A Welcome from the Department Chair
Bruce Ronda

You know that device in classic movies from the 1930s and 40s, where the pages of a calendar turn over faster and faster to indicate the passage of time? Clichéd though it is, that device exactly captures my own feeling, as I remember writing a welcome for the 2010 Freestone just yesterday, it seems. Some of those words, about the uncertain advent of spring, the rush to finish classes and graduate defenses and hold receptions in these last weeks, are just as true today as they were a year ago. Like last year, we are (still) a robust department in numbers and activities, some of which I’ll detail below. Some things are beginning to change, and those too I’ll mention.

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

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

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

Thanks, and best wishes! §
A Look Back with Dr. Bruce Ronda
Erin Hadlock

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

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

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

Dr. Ronda has facilitated the hiring of thirteen regular faculty members, many of whom have gained tenure, and “has truly become an English Studies department” with the recent growth of the Rhetoric and Composition, Creative Writing, and Creative Non-fiction programs. Dr. Ronda noted, “They’ve really become powerhouse English language and literature. The department has shifted its identity away from being literature-centered to having a much wider, larger and more capacious understanding of what it means to study English language in this place and in this time.”

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Remembering Dr. Thomas Mark
Erin Hadlock

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

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

Dr. Mark taught courses in Shakespeare, Dante, and Milton, and his relationship as a mentor to students often continued beyond their graduations. Professor Emeritus Charles Smith remembered his supreme wit and guidance in a speech he gave at Dr. Mark’s memorial service: “Tom was also the wise counselor, the man who, for example, assisted my transition from graduate student to colleague the first months I was on campus—‘Dr. Mark, could I see you for a second?’ ‘Charlie, my name is Tom. Call me Tom.’ The teacher, who, when I spoke with him about my first final grades, observed that the desire to give higher marks than actually achieved was more about the desire to be loved than to love.” Professor Deanna Ludwig remembers that “Dr. Mark made pronouncements that few professors could get by with, such as those he made at the beginning of the Dante class I audited in 1993. Lecturing would be his primary delivery mode. He announced, ‘And we won’t have any of those small group discussions.’ He paused for effect, then added with his impish grin, ‘Why should the ignorant exchange ignorance with the ignorant!’ And what a gifted lecturer he was! We clung to every thoughtfully uttered word.”

Dr. Mark was active in CSU’s transition from college to university and served as Graduate Coordinator among other professorial and administrative posts. He retired in 1994. A truly exceptional man, some highlights of Dr. Mark’s awards include the Alumni Associations’ Best Teacher Award and Fulbright, IREX Ford Foundation, and College Budapest grants, allowing him to return to his former home to study in 1963, 1975, 1985, 1991, and 1996. His translation of Imre Madách’s “The Tragedy of Man” was published in 1989 and was awarded the Dery Tibor and the Milan Prizes.

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

For more information on Dr. Mark, please visit https://advancing.colostate.edu/DR-THOMASMARK
Community Connections: Concurrent Enrollment at CSU

Sasha Gore

As a land grant institution, CSU is focused on conduct-

Key research and development programs which benefit local

and state communities. CSU’s recent effort to implement a

Concurrent enrollment program (CEP) is a reflection of this

mission. This program offers opportunities for high school

students to take college classes at a local school. Students

involved with the program at CSU take either CO150 (Ba-

sic College Composition) or E140 (The Study of Literature)
at Fort Collins High School, for example.

Students taking these classes (comprised of juniors and

seniors) are working during this concurrent enrollment pro-

gram between the two institutions that is mutually ben-

eficial. According to O’Donnell-Allen, “what current enroll-

ment between PSD and CSU does is help to recognize the

high school teachers working within the program.” Aspects

of the program, such as the mentor relationship, along with a

proposed summer workshop, provide these teachers with

professional development opportunities that allow them to

grow as educators.

Many of the benefits derived from this CEP and the part-

nerships it promotes come from the connections it nur-

tures between CSU and the local and state communities.

“Many of these students are the ones that are the fron-

tline of their own education: they either work or have

left school and are taking CO150 (Basic College Composi-

tion) here at the high school,” says O’Donnell-Allen. “The

students are involved in this program, specifically the English

department, to see these connections (such as actual CSU course-

work on PSD teachers’ transcripts), for, as O’Donnell-Allen

states, “there is more of an assurance that these teachers are

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tures between CSU and the local and state communities.

“The best teachers have been tasked with delivering,” says

O’Donnell-Allen, “reflects the larger guiding principle, one growing nation-

wide, of providing equity and access to students, especially those who are potential first-generation college students.”

