

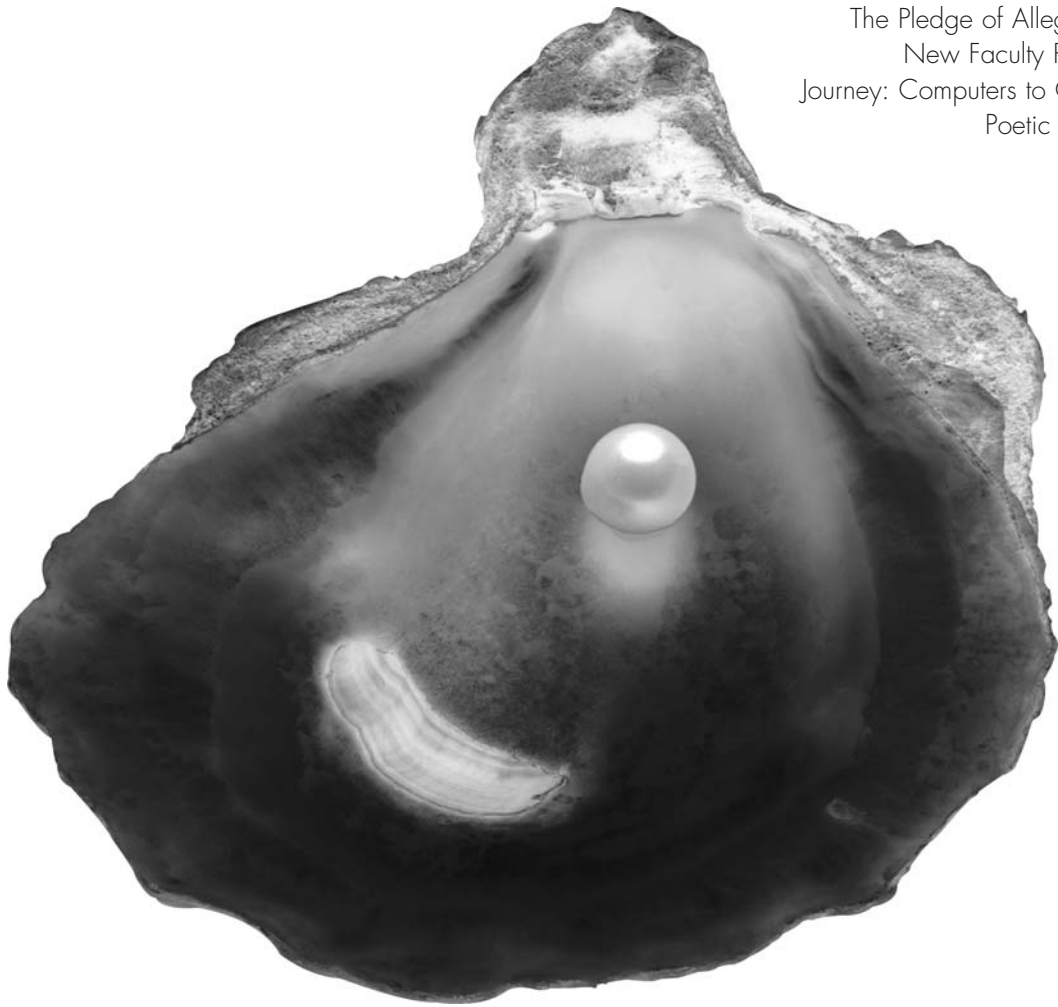
Writing in the Margins

Fall 2002

department of **english**
University of St. Thomas

This Issue

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A Story of

For the past four years I've spoken to the parents of incoming freshmen on the value of the liberal arts; and for the past two years, I've told them the story of Canada, where CEOs at such places as IBM, Compaq, Motorola, Xerox, and Cisco Systems defended the humanities when they came under attack by the premier of Ontario. The *Globe and Mail* carried this headline on 8 April

The failures that we have been reading about in the newspapers lately (Enron, Arthur Andersen, World Com) are not failures of specialized knowledge or technical expertise. They are failures to remember the stories of hubris and greed that were read in English courses; they are failures to remember discussions of the common good in economics, political science, and sociology courses; they are failures to observe principles studied in ethics courses. They are failures, in other words, to live up to the ideals of liberal arts education.

During the debate in Canada, in an article titled "Guilty of the Crime of Thinking," Clifford Orwin emphasized the need for his country to graduate thinking, ethical citizens – the kind of citizens that liberal arts education seeks to form – "people capable of taking the long view, of going against the grain, of reflecting on what it means to be a human being thrust into the third millennium."

