopes that something beautiful rises from its ashes? ♦

tions of animal welfare from such a different background than my own. There are so many interesting faculty members here at CSU with whom I've really enjoyed networking on animality issues. In the English department, we have a number of faculty interested in these questions as well, including Dan Beachy-Quick and SueEllen Campbell (among many others). The courses that all of these faculty

teach are listed on our Animality Studies@CSU Web site.

A: Was it easy setting up a CSU Web site about Animality? Why or why not?

L: It took a lot of work to launch the site: basically the entire spring 2009 semester. I was very grateful to have the help of Jill Salahub and two research assistants, Anika Enos and James Toftness. We now have Christine Robinson doing updates

and maintenance of the site as our Managing Editor.

A: I recently asked another graduate student why she wasn't taking your Animality Studies course. She said, "Well, if you were talking about the relationship and difference between animals and humans, I would have been there." What's your response to this?

L: What did she think we would be talking about? ♦

A Second Year with *The Rhetoric of Green*

Tom Conway

While dancing with my baby daughter Orla the other night, I paused to listen to the lyrics of a groovy children's song by the irresistible, opiate-voiced Jack Johnson. The chorus, repeated like a mantra, went as follows, "reduce, reuse, recycle." While I do my best to keep my non-rhetorical values out of the writing classroom, in my regular life I make no apology for my environmentalism. Still, I found something slightly disturbing about this overt indoctrination taking place in my kitchen. I plan on teaching Orla environmental values, including the three R's, but to have Jack Johnson singing it to her made me suspicious and protective—like Hitchcock's birds, there are rhetorical messages everywhere! I want Orla to recycle, but I also want her to think critically about the world.

Paranoia aside, the song reaffirmed my interest in the current CO150 rhetoric of green theme. Every two or three years, faculty members in the Composition Program choose a new theme common to all new CO150 classes. The theme acts as a canvas for student exploration of the rhetorical concepts essential for writing at the college level and beyond, by introducing invaluable sustained inquiry skills. In our modern world of hyper information, we find that if something doesn't interest us, we can change the channel or click the mouse. Bye-bye, Jack Johnson! This fleeting engagement with the world may work in everyday life, but it stunts the growth of a college writer, whose ability to stay with a topic longer than a surface glance will allow is essential to their development as critical thinkers able to express ideas effectively in writing.

Perhaps there is no riper topic for sustained inquiry

than "green" rhetoric—what people, groups and institutions are doing and saying about the environment. You can't avoid green rhetoric these days. It's on my kitchen radio, it's all over my workplace (CSU, after all, is the Green University!), and as I was putting on my socks recently, I found green rhetoric on the bottom of my shoes, as their rubber soles read, "healthy feet, happy planet, contains 25% recycled rubber."

"I want [my daughter] to recycle, but I also want her to think critically about the world."

The ubiquity of the message confirms our position that it is a worthy one for a sustained inquiry in a composition class. It is necessary for rhetoricians—our young critical thinkers and writers—to pay attention to conversations which have

so much impact on our lives (whether we like it or not). One of our course goals is to immerse students in current debatable issues and this topic works well for that.

As there is virtually no modern circumstance void of green rhetoric these days, we've been challenged in trying to select a representative set of readings that display an inter-disciplinary snapshot of green rhetoric. With the help of Fountainhead Press we created *The Rhetoric of Green CO150 Reader* in an attempt to bring various green conversations to our students. The reader includes innovative scientists, conservative columnists, engaged activists, best-selling authors, and many more perspectives which only begin to shed light on this vast rhetorical universe. To quote Wendell Berry whose words begin our reader, "Let the disagreements come. Long live the conversation!" ♦

Student Profile: Joon Kwang Khil

Bruce Shields

I met Joon Kwang Khil last semester. We interned together for the gtPathways program at Colorado State University, helping to publish a series of newsletters for GTAs and faculty. It was my first semester at the university and Joon was just entering into his last year with the TESL/TEFL program. From the very beginning, he was quiet and humble but he had big ideas about publishing, having worked as an editor for an award-winning newspaper at Gyeseong Girls' High School where he taught English back home in Seoul, Korea.