This collaborative program is serving as a model for other departments at CSU, as well as for departments in universi-

ties nationwide.

Advocates of the program also point to the fact that while the high school students taking these college classes are

asked to meet high expectations, they are allowed to do so within a safe and familiar environment. Within such a sup-

portive structure, the CEP courses potentially open doors for

students who are intellectually capable, but perhaps don’t have access to other academic resources. According to O’Donnell-Allen, these students “are the given opportuni-

ties to actually consider college, something they may not have thought about before.” It also provides an opportunity

for students to develop a new level of confidence, thereby potentially increasing student retention.

Perhaps most importantly, this encouragement of aca-

demic and personal development in students advocates

broaden benefits, which, in O’Donnell-Allen’s opinion, makes CSU’s “concurrent enrollment a natural extension of

its land-grant mission.”

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

Brandon Yuhas

The Intensive English Program at CSU is a small department with many responsibilities and the potential to

generate positive change both here and abroad. It has its start in the early 1970s, when it consisted of a se-

ries of English classes offered through Continuing Education. The relation-

ship between the IEP and the English Department reaches back nearly as far as 1978, under the direction of

Dr. Douglas Flahive and Dr. James Bachmann, both professors in the Master of Arts in Teaching English as a Second/Foreign Language program, then called the MA in Teaching Education to the English Department in Eddy Hall. In subsequent years, it resided in several buildings: Johnson Hall, the Statistics Building, and finally, Alder Hall, its current home. In forty or so years of existence, the IEP has been under the guidance of five

directors in addition to Dr. Flahive, who served as director until 1986 and remains an IEP Trustee. Under the MA TESL/TEFL program. Margaret Gough became interim director of the IEP in 2002, and was named director in

2006. Though a semi-autonomous department, the IEP is a work in progress under, and works most closely with, the English Department and the Col-

lege of Liberal Arts.

In a recent interview, Gough said the IEP has two of these conditionally admitted

students: “a student in the IEP in the 1990’s who eventually returned to their native Saudi Arabia to chair the English Depart-

ment of a well-respected university.”

A reflection of the primacy of the IEP’s first goal of supporting Intern-

ational Students in their university study, many of the students it serves

five–four at the time of writing—have already applied to CSU and have been admitted conditionally due to their level of English proficiency. Twenty-

two of these conditionally admitted students are prospective graduate stu-

dents. Gough notes that “a fair number of those graduating with bachelor degrees in the IEP in the early 2000’s returned
to their home countries.”

Many IEP graduates go on to study engineering, veterinary science, microbiology, business, physics, and mathematics. Gough noted that the program was

addressing related needs belonging to CSU, accessing the educational experience

for everyone. The IEP assists CSU with student recruiting, too. At the small department, there are 191 students from 22 countries enrolled in the IEP. One can’t help but think that the responsibilities of this small department are nearly as diverse as the students served. But the work it does reaches far beyond the walls of small Alder Hall.
Professor Emeritus Bill Tremblay Takes on Opera with Salem 1692

Aimee Vincent

In January 2011, the opera Salem 1692 premiered at the Bas Bleu Theater to Fort Collins audiences. Set in Salem, Massachusetts, during the witchcraft trials, the opera focuses on the love triangle between local Sheriff George Corwin; the sheriff’s former friend Richard Saltonstall, recently returned from fighting in the King Philip’s War; and Margaret Scott, a new resident in Salem. Margaret chooses Richard over the Sheriff, and when she vocally opposes the witchcraft trials, Richard stands beside her. Thus, the classic tensions between two men in love with the same woman play out against the accusations and hysteria surrounding Salem in 1692.

Of unique note to the CSU English Department is that our own Professor Emeritus Bill Tremblay added his poetic voice as the librettist. Some time ago when contemplating retirement, Dr. Tremblay began exploring screenwriting, never considering becoming involved in the opera world. In an interview, Dr. Tremblay described his experience with opera as fairly limited. “I’d seen perhaps a half-dozen productions by the Fort Collins Opera Company over the years, La Bohème, Carmen, the usual,” he says. “I had friends who were part of the opera community. But I never expected to write a libretto.”

The opportunity presented itself five years ago when he met with John Hudetz in a coffee shop. Dr. Tremblay remembers, “[John] said his son Previn had written some music for what could be an opera, but needed help putting music for what could be an opera, but needed help putting other opera, but needed help putting in a final draft format, roughly approximating a stage play.”