The next time someone asks you what you are going to do with an English major simply say, "just about anything I want to." In future newsletters, we'll consider why "poetry is the best preparation for law school," or why Robert Coles teaches literature in the Harvard Medical School, or why Martha Nussbaum teaches a course on the novel in the University of Chicago Law School. We may even reflect on Princeton historian James McPherson's thesis that Lincoln won the Civil War through metaphor. Meanwhile, hold your head high (you're studying an important, engaging, and powerful subject) and read and write well.

Michael Allen Mikolajczak
Professor and Chair

Canada

CORPORATIONS MOST NEED PEOPLE
WHO CAN THINK FOR THEMSELVES,
WHO UNDERSTAND THE PRESSURES
OF ANY SITUATION, WHO CAN
ANALYZE WELL AND CAN
SPEAK AND WRITE COMPELLINGLY,
WHO ARE INTELLECTUALLY ADAPTABLE.
THEY MOST NEED THE QUALITIES
THAT SPROUT AND GROW IN
LIBERAL ARTS SOIL.

2000: "High Tech CEOs Voice Support for Financing Liberal Arts Studies"; the *Toronto Star* sported its own headline: "The CEOs Artfully Intervene: Leaders Declare Liberal Arts Studies Must Be Funded for Well-Rounded Professionals"; and the *National Post* touted, "Canada's High Tech Executives Defend Liberal Arts Education."

In a letter to the *Globe and Mail*, a professor of mechanical engineering stated, "In school, I would, of course, want my future engineers to have a strong grounding in sciences and mathematics, but they also need to be highly literate (lots of Dickens and Shakespeare, please) and to have a solid foundation in history, geography and languages to understand the world they have to design for and sell to." He also says he would want future engineers "to know music for its creative cognitive benefits."

IN HER NEW BOOK, *Eat Quite Everything You See*, Leslie Miller, associate professor of English at St. Thomas, asks if poetry can behave like a painting: "I wanted to see if I could make a kind of poetry that behaved like a painting, a poem that one could actually look at the way one looked at a painting for color, line, shape in the language, spatial relationships."

Miller's previous collections of poetry include *Yesterday Had a Man in It*, *Ungodliness* and *Staying Up for Love*. She has won a number of prizes and awards, including the Loft McKnight Award of Distinction and a National Endowment for the Arts Fellowship in Poetry.

Eat Quite Everything You See

"I wanted to explore the relations of poetry and painting, and so I devoted a lot of poems and reading time to exploring seeing versus saying, the relations between text and image," Miller explained. "I was fortunate enough to be granted a sabbatical from my teaching position at St. Thomas, and with the help of a Minnesota Arts Council Grant, I spent an entire year living in a small artists' colony in the south of France. Most of the other residents were visual artists, so I had practicing painters with whom to discuss my readings of theory and with whom to debate the opportunities and limits of seeing versus saying."

The Actual Heart (from "Eat Quite Everything You See")

Is a noise in the dark, a riot of tinny bells,
a slime slap. Grieving, it opens its red welt

and fills the air with a rib of white hurt.
Loving, it purrs a thousand soft clicks

of the throat flap. Moving, it listens
and tunes itself to itself. Is a hundred

musicians bending at once to a page
though only the oboe will take the note.

Stopping, it is an old mouse blinking
at the evening's dust motes and soft spots.

Reckoning, it roams the closed rooms
of a house where it never intended to live.

Climbing, it's a child after a bright flag
of sweetness. Spurning, it's the coarse

black hair of a woman who failed
for twenty years to say what was wanted,

who, thin lipped, furious, hurtled
what might have been part of it back at him.



GREGORY CHOY

Greg Choy feels it was “a confluence of positive experiences – the ‘right’ classes taught by the ‘right’ professors at the ‘right’ times” that led him to his career choice.

Choy completed his M.A. at California Polytechnic State University in San Luis Obispo and his Ph.D. at the University of Washington in Seattle. His areas of interest are contemporary multi-ethnic American literature and, more specifically, Asian American literature.

Based on his experience as a graduate student, Choy is convinced that success “depends on what you want from a specific program and how flexible or headstrong you’re willing to be to finish, because finishing is ultimately what’s important.”

As a grad student, Choy sought good mentors and formed a committee of supportive faculty who “kept me from falling through the cracks.” He also made a point to find a community outside of school that fostered his interests.