When we met, his arms folded gently in his lap, he spoke calmly and deliberately about his home country, navigating between his most recent memories of Korea and his expecta-

tions of his return. "Korean society is becoming more and more competitive," he said. "Outside school, it is like a sea full of sharks." He's been in the United States since August of 2008 and he will go back this summer. "In times of economic depression, people put so much emphasis on stable jobs like teaching," he continued. "Teaching is very popular in Korea, like doctors and lawyers."

He's had a lot of opportunity to think about English education and the role of teachers in Korea. While at Gyeseong, he taught young girls to develop as English speakers so that they may score well on their English tests and have the opportunity to attend a prestigious

university once they graduate. But, Joon didn't see that approach as fulfilling: "Those kinds of lessons were one-way teaching, not interaction with students." Joon is a firm believer in collaborative education. He feels that learning needs to take place among the students as well as with the teacher. The classroom is an opportunity for communication and sharing. "Education is interaction based on respect and love," he said. "It should help students realize a new way of thought."

However, teaching hasn't always been his passion. When he was in high school he dreamt he'd one day become a reporter. At the time in order to become a reporter, English proficiency was very important. So as an undergraduate he majored in English education in order to assure

his proficiency with the language. For one year, he prepared for the required exam for reporters, a test with English and common knowledge components. "It was a very difficult test," he said. "One year was not enough. I couldn't pass." He leaned into his chair, placing his fingers to his lips. "Life is very mysterious," he said. Soon he became a teacher.

Two years after he began teaching at Gyeseong, his principal approached him with the idea that he should create an English newspaper for the school, a suggestion Joon was eager to accept. Eventually, *Gyeseong Girls' High School English Newsmagazine* became nationally recognized, chosen as the best

high school English newsmagazine submitted for a national contest. For a prize, Joon was awarded a free airline ticket which he could use for any destination he chose. He chose Hawaii. "It was great. I bought my wife a ticket and we went"

His publishing career didn't stop there. Soon after, Joon got a call from the president of a publishing company who asked if he'd be interested in "joining his team" to write an English reference book. The book "sold like hotcakes." Then, in 1999, five years after he created the Gyeseong Girls' High School English Newsmagazine, he received a call from a former professor who asked if he'd be interested in helping write an English textbook for high school students. After one year of writing, the book was finally authorized by the Ministry of Education and used in classrooms throughout Korea.

Joon was commissioned to write another textbook in 2007, but, unlike the previous one, it never published. By this time, Joon was becoming "really, really tired." He said, "I wanted to take a break for some time. The only choice for me was to study abroad." It was a big commitment, placing his career as an educator and writer on hold. But it was a commitment he was willing to make and his principal approved. However, he also had his family to consider: his wife and two daughters. Fortunately, they agreed to support him in his studies, so in the fall of 2008, his family moved to the United States alongside him. At the time, he'd only applied for graduate studies to two schools: Colora-

"Teaching is very popular in Korea, like doctors and lawyers."



TESL/TEFL MA student Joon Kwang Khil with his family

do State University and Oklahoma City University. Before arriving at CSU in the spring of 2009, he spent one semester at OCU.

Family has remained a constant support during his academic career at CSU. Joon’s experience in the United States has been a shared experience with his family; they have made it a goal to see as much of the United States as they

can while here. During the 2009 winter break, they had planned on taking a road trip where they would drive south and east, visiting as many states as possible until circling back to Colorado. However, during a weekend trip, weeks before break, they were involved in an auto accident where their car flipped over onto the side of the highway. “I am so thank-

ful,” he said. “None of my family was hurt.”