Dr. Tremblay worked closely with Hudetz on developing the narrative. Reflecting on the experience, he says, “What I tried to do was what I had always done: do a workshop. I’d make suggestions about the wording of the songs, usually to make them push the story, establish verbal motifs that could be varied. I told him about ‘set-ups and pay-offs.’ The love story became a love triangle.”

Dr. Tremblay and Hudetz also worked to balance historical elements, like the hallucinatory effects from Salem’s moldy rye crop in 1692, with the morality of their characters. Dr. Tremblay says, “Indeed, the whole temptation to ‘demonize’ what you don’t understand was something we agreed we wanted to work against as much as possible.” Despite the physical explanation the moldy rye provided for the character’s actions, Dr. Tremblay and Hudetz were adamant that they “didn’t want that situation to let the characters off the moral hook.”

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

Dr. Tremblay was challenged but ultimately pleased by their collaborative experience of working on an opera. He reflects, “Operas can rise up and sweep you away. There’s an audience with hopes and expectations, an audience that knows quality because in its own way it’s trained by its own love of the art-form. So there’s fear of failure. The tensions can get very high. You need experience in dealing with large numbers of collaborators each of whom has skills that have to be trusted and honored, especially since they have come together, dedicated at least for this one performance to being a team that creates the tsunami of passion that is opera.”

His involvement on the opera has helped him re-evaluate the potential for poetry: “I’m not saying that poets and writers don’t experience awesome pressures, but working on this project has made me start re-imaging what poetry can do.”

Excerpt from “I’ll Stay By Your Side”, Salem 1692:

Bill Tremblay

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

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

swift shift
Mickey Kenny

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

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

ASPEN VILLAGE—
citizens cloak in glass fashion cold slabs of cracked brick moss gold gleam pure/clear void of city spark plash/ headlight last thrust pierce/shyer dark sky dressed in orbs of hotel jacuzzi steam droll chlorine spool clean dirt from star skin/communal pool time share form hollow depth bare blood blink fluster them robe scrape snow drift gown fashion glass bell echo/down

Kenny has lived in Alaska and the Pacific Northwest for most of his life. His most recent book, Lie In Hinge, was published in 2010 by This Humble Bungalow Press. He is currently pursuing his MFA in Poetry at CSU.
CSU’s Palmquist and Doe Edit College English
Brittany Goss

During this tumultuous 2011-2012 budget season, we have all been reminded that garnering support for education funding is a constant battle. But are we fully aware of the implications that public funding for education has on our very own Colorado State University? CSU Professors Mike Palmquist1 and Sue Doe2 certainly are. Wearers of the implications that public funding for education has on English is often much higher than in other departments. English is often more labor intensive, necessitating “not only very good class-rooms” but also contingent labor (read: adjunct faculty) who can fill classroom space. Palmquist adduced that this has resulted in a “caste system,” whereby tenured faculty have voice in their departments, good working conditions, and job security, but contingent faculty members often do not. Palmquist predicts that if these labor issues are not addressed, universities, including Colorado State, will be putting themselves at risk of vulnerability to labor actions, as adjunct faculty members begin to withhold services in an effort to gain more rights. With roughly 70% of university labor currently contingent, this would deeply affect student learning.

This issue pertains directly to English departments, Doe says, because they commonly have one or more general education courses that are taught by contingent faculty members. In particular, according to Doe, the issues are often more pronounced in English than in other departments because teaching introduction to composition is so labor intensive, necessitating “not only very good classroom teaching but also grading and responding to student writing that requires fortitude, patience, skill, passion, expertise, and the dedication of lots and lots of time.” Doe adds that English departments have relied on adjunct instructors more than any other discipline except perhaps foreign languages, and the number of adjuncts in English is often much higher than in other departments. Although there is controversy over labor within the discipline, she notes that English “has also been the site of the best advocacy and critical examination of contingent labor.” One article in the recently released issue of College English discusses the 1986 Wyoming Conference on English, where the political problems of contingent labor were first given public voice. Out of that conference came the Wyoming Resolution, the story of which, Doe says, very much parallels the story of the past 20 years in English studies. The article, written by Eileen Schell and James MacDonald, tells that story again in detail.

Palmquist and Doe have been involved in university labor is-sues for a long time, including, but not limited to, their work with the National Council of Teachers of English (NCTE). Their joint effort in editing this issue of College English began with the NCTE steering com-mittee, of which Palmquist is an executive committee member; the committee wanted to celebrate the 100th anniversary of this professional organization, and decided that a special issue focusing on labor issues was in order. Palmquist and Doe were honored to be able to edit that special issue. They also worked with the NCTE College Steering Committee to write a position statement on working conditions for contingent labor and this, too, was published. The NCTE adopted this position statement just last fall, and it incorporates many ideas that were first developed on the CSU campus regarding im-proved working conditions for non-tenure-track faculty.