He counts among his current favorite authors (aside from Shakespeare) Shawn Wong, Theresa Hak Kyung Cha, Louise Erdrich, John Yau, Lan Samantha Chang, Thomas Wolfe, Ernest Hemingway, Ann Beattie, James Baldwin, M.L. King, and Sandra Cisneros.

KAROLINE SZATEK

While in high school, one of Karoline Szatek’s English teachers showed her how enjoyable – intellectually, emotionally, and aesthetically – British literature, (especially Shakespeare) could be. This teacher also taught Szatek that literature teaches about life.

Szatek studied English and secondary education in college and taught high school for 12 years. She then received her master’s degree, followed by a doctorate in English literature and criticism from Indiana University of Pennsylvania. Her particular interests lie in Shakespearean and early-modern drama and seventeenth-century non-dramatic literature, but she is also interested in African, African-American, and post-modern literature.

These latter literary interests match her travels. This past summer, she delivered a paper at the International Conference of Literature of Region and Nation at the University of Natal in South Africa. While there, she visited several townships, and learned about Apartheid and its fall-out, the Zulu culture, and South Africa’s wild life while on safari. Szatek suggests that English majors should learn as much as possible about literature, people, and living, because all are inextricably linked.

CARMELA GARRITANO

Carmela Garritano can tell you exactly what led her to a career as a teacher and scholar of African literature and film: Dr. Kenneth Harrow and his graduate course on African literature. In the course, Garritano found an entire body of texts that she found “powerful and troubling, but that revealed new and exciting ways of thinking about literature and its significance.” Harrow became her doctoral advisor, and Garritano credits her fortune to his guidance.

Garritano completed her undergraduate work at the University of Notre Dame and received her M.A. and Ph.D. at Michigan State University in East Lansing. Her areas of specialization include African literature and film, post-colonial theory, gender studies, and globalization studies.

Lately, she has found new interests: digital video production, web development, and computer programming. She is exploring ways

to incorporate them into her teaching and research and has even set up a small digital-editing studio in her apartment.

For students considering graduate school, Garritano suggests that they start the application process early and thoroughly research graduate schools and programs. Select only those programs that will meet your needs as a scholar.

PADMAJA CHALLAKERE

After receiving her B.A and M.A. from Bangalore University in India, Padmaja Challakere attended Rice University where she completed her Ph.D. The focus of her graduate work was literature in Britain in the late twentieth century, with a particular concentration on race, politics, and the “Rushdie Affair.”

As a teacher, Challakere brings her studies into the classroom by teaching the contemporary British novel, British cinema since the 1970s, post-war British literature and culture, diasporic literature, and twentieth-century women writers.

T.G. Vaidyanathan, a professor at Bangalore University, made possible Challakere’s passage from Hindi to the potential of English language and literature. He brought alive the worlds of *Madame Bovary*, *Anna Karenina*, and *The Trial* with an intensity and richness all his own. “He invited us to think, to read with urgency, and most significantly, to connect these texts with our knowledge about the life of our society, and with self-knowledge,” said Challakere.

Challakere’s advice to English students recalls that sense of involvement: “Believe that literature can clear a space for newer stories about ourselves. Believe that imagination is a way of thinking possibility, and as Italo Calvino says, ‘a repertory of what is potential.’”

We are pleased to welcome four new full-time faculty members to the department this fall. As an introduction, we asked them to share some information about their background, education, academic interests, favorite authors, and advice for students interested in English.

Revisiting our Core Curriculum

by Andy Leet

The 2002-2003 academic year brings with it something that has not been seen for several years at St. Thomas: a review of the core curriculum. The term “core curriculum” is used throughout academia to describe those courses that have been designated by a university as fundamental to a balanced liberal-arts undergraduate education; at the University of St. Thomas, it is made up of nine curricular areas and two competency requirements, all of which must be completed successfully by a student in order to graduate with a bachelor’s degree.

The English Department is responsible for the two courses that make up the Literature and Writing component of the core curriculum. The 2002-2004 Undergraduate Catalog describes this component in the following manner:

This sequence of courses develops students’ critical awareness of language by helping them to recognize the relationship between their own experience and the interpretive possibilities of literature. Attention is paid to the integration of the individual’s composing process and the process of reading and understanding texts. These courses foster attentive reading, careful thinking, and effective writing.

Under the current system, students can fulfill the Literature and Writing component in one of two ways:

- by taking ENGL 111, Critical Reading and Writing I: Fiction and Nonfiction and ENGL 112 Critical Reading and Writing II: Drama and Poetry
- by taking ENGL 190, Critical Reading and Writing: Major Genres and an additional literature course numbered at the 200- or 300-level (for students with qualifying ACT scores).