When he and his family return to Seoul this summer, he’ll resume teaching at Gyeseong Girls’ High School, but he will carry his experiences in the United States and his education at Colorado State University with him. He expects that his principal will give him many projects when he returns, the first of which will be to create sister relationships with foreign schools in the hopes of building an exchange program. His degree at CSU, he expects, will be very helpful in his future, lending greater authority to his resume. And, of course, he’ll resume publishing. The marriage of education and publication was a strange, unexpected turn from his original career choice, but when asked if he regrets not becoming a reporter he is adamant about his response. “No,” he said, laughing. “I am the president of my high school English newsmagazine. And I love my past and my present.” ♦

NCTE@CSU: Relevance, Rigor, and Relationship in English Ed **Serena Dietze**

Teaching is hard. It is rigorous work over ridiculously long hours of lesson planning, teaching, and grading in seemingly endless succession. Often, the rigor and the intensity go unappreciated, and I would like to take this moment to say to each of you who teach, “You are recognized. You are valuable. Thank you.” What we do is relevant. It is imperative. We are English teachers because we recognize that the skills and the abilities that we help our students acquire are vital to their individual success and the future of our democracy. We are a community of authors, poets, composers, and academics who are passionate about the relationships that language arts expand, enable and enact. We are the fabric of NCTE@CSU.

A local affiliate of the National Council of Teachers of English, NCTE@CSU is a vibrant group of current and future educators who seek to support one another

through the trials and triumphs of being and becoming language arts teachers. This semester our programming series “Crafting a Professional Life” offers an introduction to topics such as managing grading loads, balancing personal and professional commitments, and honing interview skills in an increasingly competitive field. At our bi-weekly meetings, we host speakers involved in various aspect of the profession. As representatives to the Colorado Language Arts Society, we have an increasing connection to the trends and innovations in education and the most current developments in state and national legislation. We are constantly expanding our network to serve our community, our students, and our members. All are welcome to join us. ♦

For more information & updates, visit the NCTE@CSU blog at <http://nctecsu-english.blogspot.com>.

Absolutely Fabulous: Meet the Office Staff

Mariah Gant

The third floor of Eddy Hall, home to CSU's English Department, is constantly bustling, and it's the women in the corner office that keep the place running. Marcia, Sheila, Marnie and Sue are the members of the office staff, and they each provide valuable contributions to the department.

Marcia Aune, the department's office manager, has been at CSU for

25 and a half years, 22 of which she has been with the English Department. It is her job to hire, train, and supervise the rest of the office staff. She also assists the department chair, Bruce Ronda, with the budget, and is responsible for managing all of the department's accounts. Aune enjoys her work, especially being the accountant for the department. "I have always enjoyed working with numbers, so I like the accounting aspect of my job," she said. When she isn't working, Aune likes to read and play Sudoku, and enjoys boating with family and friends during the summers.

Sheila Dargon, an administrative assistant, works at the front desk for the English office, serving as the contact person for undergraduate students. She assists students with declaring an English major, helping them choose a concentration and assigning them advisers. Dargon also writes and distributes the department's weekly newsletter as well as *The Rambler*, an advising newsletter given to English students twice a year.

Making sure all the computers and copiers in the department are working properly is another of Dargon's

responsibilities. She also assists faculty members with everything from checking out laptops to lending out her key to those who accidentally lock themselves out of their office.

Dargon has been working for the English Department for three years now, after moving to Colorado from Connecticut. When she's not at work, she loves to bake and read for leisure.

Marnie Leonard, an administrative assistant, has been with the department for seven years now, and has worked at CSU for a total of 18 years. Acting as the contact person for the graduate program, Leonard assists the graduate program coordinator, Debbie Thompson, with matters regarding the program, and "acts as a guide," as Leonard said, "to graduate students as well as those interested in applying." Applications are sent to Leonard before they are reviewed by the faculty, and she is responsible for sending out admittance and denial letters to the applicants. She is also a liaison between the English Department's graduate program and CSU's office of admissions.