The two-year College English guest-editing endeavor was a new challenge for both Palmquist and Doe. It began with a call for proposals, followed by managing and editing a mas-sive online discussion forum and co-authoring an article with eight other writers from a variety of ranks and disci-plines at CSU. The project was time-intensive but reward-ing for both. Doe writes that she has enjoyed integrating it! Could barely put it down! -Aparna Gollapudi

Outliers by Malcolm Gladwell -Nancy Henke

Man and Wife by Wilkie Collins -Kate Keifer

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

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

The Department of English’s Best Books of the Year was asked for faculty for their book recommendations. Enjoy.

John Henry Days by Colson Whitehead -Leif Sorenson

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

Midwinter Day by Bernadette Mayer -Dan Beachy-Quick

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

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

Winter's Tale by Eileen Schell and James MacDonald, tells the story again in detail.

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

For that crucial work of initiating larger discussions about academic labor and contingent faculty, we have Mike Palmquist and Sue Doe to thank. 

Mike Palmquist is Associate Professor and Director of The Institute for Learning and Teaching. He is also Professor of English, and University Distinguished Teaching Scholar at Colorado State University. Sue Doe is an Assistant Professor of English and served in non-tenure track faculty positions across the country for over 20 years prior to obtaining a tenure track position at CSU in 2007.

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

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

Our Friend Kelly Cockburn Feinberg

Kelly Jo Cockburn Feinberg, CSU alumna and dedicated instructor, passed away peacefully in her home on May 14, 2010. A 2002 graduate of the Masters program in English, she married CSU alumnus Matt Feinberg in 2006 on a day that was full of happiness and love. Matt and Kelly moved to Kentucky, where Matt began work on his Ph.D. in Spanish at the University of Kentucky. Kelly, an instructor of literature, writing, and women’s studies while at CSU, also taught writing at the University of Kentucky.

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

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

After being diagnosed in February of 2009 with a rare form of breast cancer, Kelly faced her prognosis and treatment with bravery, grace, and determination. She was strong, smart, creative, cheerful and compassionate. Kelly was strong. Born early and smart, Matt and Kelly welcomed their son, Ari, in 2008.

Kelly was smart. In an essay she wrote for the *Mont Holyoke Alumnae Quarterly*, Kelly said that one of the lessons she wanted to pass on to Ari was to “fall in love with learning.” She was engaged, curious, and determined. But she didn’t just learn. Kelly was excited to pass along what she discovered, to mentor her students and share with her friends. At CSU, teachers and students alike were impressed with her commitment to learning, and while at the University of Kentucky, she won a teaching award. At her memorial service, a University of Kentucky student came to the door because he’d seen her funer al announcement in the paper and wanted to pay his respects. He stood in her backyard with Matt and told him that Kelly’s class “had changed his life.”

Kelly was creative. Kelly’s love of making things by hand was a simple joy she cultivated and shared. When she asked Ari what he wanted to be for Halloween and he answered “Whoa Whoa,” Kelly and her mom got to work making him an owl costume, sharing the process and final product on her blog. She was always on the lookout for new foods or recipes to try, or working on new projects for her home and garden. Most recently, she was learning to quilt.

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

Kelly was compassionate. In a situation where she thought someone was being taken advantage of or someone needed help, Kelly got involved. While at CSU, she was an active member of a group working towards improving conditions for adjunct teaching faculty. She made dolls for the Craft Hope Doll Project. At her annual community garage sale, Kelly organized a bake sale that raised money for the local food bank. Kelly was always looking for ways to better the lives and community around her. She kept her heart wide open.