The task of reviewing and possibly changing the core requirements is not one taken lightly. In the late 1980s, members of the English Department decided that some modification of its 100-level courses was needed, as the curriculum had not been significantly changed since 1976. Under that plan, the English core requirement consisted of ENGL 101 Critical Reading and Writing: Fiction

and a choice between ENGL 102 Critical Reading and Writing: Drama or ENGL 103 Critical Reading and Writing: Poetry. As they still do now, qualifying students also had the option of taking ENGL 190 Critical Reading and Writing: Major Genres and a second upper-level English course dealing with literature. When addressing the English core curriculum requirement issue at the time, many department faculty members voiced the concern that, when given the choice, very few students registered for poetry as their second course. Other faculty noted that nonfiction writings – an important genre and the form of prose that students themselves were being asked to write in – were not examined. It was in response to these and other concerns that the current English core requirements were devised, but only after five years of research, self-study, evaluation by an outside consultant, and a faculty retreat.

Now that ten years have gone by since these changes were initiated, it is time once again to examine how well the department is doing in meeting the goals established for our first-year students. Much has changed within the discipline of English in the last decade, and universities throughout the country have reacted to these changes in their own unique ways. Some schools – including Boston College and St. Joseph’s University – require that their students take a composition/rhetoric course their first semester and a literature course their second semester. Other universities have emphasized the literature courses over the composition; in fact, at the eight peer institutions that



St. Thomas compares itself to, three schools – Fordham University, Marquette University, and St. Louis University – require one composition course and two literature courses. Finally, two peer institutions – including Loyola University of Chicago and Villanova University – distribute the writing requirement across the entire curriculum, meaning that students are not only required to take at least one critical writing course in the English department, but that they must also take courses elsewhere in the liberal arts curriculum that are designated intensive writing courses or enriched writing courses.

What is the role or purpose of English today? How do we get all students passionately excited about reading and writing while also convincing them that the discipline of English teaches skills of practical value – skills that can be effectively used in other classes and in future career endeavors? How will the department's answers to these questions fit into the larger core-curriculum revision process and complement other liberal arts courses? There are no easy answers to these questions, but as Robert Scholes, author of *The Rise and Fall of English* suggests, they are questions that must be dealt with if students are to operate successfully with their surrounding environment and others:

...it is impossible to deny that language and other semiotic systems and their associated media or communication have in the course of history multiplied and penetrated more and more deeply into our lives. We are at present, like it or not, the most mediated human beings ever to exist on this earth. It is abundantly clear, moreover, that to function as a citizen of these United States one needs to be able to read, interpret, and criticize texts in a wide range of modes, genres, and media. What our students need to function in such a world, then, is an education for a society still struggling to balance its promises of freedom and equality, still hoping to achieve greater measures of social justice, still trying not to homogenize its people but to allow for social mobility and to make the lower levels of its economic structure tolerable and human. (84) ●

Leet recently received his M.A. in English from St. Thomas and is an administrative assistant for the department.

A black and white photograph of a wooden boardwalk leading to a misty landscape with mountains and a body of water. The boardwalk is made of dark wooden planks and has a railing made of logs and ropes. The background shows a misty valley with mountains and a body of water. The sky is filled with dramatic, dark clouds.

Journey

from Computers to Cather

BY ANDY PIEPER, '03

I CAME TO ST. THOMAS DECLARING THAT I WOULD BE A COMPUTER SCIENCE MAJOR, AND I EVEN ENROLLED IN CALCULUS I AND A COMPUTER PROGRAMMING COURSE MY FIRST SEMESTER. AFTER STRUGGLING THROUGH LOGARITHMS AND THE MYSTERIOUS NATURE OF COMPUTER LANGUAGES, I BEGAN TO THINK THAT COMPUTER SCIENCE WAS NOT THE FIELD I WISHED TO PURSUE.

As fate would have it, I was also taking my required English 190 class with Dr. Robert Miller. Thanks in part to Miller, a change occurred that first semester. I realized my passion for literature – and my disdain for programming. After meeting with Miller to discuss the implications of being an English major, I chose English as the path I would follow during my education at St. Thomas.