Ordering textbooks and desk copies for the faculty is another of Leonard's responsibilities, as well as prepar-

"I so appreciate the efforts of the entire English Department office staff."



From left: Marcia Aune, Sue Russell, Sheila Dargon, and Marnie Leonard

ing and distributing course evaluations at the end of each semester.

In her spare time, Leonard enjoys writing fiction as a hobby.

Sue Russell is an administrative assistant and has

Photo: Mariah Gant

been with the English Department for the past 15 years. She assists Sarah Sloane, the composition program director, and Stephen Reid, the composition placement exam coordinator, and responds to any student inquiries about composition classes. She prepares placement exams for students, and helps students with registration and class overrides. Russell is also an adviser for English students, and assists Ronda with departmental matters.

When she isn't at the office, Russell enjoys yoga, gardening, hiking, and playing with her dogs.

The women who make up the office staff are all valuable contributors to the department, and the faculty appreciates all that they do. In 2007, the faculty nominated the ladies for a Colorado State "Everyday Hero Award," which is displayed on the main bulletin board near the office. "I so appreciate the efforts of the entire English Department office staff. They are patient and responsive in their handling of both faculty and students," said one faculty member.

Another member of the faculty, professor John Calderazzo, compared the office staff to Ginger Rogers. He mentioned a quote by Faith Whittlesey that says, "Ginger Rogers did everything Fred Astaire did, but she did it backwards and in high heels." Calderazzo admires the office staff's work because they deal with the issues of students and faculty in such a professional and respectable manner.

Being at the office isn't all hard work all the time for the staff. They enjoy going to lunch each time one of them has a birthday, and they make time for small laughs here and there. All four admit that working with each other and the faculty is what makes their job so enjoyable. "The people are a big plus," said Leonard, "the faculty and staff as well as the students have such an amazing warmth, and everybody is so encouraging. The office is a very pleasant place." ♦

Non-Tenure Track Faculty Vital to English Department

Nancy Henke

Many CSU students and faculty will remember the final week of October 2009 for the early winter storm that brought record-setting snow and closed the University. But the week of October 25-31, 2009 should also be remembered for a different reason: it was Campus Equity Week. Held biennially at colleges and universities across the country, Campus Equity Week is a time dedicated to highlighting the contributions of non-tenure track faculty and drawing attention to the challenges they face. Non-tenure track (NTT) faculty, also referred to by a host of other titles—adjuncts, special instructors, contingent faculty—play an increasingly important role in the English department, the University, and in higher education across the country.

According to the 2009-2010 CSU Fact Book, special and temporary faculty teach 36% of all undergraduate credit hours at the University, and in the past ten years, the College of Liberal Arts (CLA) has seen a 225% increase in the number of NTT faculty members. This group is clearly growing, and they face many

challenges. A recent survey of contingent faculty at Colorado State found that although NTT faculty highly values their frequent contact with students and their academic freedom, they are generally dissatisfied with their compensation, their lack of fair treatment, and

the fact that they sometimes do not feel valued as professionals. In the CLA, for example, NTT faculty only had semester-to-semester contracts in 2009-2010, meaning that budget cuts could lead to reduction in pay or loss of jobs. As NTT faculty member Jeremy Proctor points out, "This gives us the precarious position of always having to fear for our employment." Laura Thomas, another NTT faculty member in the department, agrees: "We teach heavy course loads, primarily required AUCC courses, and are held to very high standards of performance. In other words, the expectations for our jobs are out of sync with the pay, missing incentives, and lack of security." In addition to the possibility of the College's cutting faculty due to budget cuts, Proctor states, "We also have had a freeze on raises, including cost of living raises for the last few years. Although we acknowledge that the economy is bad, we sometimes view the current economic

"[I]n then past ten years, the College of Liberal Arts has seen a 225% increase in the number of NTT faculty members."

continued on next page

climate as an excuse to implement these steps backward."