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

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

Photo: Lauren with son Ari

The Misadventures of a First Time Teacher in South Korea

Lauren Kuehster

Teaching in a foreign country is weird. It’s exciting, interesting, scary and fun. Everyone knows you don’t belong. During my time in South Korea, no one, not even the Korean teachers, seemed to be able to get over my physicality. I was stroked on the arm (Teacher, why?), pinched, or poked in the derriere, and I didn’t think too much about what my role as teacher would mean, and I didn’t consider the cultural impact that I would have and feel. Being me (female, blonde, American, loud-mouthed) in Korea was seamless. I was stared at, and I couldn’t read restaurant menus, and I didn’t understand the water. My boss might have actually hated me. I didn’t know how to take my garlic out or make my shower run hot water. I couldn’t figure out the proper way to give and receive money in stores. I missed my friends, family and cable TV. However, after a few months, I adapted. I started to back and smile. I learned the Hangul spellings of my favorite foods. I also made some overtures into getting to know my boss worked. I made friends and found out about projectfreek.com. I was connected. I also began to learn to order in Korean. The first sweltering mid-August day of class in Korea, I arrived at the school before the secretary. I hunched over my too-small-for-me desk in my too-fancy-dress and uncomfortable shoes and read over my lesson plan, praying that the air conditioner would start doing its job. I stacked markers, worksheets and CDs and props in the exact order I would need them and slid the stack neatly into my desk drawer. When the time finally came to teach, I stocked my stack of materials out of the desk and hurried to the classroom. The students were sitting nicely in their matching play clothes, staring at me. It seemed they were nearly as frightened of me as I was of them. I took a deep breath and turned to my stack of materials. Where was the song CD? Where were the worksheets I’d copied? Half of my materials were missing, caught in the top of my drawer, pushed into hiding as I’d opened it. I suffered through that first lesson, ending with a delightful (I’m sure) rendition of “Twinkle, Twinkle Little Star.” During my first few days of teaching I spoke too quickly, became frustrated too easily, and didn’t bother to understand what “MapleStory,” a popular Korean role-playing game, was.

After I’d been in Korea for a few months, I had a realization that things had gotten normal. I’d stopped questioning all the things that were different from home. I’d stopped beginning my blog postings with “you’ll never believe what happened...” I was functioning, thriving, and having lots of fun. I was also becoming a better teacher. The curriculum my school provided me was fairly easy to use and despite my first amputated lesson plan, I eventually got the rhythm of the lessons. Teaching was engaging. Watching students grasp concepts, remember lessons, and communicate authentically was beautiful. I was also starting to get curious and wanted to figure out why the curriculum was designed as it was. I wanted to know why certain language concepts were taught before others. Why were the lessons I taught focused on listening and speaking while my Korean counterparts taught grammar? These questions are part of what led me to pursue a graduate degree in teaching English as a Second/Foreign language at CSU and I am gaining the answers I was seeking, and I’m learning to ask more informed and critical questions to enhance my skills. My experience teaching College Composition at CSU has been constantly amazing. I am learning more about teacherlessness, classroom communication, and writing every day. I look forward to life after graduate school, when I will again be in a new place, meeting new people and eating strange food. For now, I am thankful for the chance to become a professional, to gain access to world-class research, sit in class with like-minded people, and teach an endlessly challenging and interesting group of students. I know I will look back fondly on my time at CSU when I am once again in a land that is strange to me, being stared at and struggling to order dinner. §

Lauren Kuehster

The Freestone 11

THE FREESTONE
**SpeakOut! Poetry Workshop**

Stacey Johnson and Susie Martinez

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

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

Turning Point is a residential rehabilitation center for teens. The Community Literacy Center has been facilitating SpeakOut! creative writing workshops at Turning Point girls’ and boys’ houses since 2005. Stacey Johnson, Americorps intern and SpeakOut! facilitator, says of the Turning Point girls’ house workshop, “It’s an opportunity for young writers to see themselves as a part of a writing community, not simply as addicts or as ‘troubled’ youth.”

Of the December reading, she recalls the tears, “spoke back, in a public space, to the trauma that has harmed them.” When asked whether sharing these traumas with a room full of peers might have been a scary experience for the writers, she said, “Because of the diverse audience of community members, counseling staff, and peers, there was a balance between anonymity and peer support. It was a safe and encouraging environment.”

The Strophe Project is a volunteer effort created and founded by MFA in poetry students Susie Martinez, Kelley Irmen, Kir Jordan and Haley Larson. Its mission is to foster talent in underserved groups of writers, and to promote well-being through the art and technique of writing through peer-based writing workshops.” The Strophe Project facilitates creative writing workshops at various local shelters, and, in 2009, began facilitating weekly creative writing workshops with teens in the Residential Teen Center (RTC) at Mountain Crest, a behavioral and mental health treatment center that is part of the Poudre Valley Health System. Susie Martinez said of the Mountain Crest workshop, “It’s fun. They make me laugh. The writers in that group have so much to say and are willing to experiment with language. We’ve done really cool things in that workshop—Dada and surrealism experiments, listing procedures, and the writers almost always surprise me with my own prompts and activities.” Of the reading at the Wild Boar, Martinez said, “I’m really glad the writers in this workshop got a chance to get out of their treatment space, into this social space, and to see and hear and be challenged by the writing that other teens in the community shared.”