Since that time three years ago, my knowledge of literature and writing has become more refined with every English course taken. From the poetry of Wordsworth, to the fiction of Morrison, to the plays of Shakespeare, I have been afforded the opportunity to discuss and analyze some of the greatest works ever written. Modernist authors are of particular interest to me because of the dramatic social changes they lived through and the experimentation they used in their work. Because of this, I have studied the finer points of Willa Cather in Miller's major literary figures class and participated in the Americans in Paris study abroad course this past January Term. It was there that I pondered the writing of my favorite author, Ernest Hemingway, as well as the works of many other expatriates who resided in Paris during the 1920s, all the while living in the same neighborhood as many of them did. Hemingway, in fact, has become a slight



obsession for me. I was first introduced to him when I visited his home in Key West during spring break my freshman year and bought the *Old Man and the Sea* along with *For Whom the Bell Tolls*. I was taken by his image as a cultural icon, his romanticism, and his powerful, compacted language. Since then, I have read nearly all of his novels and short stories, a couple of biographies, and I even have a portrait of him atop my bookcase.

As an English major with a writing emphasis, I also have taken a number of writing courses. My imagination has been challenged in creative writing classes, where I have enjoyed writing poetry and especially fiction. I also have learned analytical, persuasive, and rhetorical writing skills that will help me in any future pursuit.

Currently, I am a consultant at the Center for Writing and an assistant in a section of English 110, Intensive Writing, where I work with students in the Academic Development Program. I am also the student writer for the MLA research paper that will appear in the next edition of the *Harbrace College Handbook*. I know a number of English professors, graduate students, and undergraduate peers who have made my journey through the St. Thomas English department fulfilling and enjoyable.

Once this journey is complete, another will ensue. I am intrigued by Eastern Europe; so next August I will embark on a one-year sojourn in Prague, where I will teach English and travel to places like Sarajevo, Budapest, and Krakow. Then, I will probably be off to graduate school, where I plan to follow a Ph.D. track in either modernism or rhetoric and composition. Wherever I end up, I know that the knowledge and skills gained through my experience in the English department are irreplaceable.



A Brief Account of the Curious History of

The Pledge of Allegiance

By Michael Bellamy

CONTROVERSY SURROUNDING THE PLEDGE OF ALLEGIANCE HAS RAISED LOTS OF RED FLAGS IN THE WAKE OF 9/11. INFORMED AS MOST OF THE FUROR HAS BEEN BY THAT AWFUL DAY, THE CURRENT CONTROVERSY HAS RESULTED IN MUCH MORE HEAT THAN LIGHT. SOME LIGHT CAN, IN SPITE OF THE TIMES, BE SHED ON THE ISSUE BY CONTEXTUALIZING CURRENT RANTING ABOUT GOD AND COUNTRY IN THE HISTORY OF THE PLEDGE. AS IT HAPPENS, THIS HISTORY, LIKE POST-9/11 EXHORTATIONS THAT WE EXPRESS PATRIOTISM BY FRENETIC CONSUMPTION, HAS AT LEAST AS MUCH TO DO WITH ECONOMICS AND OWNERSHIP AS WITH SELFLESS LOVE OF COUNTRY.

I came across this historical material while working on a book on my great-grandfather, Edward Bellamy. Bellamy managed to introduce millions of Americans to socialism in his sensation-ally successful utopia *Looking Backward* (1888). One of the many converts to socialism attributable to his book was his first cousin, Francis Bellamy, author – through a highly contingent set of circumstances – of *The Pledge of Allegiance*. Francis Bellamy's talk, "Jesus was a Socialist," most concisely articulated his credo shortly before he wrote the pledge. A member of the Christian Socialist party, a recognized political organization in his day which could only these days be seen as a moronic oxymoron, Bellamy found that articulating these beliefs publicly exacted a price.

When his contract as pastor of a Baptist Church in Boston came up for renewal, the parish council cut his salary. Disillusioned by this insult, Bellamy not only left his parish, he left the ministry altogether.

Soon thereafter he went to work for *Youth's Companion*, a family magazine with the largest circulation in America. There he directed the first truly national media blitz in American history. The idea was to sell flags to public schools so that students could participate in their own liturgy at the moment of the opening in October of 1892 of the Chicago World's Fair, the four-hundredth anniversary of Columbus's arrival in the New World. Bellamy drafted the Presidential Proclamation that declared Columbus Day a national holiday, lobbied and inter-

viewed congressmen to give President Harrison the authority to issue that proclamation, wrote articles for many newspapers, and shipped others – free of charge – finished printing plates (which could be broken to conform with lay-out needs) to promote the flag campaign. He also wrote much of the extensive Columbian Program the *Companion* published shortly before Columbus Day, which instructed schools that had bought a flag how to raise and honor it at the moment of the official opening of the Chicago Fair. So successful was Bellamy's promotional endeavor that, aside from selling 26,000 flags (generating revenue of over a quarter of a million dollars), the magazine increased its circulation during and immediately after the campaign by 50 percent. Bellamy later referred to the flag media blitz as "the most monumental piece of advertising ever attempted by a paper, without one dollar of expense to itself; rather, with an actual running profit from the incidentals created by the work."