But Thomas and Proctor are a few of the members of the CSU English department who are working to make these working conditions better. Thomas represents the English Department on the College of Liberal Arts Adjunct Faculty Committee. The committee, begun in 2006, speaks

up for the needs of instructors in all CLA departments to the college and university administration. Thomas has taught at CSU for a total of about ten years, and has seen some great strides in NTT participation in governance during that time.

Thomas points out, "five years ago, we had a representative on the hiring committee for instructors and on the Executive Committee. Today we

have those positions plus the Non-Tenure Track Committee and the CLA Adjunct Faculty Caucus." Additionally, on March 2 the University Faculty

Council ap-

proved the creation of an advisory committee on special and temporary faculty, a venue through which NTT faculty can communicate with the Faculty Council and provide recommendations regarding NTT faculty members. Proctor represents NTT

faculty at the department level by chairing the NTT Committee for English. This committee discusses how department changes will affect NTT faculty and is a means of professional support for those facing the challenges and frustrations of working off the tenure track.

Although some may see NTT faculty governance as a slow way of solving pressing problems, a recent study by the University of Southern California found that participation in faculty governance within a university is one of the most important ways adjunct faculty members draw attention to their working conditions. Though potentially slow-moving, these committees are important to the goal of changing University culture to value NTT labor. Many NTT faculty love the work they do, and with more representation on committees across campus, they will increasingly influence the environment they work within. ♦



A booster button from Campus Equity Week

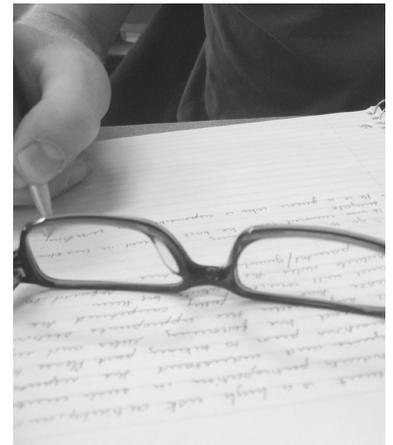
You Know You're a Graduate Student When...

Karyn Kiser, Lauren Seville, and Carmody Leerssen Smith

The following ten ways you know you're a graduate student are but a miniscule representation of the moments that have made us embarrassed (or proud?) of ourselves, culled from personal and shared experiences as Master's students in English at CSU. We hope you can relate to a few as well, so put down your copy of *The New Yorker*, leave that mug of coffee for a few minutes, and enjoy!

You know you're a graduate student when...

- 10: Your Amazon.com recommendations list includes such gems as *The Gendered Society Reader*, Zizek's *Ontology: A Transcendental Materialist Theory of Subjectivity*, and *Writing a Thesis for Dummies*.
- 9: You accept financial aid mid-semester to keep your cell phone on.
- 8: You answer a simple yes/no question with, "Well, I believe the answer is both yes *and* no."
- 7: You namedrop Derrida and Foucault to your cat.
- 6: You have the Morgan Library Loan/Reserve Desk on speed-dial.
- 5: You have "multiliteracy" and "othering" in your Microsoft Word dictionary.
- 4: Your mom tells you she loved *The Blind Side* and you horrify her with a 20-minute postcolonial analysis of it.
- 3: You put scare quotes around the word "reality."
- 2: You consider three cups of coffee as "having eaten."
- 1: You deeply resent the fact that you can't read while showering. ♦



RECENT FACULTY PUBLICATIONS

Dan Beachy-Quick's fairy tale "The Song Inside the Birdsong" was published in *Trickhouse*.

Leslee Becker recently had stories published in the *Kenyon Review*, *Crazyhorse*, and *Northwest Review*.