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

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

**Musicians in the English Department**

**Joe Schicke**

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

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

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

Sarah Pieplow, Creative Writing-Poetry: classical piano and vocalist, fingerpicket guitar, saxophone

Sarah Pieplow works within and across genres. Interested in the ways music influences literature, Sarah is reimagining how musical performances translate into text. “I’m working with hip-hop metrics and how those might translate to the page,” she says. “When you read transcriptions of spoken word, the words don’t seem as powerful or interestingly chosen, and the lineation is often really arbitrary. So I’m trying to explore how to get a spoken performance hip-hop rhythm on the page.” Sarah's interest in genre informs her songwriting as well. “Genres are like languages in a way, or vernacular dialects, at least,” she says. Sarah brings her creative approach within literary genre conventions to her songwriting as a method for stretching musical genre that “has to do with the instrumentation, the orchestration and rhythm that gets put down versus the song structure.”

Adam Mackie, English Education: guitar and vocals

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

Sean Waters, English Education: guitar, bass, drums, piano and vocals

For Sean Waters, collaboration is an integral part of both his musical and written composition. In his view, “anytime you can collaborate with other people it can be beneficial. That’s where being in a band is interesting because you do have to weigh different opinions. It’s not necessarily your piece of writing you’re producing, but it’s collective.” Sean is also aware of a connection between composing his blend of blues and independent rock and composing written language, observing how they share a sense of process and method. “Composing a song is much like composing a piece of writing insofar as you have to have an idea and a focus and then relate things back to that focus. You go through a series of steps, you set up a small studio, and the work we do in there includes pre-production, which is kind of like a draft, production, and then post-production. It kind of mirrors the whole writing process: writing, drafting, actually composing, and then going back and polishing and making sure it’s presented well.”

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

**Joe Schicke’s band, The Robert Wilson Blues Band, can be found at myspace.com/minivanb. Sarah Pieplow can be found at www.sarahlouiepieplow.com. For information on Adam Mackie, visit myspace.com/thetravellingsalesman. Sean Waters’ band is on theseeers.bandcamp.com.**
Profile: Lisa Lu
Christine Robinson

Deanna Ludwin's best books of the year: Elizabeth Strout won the 2009 Pulitzer Prize for Fiction for Olive Kitteridge, a "novel in stories." Olive, a retired math teacher, is both difficult and vulnerable, unsentimental and empathetic—a convincing and memorable character. Also, Paolo Giordano's The Human Stain is an integral class, "Dr. Langstraat." While people are converging on the English department's website, Dr. Langstraat reminisces of her father's academic friends who were serving in Afghanistan, he took the first class. He recalls some of the particular challenges that students veterans in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat personalizes the experience of a retired Army soldier added to her experience and understanding of veteran issues. Dr. Langstraat reminisces of her father's efforts to shape her perspective that only time can bring to the memories created in a ten-year old: "In retrospect, it took a lot of guts. He didn't even have a high school education when he left home." Professor Sue Doe, an Army wife and father going back to school on the GI Bill when he left home. "Professor Doe, an Army wife and military in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat personalizes the experience of a retired Army soldier added to her experience and understanding of veteran issues. Dr. Langstraat reminisces of her father's efforts to shape her perspective that only time can bring to the memories created in a ten-year old: "In retrospect, it took a lot of guts. He didn't even have a high school education when he left home." Professor Sue Doe, an Army wife and military in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat personalizes the experience of a retired Army soldier added to her experience and understanding of veteran issues. Dr. Langstraat reminisces of her father's efforts to shape her perspective that only time can bring to the memories created in a ten-year old: "In retrospect, it took a lot of guts. He didn't even have a high school education when he left home." Professor Sue Doe, an Army wife and military in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat personalizes the experience of a retired Army soldier added to her experience and understanding of veteran issues. Dr. Langstraat reminisces of her father's efforts to shape her perspective that only time can bring to the memories created in a ten-year old: "In retrospect, it took a lot of guts. He didn't even have a high school education when he left home." Professor Sue Doe, an Army wife and military in jobs ranging from munitions experts to Arabic translators. Dr. Langstraat personalizes the experience of a retired Army soldier added to her experience and understanding of veteran issues. Dr. Langstraat reminisces of her father's efforts to shape her perspective that only time can bring to the memories created in a ten-year old: "In retrospect, it took a lot of guts. He didn't even have a high school education when he left home." Professor Sue Doe, an Army wife and
An Autoethnographic Account of Technology Integration in the College Classroom: Myself as Subject and Myself as Observer