The way the schools raised money to pay for these flags is similarly instructive. The *Companion* sent one hundred "free shares" to interested students across the country, who then sold these "free shares" to their schoolmates for 10 cents each. Potential stake-holding citizens were thereby converted to munchkin capitalists whose "shares in the influence of the flag" commodified patriotism in juvenile

mockery of the common fallacy that conflates capitalism and Americanism, as in the dogma that “free markets guarantee political freedom.”

The pledge, a pithy but pivotal part of the liturgy Bellamy assembled, was written reluctantly and late, indeed at the last possible moment, as such difficult condensations often are, under the pressure of a deadline and after copious rough drafts – enough to overflow a wastebasket, according to his own account. Far from the fruit of effortless, inerrant inspiration, the pledge evolved from a contingent process that we recognize as the blood, sweat, and tears of revision. Though he was a socialist when he wrote the pledge, Bellamy rejected the Jeffersonian Democracy implicit in the French Revolution’s slogans of “equality” and “fraternity” as beyond credibility. He opted instead, as he put it, for Hamilton’s, Washington’s, and Webster’s “Republic” of representative government. And though they joked [uneasily] about the words “democracy” and “republic” when Congress made the pledge official in the Congressional Record, Republicans, consistent with their characteristic identification of Americanism and capitalism, have tended to claim ownership of the pledge ever since.

Bellamy’s own subsequent history suggests the uses to which his pledge has since been put. After his full, but short-time stint as director of the flag campaign, he went on, in his increasingly conservative years, to publishing, and then to advertising. If religious ideas informed the sermons of his early idealistic years, he was later utterly converted to what his series of essays referred to the “Romance of Advertising.” Late in life he returned to the pledge, proposing to use it as a sort of club (as a place of refuge for “real” Americans [with capital] and as a bludgeon to beat leftists into submission) in “A New Plan for Counter-Attack on the Nation’s Internal Foes, How to Mobilize the Masses to Support Primary American Doctrines.”

Bellamy’s pledge proposal was never implemented (by him anyway), though he did later celebrate the way drilling the pledge into mobs of shouting school children effectively committed them to beliefs he knew they did not comprehend. Bellamy’s aims in writing his replacement of the more child-like Balch Salute, then commonly recited, were both aesthetic and psychological. The irony of his intent to “think their [the naive school children’s] thoughts for them,” as he put it, was especially rich. He was, after all, only the most conspicuous Baptist (along with the managing editor and the owner) who inspired and directed the flag campaign at the *Companion*. Baptists are “Baptists” because they repudiate infant baptism, because children, never mind infants, are incapable of comprehending what adult believers profess to believe. But when it came to civil religion – patriotism as religious belief – it seems that “naturalizing” the teeming, mostly Catholic, immigrants of the late-nineteenth century, not to mention native-born Protestant urchins, was important enough to dispense with this crucial Baptist principle of liberty and justice. In one of his essays about the pledge, Bellamy fondly remembered seeing a group of troops shipping out to Cuba during the Spanish-American War saying the pledge and telling him that their recitation of it as children, before they knew what it meant, virtually ensured their enlistment in such a noble cause. Thank God, in other words, for the infant baptism of the pledge.

There is more. Almost thirty years after he wrote the pledge, Francis Bellamy discovered that the magazine, contravening its long-standing policy of authorial anonymity, had fraudulently attributed authorship, on both the radio and in print, to Bellamy’s boss, the managing editor. James Upham had spent his entire career at the *Companion*, while Bellamy’s short tenure there did not, apparently, qualify him for authorship. After innumerable depositions, commissions, and highly divisive exchanges between the Companionites and the Bellamy camps,

Congress officially declared Francis Bellamy the author. This Bellamy was not, however, to be confused with Frank Bellamy, a Kansas schoolboy, who claimed authorship too.

The authorship controversy was not the last time issues of authenticity and ownership came up in the context of the pledge. Bellamy’s initial pledge has been amended in (unfriendly) ways that altered its meaning. “Under God” was added during the red-scare era of the ‘50s. Three decades before that, xenophobic enthusiasts had replaced Bellamy’s original pledge to “my flag” with allegiance to “the flag of the United States of America,” lest ignorant southern and eastern European immigrants outlandishly confuse Old Glory with something as ludicrous as their old-country flags. Thus were aliens, and natives alike, alienated by pledging allegiance to somebody else’s flag.