John Calderazzo's essay "Welcome to Climate Change State University" is forthcoming in *ISLE: Interdisciplinary Studies in Literature & Environment*. Another essay, "Climate Change & American Dumbocracy," will appear online at *Matter.org*. A lyric essay, "On My Birthday, a Wish for my Mother," will appear in *Brevity*. He also has four poems forthcoming in *The Poetry Show Anthology*, and a poem forthcoming in *Whole Terrain*. Starting mid-March and running for three months, four of his poems will be on display at Denver International Airport, as part of Colorado Art Ranch's "33 Ideas" installation. Another poem, "After Drought," is forthcoming in *Writing Nature 2010*.

Mary Crow (Prof. Emeritus) has had three poems, "Night Music," "Time to Think about the Season," and "In Rome, Seldom a Song" accepted for publication by *Saranac Review* as well as two translations of poems by Enrique Lihn (Chile), "Edward Hopper" by *Los Angeles Review* and "The Old Age of Narcissus" by *Salamander*.

Pam Coke's article "When Digital Natives Hate Technology: Using Digital Wisdom to Confront Resistance in the Composition Classroom" was published in the September 2009 issue of *California English*.

Sue Doe's co-authored book *Concepts and Choices: Meeting the Challenges in Higher Education*, written with Bill Timpson of the School of Education, is now available from Atwood Press.

Roze Hentschell's article "Moralizing Apparel in Early Modern London: Popular Literature, Sermons, and Sartorial Display" has come out in the latest issue of the *Journal of Medieval and Early Modern Studies*. Her book *Masculinity and the Metropolis of Vice, 1550-1650* has been published with Palgrave-Macmillan.

Deanna Ludwin had two flash fictions published in *Flash*, and a prose poem published in *The Normal School*. "First a House. Then a Bed. Then a Bedtime Story" was published in *Marginalia*.

Michael Lundblad's review of Donna Haraway's new book, *When Species Meet*, was published in *ISLE: Interdisciplinary Studies in Literature and Environment*. His article "Epistemology of the Jungle: Progressive-Era Sexuality and the Nature of the Beast" was published in the December issue of *American Literature*.

Dana Masden's short story "Casablanca" was accepted by *Denver Syntax*.

David Milofsky's story "A Post-Modern Love Story" was accepted by *Denver Quarterly*.

Dan Robinson's piece "Annie's Place" was published by *Weber Studies*, and his 2009 Clay Reynolds Novella Prize recipient *The Shadow of Violence* will be published by The Texas Review Press this summer.

Bruce Ronda's essay "The Concord School of Philosophy and the Legacy of Transcendentalism" appeared in the December 2009 issue of *New England Quarterly*.

Steven Schwartz's essay "The Absence of Their Presence: Mythic Character in Fiction" has been accepted for publication in the anthology *Bringing the Devil to His Knees* (volume 2), to be published by Trinity University Press in Spring 2011. His story "Indie," originally published in *TriQuarterly*, has been listed for Special Mention in the 2009 Pushcart Prize anthology. His essay "Artful Stealing," on James Joyce's "The Dead," appeared in the February issue of the *AWP's Writer's Chronicle*. His personal essay "A Good Sentence," on having Edward Abbey as a teacher, will appear in the upcoming issue of *Matter Journal*.

Sasha Steensen's poem "Mole" has been accepted for publication in *751 magazine*.

Debby Thompson's personal essay "Buying Time" was the winner of the *Florida Review's* 2009 Editors' Award in Nonfiction and appeared in the Winter 2009 issue. Her nonfiction piece "The Number Thirteen" was published in *Western Humanities Review*.

James Work (Prof. Emeritus) has a book, *Don't Shoot the Gentle*, forthcoming from The University of Oklahoma Press.

RECENT STUDENT & ALUMNI PUBLICATIONS

Janelle Adsit (BA 07, MA 09) had a poem published in *CONFRONTATION*, #104.