Adam Mackie

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

I call attention to my own performance as a graduate teaching assistant with a concentration in English Educa-
tion, and as a Graduate Teaching Assistant (GTA) within the 21st-century college classroom, I have discovered
the necessity of these digital technologies and multimodal pedagogy in the 21st-century. In a real sense, the world
is produced and consumed by my roles and duties as a husband, a father, a full-time student, and a part-time instruc-
tor. As “one man,” I am nonetheless one who “plays many parts” and my role as teacher is often all-consuming,
especially in terms of keeping up with technology. And there’s the rub. Experience has taught me that I am
doing my own audience of composition students a disservice if I am unwilling to rise to the occasion and use multimodal
pedagogies and digital technologies in the sections I teach. I suspect the use of these modalities will only increase
during my career as a college composition instructor and my prospective career as a secondary English educator.

Yet to effectively perform on a multimodal and digital stage, I know that the mate-
rial conditions in classrooms on campus must align with these ambitions. I explored this topic here as a demonstration of the autoeth-
ographic impulse, which involves the reflexive study of the “self” consciously represented within larger contexts of
cultural, historic, political and economic forces.

When I began my work at CSU, I was naïve to the amount of digital technology and multimodal pedagogies that I
would need to master in order to achieve optimal academic and teaching performance in the classroom. I realize now
what it will need to be able to perform multimodal composition and technological, digital tasks in workplaces ranging from
public relations to business marketing to graphic design. It has been my experience as a student, and now as an
instructor, that knowledge makes more sense when I embody the knowledge by performing it and then articulate
what I am performing. James Paul Gee, a literacy theorist at Arizona State, describes this as embodied knowl-
edge. In teaching composition in a 21st-century college classroom, and taking classes to become a middle school
or high school English teacher, I find the process of embodying and articulating knowledge both necessary and inevitable, in 2011, in ad-
dition to developing the necessary skills of com-
posing a traditional alphabetic argument, students in a freshman composition course need to be able to compose an interactive argument on an online platform. Moreover, this experience in our class-
rooms if they hope to communicate in these ways in future contexts. I must embody and model these skills myself.

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

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

The College English special issue (73-4) on Contingent Fac-
ulty features an article co-authored by Laura Thomas, David
Bowen, Sarah Ryan, Natalie Barnes, Lucy Troop, Dave Gilkey,
Kirk Sarell, Ginger Guardiola-Smoak, Sue Doe, and Mike
Palmquist.

Dan Beachy-Quick’s poems, “Confession” and “Writing from Memory” were published in The Black Warrior Review: Special
This Nest, Swift Paserine, was awarded a PFA award by the PEN USA Literary Award in Poetry.

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

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

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

Mary Crow’s poem, “Interruptions,” was reprinted from the current issue of Denver Quarterly. Her book of twenty poems,

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

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

Aparna Gollapudi’s article “Picture Book as Personal Journey: A
History of Bilingual Special Education” in Advances in Special
Education.

slated into Portuguese and published in Literatura e Guerra.

Dan Mogen’s creative non-fiction memoir book about growing up on the Montana Hi-Lane, Honyocker Dreams: Montana Memo-
ries, was published in April.

Lisa Langstraat’s article “Service-Learning and Critical Emotion Studies,” co-authored with Molly Bowden of the University of Central Florida, appeared in the spring 2011 issue of the Michi-
gan Journal of Service Learning.

David Milošek’s stories, “A Post-Morden Love Story” and “Spit
House,” were published in Denver Quarterly. He was also given a grant by the Ragdale Foundation and was in residence there in January 2011.

slated into Portuguese and published in Literatura e Guerra.

Leif Sorensen’s article “A Weird Modernist Archive: Pulp Fiction, Pseudohibla, H. P. Lovecraft” was published in Modernism/mod-
ernity.

Sasha Steenens’s chapbook, A History of the Human Fam-
ily, recently won Flying Guillotine’s chapbook contest and was published in February. Her poem “The Undertow” appeared in the American Academy of Poetic’s Daily Poetry series in early November. Her essay “Great Mother, Cow, Whore or Cunt: A perspective on Contemporary Women Poets” was published in The Worcester Review.