And so the current struggle over the pledge is but a brief, recent chapter in a more-than-century-long ongoing conflict over notions like “liberty” and “justice.” One thing is for sure: forcing recitation of a pledge that honors freedom is a travesty. To mandate mouthing it before school children know what they are saying is to indoctrinate, not educate, to brainwash, not inquire. Such Pavlovian conditioning is antithetical to the spirit of liberty and justice for all. Rote recitation is for training, and training is for instilling blind obedience, if not loyalty, in dogs. Education, on the other hand, has to do with the spirit of enlightenment, the theme, in fact, of the Columbian Campaign that the *Companion* ostensibly identified with free public schools in their flag campaign at the end of the nineteenth century.

Bellamy is currently a professor and the director of the M.A. program in English.

Poetic

Your Name

Your name is a small bird
that will not nest.
It waits in my room.
It stands on my shoulder.
It makes a sound
as I leave the house.
When I pick up a pen,
it flies continually
from my hand.

Christine Sikorski

Lament

I have lost your voice
to the blue raptor who
rides the telephone wire
crying for coins, lost
the night murmurs,
the love cries,
the water words.
You were my small bird,
and the string
of your daily song,
my rip cord.
My voice flies out
across the ocean,
higher than the screams
of gulls. Only those
weaned on grief
can hear it.
I wait on the shore
for you in the empty
nest of my body.
Only the air
still joins us.

Christine Sikorski

Having Been At Sea Eight Months Fresh Water Being Scarce

Your smile becomes a kiss to drink,
washing loneliness
to the back of the throat and down,
your hands, oars
to row touch back into my flesh.

That I might feel again,
you appeared to tow me in,
I, a small craft,
bobbing just out of reach.

Christine Sikorski

Christine Sikorski has published her poetry in *Waterstone*, *ArtWord Quarterly*, and *Spout*, and is an adjunct instructor in the English Department.

Roseann Lloyd has published numerous books of poetry and writing. Her latest book of poetry, titled *Because of the Light*, is due in spring 2003. Lloyd is currently a visiting instructor in the department.

Voices

A Dozen Reasons to Give up Haggling Over the Price of Weavings

- 1** for the weaver herself who takes the bus to market at 4 a.m.
- 1.5** for the buck and a half she brings home each day
- 2** for the discount rate *para dos* she offers too readily
- 3** for the 3 languages she speaks, working on the 4th
- 4** for her babies born after the war
 - one for the cousin killed in the highlands
 - one for uncle in Minnesota
 - two for the brother and sister hiding in Mexico
- 5** for the age she started to weave
- 6** for her favorite colors: canario, rojo, verde, morado, indigo y café
- 7** for the quetzal/dollar exchange
- 8** for the animals that dance in her cloth: cat, quetzal, monarchs, deer, baby, chickens, dog, squirrel eating chamomile, dove
- 9** for the tortillas in her apron pocket
- 10** for ten fingers she says she's lucky to have
- 11** for the family she has to feed
- 12** for the men, dozens of unmarked graves

Roseann Lloyd



DEPARTMENT NEWS

GRAD REP COLUMN

Fellow graduate English students,

I am sure that there is some line from *Dead Poets Society* that would better open this letter, but since it has been many years since last I viewed that film of teenage rebellion set amidst a backdrop of academia, no such line presents itself. Instead, let me just say “welcome” to all new students and “welcome back” to all returning students. I hope this letter finds you well and enjoying your class or classes.

If you haven't heard the details of my sordid history, I will save them for our fall grad student get-together. Instead, I will provide a few innocuous details so that you at least know a little about me. My name is Shawn Boyd and I am your graduate representative this year. I began the program two years ago, pace myself with one class at a time, and am currently enjoying my seventh class. I really enjoy my time at St. Thomas. This program has enriched my life and my mind in so many ways, and I hope that the same has been, or will be, for you as well. If it hasn't, or proves not to, I want to hear about it. If it has and does in the future, I want to hear about that as well. As you have gathered, I just want to hear from you. I welcome as much feedback as you are willing to give in the hopes that together we can draw on the things the program does well to enhance those that it may not.