Amanda Billings's short story "Guess What" has been accepted for publication in the summer issue of *Bust Down the Door and Eat All the Chickens*, a journal of absurdist and surrealist fiction.

Jerrod Bohn's poem "Dirge Song" was accepted by *Suss: Another Literary Journal*.

Amy Forgue's flash fiction piece "Strangers" appeared in the Nov. 3 issue of *Suss: Another Literary Journal*.

Kelly S. Kennedy's nonfiction book *They Fought for Each Other: The Tragedy and Triumph of the Hardest Hit Unit in Iraq* has been published by St. Martin's Press.

Caroline Knapp's poem "The Crossing" was published in *Switchback*.

Sarah Lin's essay "Devotion" will appear in the Summer 2010 edition of *Brevity*.

Raul Moreno's essay "Don't Jump Off This Thing, You Don't Have Wings" was published in *Suss: Another Literary Journal*, and his essay "Made in China: Should Groceries and Garden Supplies Contain Human Hair?" will appear in a forthcoming issue of *The Normal School*.

Laura Pritchett's (BA 93, MA 95) short story "The Sky Behind the Trees" will appear in *The Pinch* magazine. She has had several essays accepted as well: "The Bird at the Window" will be coming out in *The Sun*; "Insurance Company, Existentialist" will be coming out in *Opium Magazine*; "Wildfire Stars" will

come out in *High Desert Journal*; "My Brother, the Bear" and "Waves of the Snake" will be coming out in *High Country News*; and several essays are coming out in *5280*. She also has work coming out in the books *A Dozen on Denver*, *Telling It Real*, and *How the West Was Warmed*.

Jared Schickling's "Some Participation," review-essay on *Eda: An Anthology of Contemporary Turkish Poetry*, was accepted at *Exquisite Corpse*.

Jonathan Starke was named runner-up for the 2009 *Missouri Review* Editors' Prize for his essay on bodybuilding, which will appear in the Editors' Prize issue this spring. His essay "It's Not Always Like This Here" was accepted by *Michigan Quarterly Review*.

Stephanie Train's flash fiction piece "Pine Box" was published in *Midnight Screaming*.

Kathleen Willard (MFA 2004) has had the following poems published: "Notes Towards a Libretto (fig.3)" in *Against Agamemnon: An Anthology of War Poetry*; "On the Road to Fatiphur Sikri" in *Landscape and Place: An Anthology of the Poetry of Place*; "Dachau" and "Field Guide to North American Flowers: Western Region" in *Matter*; "Lessons on the Greeks" and "In Biology, a Life Science" in *Teacher's Voice*; and "Boys Boarding School, Varansi" in *Colere*.

Felicia Zamora's poems "Fool's Errand" and "the work of each, the work of other" are forthcoming in *Slow Trains Literary Journal*; "Because I know" and "Moth Making" are forthcoming in *Weave Magazine*; "I don't know what to do with the warmth" is forthcoming in *Transcurrent Literary Journal*; and "Craft" is forthcoming in *Poetrybay*.

RECENT HONORS & AWARDS

Dan Beachy-Quick, Pam Coke, David Doran, David Milofsky, Dan Robinson, and Sonya Veck were nominated for a 2010 Best Teacher Award, sponsored by the Colorado State University Alumni Association and the Student Alumni Connection.

Leslee Becker has been awarded a Fiction Fellowship/Writing Residency at the Ucross Foundation in Wyoming. She won the 2009 Moondance International Film Festival Award/Short Story Category, and

she was named a Finalist for the Flannery O'Connor Award for her story collection, *The Little Gentleman*.

Jerrod Bohn's (MFA) one-act play "Like They Is" was named a Region VII finalist for the Kennedy Center American College Theater Festival Awards.

Aby Kaupang Cooperman's manuscript *absence is such a transparent house* was recently named a finalist for the Benjamin Saltman Prize, from Red Hen Press.