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

Adam Mackie

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

My role as teacher is often all-con-
suming, especially in terms of keep-
ing up with technology.

writing as books are to reading, as pen is to paper.” Assistant Professor of English Carrie Lamanna has been working on multimodal course redesign for the 300-level, upper division composition classes at CSU. Lamanna is committed to the importance of technology to CSU’s Composition program, but she also addresses material con-
straints in the context of implementing digital technologies, such as the shortage of staffing of computer labs, the lack
of funding for basic technology needs, and physical plant isues. Lamanna shows concern about how a failure to em-
brace multimodal pedagogy and digital technologies will limit the kinds of written compositions students are able to
perform and the kinds of compositional skills they will take with them after graduation. Many students, says Lamanna, will need to be able to perform multimodal composition and technological, digital tasks in workplaces ranging from public relations to business marketing to graphic design. It has been my experience as a student, and now as an instructor, that knowledge makes more sense when I embody the knowledge by performing it and then articulate what I am performing. James Paul Gee, a literacy theorist at Arizona State, describes this as embodied knowl-
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most digitally capable 21st-century teacher I can be within the constraints of the schools in which I teach. This pursuit
will undoubtedly lead me to explore new literacies, and the autoethnographic account I am performing here will continue to unfold. 

Here are some highlights from the departmental newsletter for the 2010-2011 academic year.
Dan Beachy-Quick's essay, "Verdant Themes: Toward One Sentence in Proust" was listed among the notables for the year in Best American Essays 2010. He had two sections of a poem titled "Heroisms" accepted by the Academy of American Poets' poem-a-day series.


Matthew Cooperman is currently the featured poet at Anti, #53.

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

Judy Doenges's story "Melinda" was named a Distinguished Story of 2009 in The Best American Mystery Stories 2010 and won a PEN/O. Henry Prize. She also received a 2010 Communication and English education graduate student scholarship in sixteenth-and seventeenth-century England. 

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

Susie Martinez received the "graduate student highlight" in The Hoodenby Review.

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

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

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

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

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

Matthew Cooperman gave a presentation on Radical Collaborations, detailing his work with Professor of Drawing, Marius Ramey, and "poem rides a bike" in Amoskeag, and "Canoe" in Inkwell.

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

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

Brad Vogler had poems accepted on Otoliths, The Dead Mule, Maria, and Ditch.

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

Gerry Delahunt's paper, "Contextually determined flexibility and fluidity in "Unic" sentence matrices," and "Andrea Calude and Gerry Delahunt" presented their joint paper, "Inter- sentials: fixed phrases or not?" at the conference on Fixed Phrases in English: Use and Rhetorical Strategies, University of Perpignan (France)—Via Domitia, in October.

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

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

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

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

Todd Mitchell presented a session entitled "Putting Your Self on the Line: Bold Ways to Inspire Writing" at this year's CCIRA Conference in Denver. Todd also performed full day author visits at Denver elementary schools during which time he spoke about reading and writing, and running workshops with faculty and students.

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

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

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

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

Darcie Sebesta and Lauren Kuehster presented at the Diversity Conference. Their presentation, titled “The Recession's Effect on International Students,” was largely based on their experiences working at Kattikawa school in Salasaca, Ecuador.

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

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

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

Aimee Vincent, Christine Robinson, Stacey Johnson, and Rebekah Robson-May presented at the International Interdisciplinary Graduate Student Conference entitled "Collections and Collaborations" at Indiana University. Their panel was titled "Challenging Culturally Impersonal Identities Through Autothography."
We hope you enjoy the eighteenth edition of *The Freestone*. We trust that this newsletter will bring together students, faculty, and alumni of the Colorado State University English Department for many years to come. You can help by keeping us informed of your recent activities and achievements. Please email Sue Doe, Faculty Advisor, with any updates or announcements that you would like to share at sue.doe@colostate.edu. You may also send us a letter at:

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

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Freestone or free stone may refer to: Freestone (masonry), Freestone (drupe), Freestone peach, Freestone stream. USS Freestone (APA-167), a Haskell-class attack transport. Freestone, California, United States. Freestone, Texas, an unincorporated community. Freestone County, Texas. Chris Freestone (born 1971), retired English football forward. Roger Freestone (born 1968), Welsh footballer. Freestone This is one of the most interesting of English surnames. Recorded in the spellings of Freston, Freeston, Freestone, Fryston, Friston, Fristone and several others now apparently extinct, it is locational, and derives either from the village of Friston, a place in the county of Lincolnshire. Freestone — This is one of the most interesting of English surnames. Recorded in the spellings of Freston, Freeston, Freestone, Fryston, Friston, Fristone and several others now apparently extinct, it is locational, and derives either from the village of Friston, a place in the county of Lincolnshire.