Matthew Cooperman's new manuscript *Still: of the Earth as the Ark which Does Not Move* was a finalist for the New Measure Prize.

Crane Giamo (MFA), Jared Schickling (MFA), and Brad Vogler (MFA)'s Delete Press, a letterpress chapbook publisher, released its first title, *What Is Worship? 3* by C.J. Martin.

Stephanie G'Schwind's grant request to the National Endowment for the Arts was funded for 2010 and 2011. The grant allows *Colorado Review* to donate two-year gift subscriptions to 150 of Colorado's rural public libraries.

Michael Lundblad has been invited to give a series

of lectures at Tamkang University in Taiwan in May of 2010. The visit and the three lectures, under the general title of "The Nature of the Beast in U.S. Culture," will be funded by Taiwan's Ministry of Education.

David Milofsky's short story "Eruv" has been nominated for a Pushcart Prize.

Jill Salahub has been awarded an AP Star Award! by the Administrative Professional Council (APC) Awards Committee.

Felicia Zamora's (MFA) poem "Madness Made Madness" has been nominated for a Pushcart Prize by *Emprise Review*.

RECENT CONFERENCES AND PRESENTATIONS

Nancy Berry, Hannah Grant-Boyajian, Beth Cloven, Sharmini Gingras, Margie Gough, Jeanne Hind, Mary Beth Johnson, David Virgili, and Wayne Walker presented at the Colorado Teachers of English to Speakers of Other Languages conference in Denver on Nov. 13-14, 2009.

Tabitha Dial (MFA 2009) presented at the "The End?" conference at Indiana University in March.

Sue Doe served on the Executive Board of the Part-Time Faculty Discussion Group at the recent MLA Convention in Philadelphia.

Roze Hentschell presented her paper "Paul's Spire and the Decay of London's Moral Compass" at the California State University, Long Beach center for Medieval and Renaissance Studies Conference.

Tobi Jacobi, Stephanie Train (MFA) and Summer Whisman (MA) gave a presentation titled "Speaking Out from Jail" at the Women at Noon speaker series on Oct. 21, 2009.

Michael Lundblad presented a paper titled "Sick as a Dog: The Politics of Animality in Mark Doty's Dog Years" at this year's MLA Convention in Philadelphia. The paper was part of a panel on "The Politics of Animal Representation," sponsored by the Division on Twentieth-Century American Literature. He also gave an invited lecture, "The Nature of the Beast in American Culture," at the University of Virginia on Feb. 4.

Bruce Ronda spoke on "The Kaleidoscope of History:

John Brown after Fifteen Decades" at the Massachusetts Historical Society and the American Antiquarian Society on October 27 and 28, part of a series sponsored by the Massachusetts Humanities Foundation in commemoration of the 150th anniversary of John Brown's raid on Harpers Ferry, his capture, trial and execution, events which anticipated the Civil War.

Barbara Sebek presented her paper "Countenancing the Global in Francis Bacon's The New Atlantis" in October in Dallas at the annual Group for Early Modern Cultural Studies conference.

Sarah Sloane gave a reading from her ongoing nonfiction project, "Bodies Just Like Us," at the 2009 Western Literature Association conference in Spearfish, South Dakota.

Elaine Smedly presented her paper, "The Conclusion of the Myth: Landscape and Denouement in John G. Neihardt's 'Song of Three Friends,'" at the annual conference of the Western Literature Association in Spearfish on October 2, 2009.

Leif Sorensen participated in a seminar on Modernist Studies without Modernism and presented a paper titled "Reading Alien Bodies" for a panel he organized on Transnational Popular Modernisms at the the eleventh meeting of the Modernist Studies Association in Montreal on Nov. 5, 2009.

Fabiola Ehlers-Zavala presented at the 33rd Day of Reading Conference as part of the International Reading Association (IRA) in Chicago, Nov. 6-7, 2009.



The Freestone
Department of English
Fort Collins, Colorado 80523



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

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

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