I have some of my own ideas as to what I would like to accomplish this year, but I want to stress that the agenda is yours as well. That said, on to my agenda. Ideas currently in various stages of development within my head and computer include the introduction of a web board for postings of events, research queries, social invitations, and the formation of writing groups and the like; a new activity and locale for our get-togethers in the fall and spring (not to worry, it does not involve Harold Bloom or dramatic readings and still involves ales); a formal survey soliciting your feedback; and a host of other excuses and events for us to just get together and share ideas and fun. I am tempted at this point to quote one of my favorite movies, “Rushmore,” in which the protagonist – a fallen prep schooler still fond of wearing his perfect attendance pin and his navy blazer – proudly announces to a group of disinterested, rowdy public school students that he will do his best to “start up a fencing team for you guys.” Short of starting a fencing team – and now realizing that not only was I tempted to quote the movie but that I did quote it – I am willing to try anything.

Feel free to e-mail me at any time. I look forward to hearing from you as well as serving you this year. In the meantime, look for more details regarding upcoming get-togethers and please attend if you can. They are always fun occasions and a great opportunity to meet students other than those in your current classes.

Yours in bad humor, botched movie quotes, and a love for literary criticism,

Shawn Boyd
sboyd@stthomas.edu

FACULTY

HEID ERDRICH gave birth to a baby girl on October 24, 2002, at 4:54 p.m. She weighed 7 pounds, 13 ounces. Erdrich is on leave during the 2002-2003 academic year completing a Bush fellowship. She is also a co-editor of the anthology *Sister Nations: Native American Women Writers on Community*, which was published by the Minnesota Historical Society Press in March.

KELLI LARSON took third place in this year's Minnesota State Fair squash competition.

RAY MACKENZIE is the author of *Viola Meynell, 1885-1956: A Critical Biography*, published in June by the Edwin Mellen Press.

BARBARA OLSON recently started a faith-related greeting card company. A variety of genres and messages are available and can be viewed and purchased online at www.strong-words.com.

MARTIN WARREN is the author of an article, “The Shock of Dysrecognition: How Young Adult Literature Encourages Adults to Question,” published in *California English*, 8:1, September 2002.

CURRENT STUDENTS

UNDERGRADUATE

PETER SURRAN has just taken first vows as a Franciscan.

GRADUATE

MARGRET ALDRICH is the editor of *This Old Quilt: A Heartwarming Celebration of Quilts and Quilting Memories*, published by Voyageur Press. *This Old*

Quilt was nominated for a 2002 Minnesota Book Award in the Anthology and Collections category this past February.

MICHAEL DAUGHERTY served as a copy editor of many volumes of the recently completed Kierkegaard's Writings Series. The series, printed by Princeton University Press, is the definitive Danish-to-English translation by Professor Howard Hong and Edna Hong of Søren Kierkegaard's entire 25-volume corpus and includes such works as *Works of Love, Fear and Trembling, The Sickness unto Death, The Concept of Anxiety, Concluding Unscientific Postscript*, and *The Concept of Irony*.

ALUMNI

UNDERGRADUATE

LAURA KLOCKE '02, is director of faith formation at a church in Fargo and is engaged to **MATTHEW DEVICK '02**.

JOHN SELLNER '02, is enrolled in the graduate English program at New York University.

KIM SY '02, is working on her M.A. in teaching and student teaching at an arts-magnet school in Minneapolis.

NATHAN SCHULTZ '01, is with Teach for America in the South Bronx.

MARK EHLING '98, is a graduate student in the creative writing program at the University of Alabama in Tuscaloosa. His play, *The Bath of Surprise and Other Failed Lectures*, was performed at the Twin Cities Fringe Festival in August and earned a rave review from the *Saint Paul Pioneer Press*: "Ehling opens the show by delivering a very entertaining speech

recapping his experiences transcribing 30 hours of comedian Louis Anderson's phone conversations. The job, he says, made him a better writer and taught him the fundamentals of what this show in particular is all about: 'guys saying things'."

ANNA MARIE CRAIGHEAD-KINTIS '97, completed her M.F.A. in Creative Writing: Poetry at the School of the Art Institute in Chicago in 2000, where she was also the recipient of a writing fellowship. Currently, she is the assistant director of composition at Columbia College in Chicago. She also teaches courses in composition and introduction to literature. Craighead-Kintis's poems have appeared and/or are forthcoming in *The Massachusetts Review, The Nebraska Review, The Alaska Quarterly Review, Salt Fork Review, F News Magazine, The Evergreen Chronicles* and *Writing Nature in an Age of Ecology*.

GREG MILLER '97, has published fiction in *The Sonora Review, Nebraska Review and Greensboro Review*. He was awarded the Georgia P. Albright Memorial Award in Literature, National Society of Arts and Letters (Bloomington chapter) this past year.

GRADUATE

GEORGE BOESGER '00 (M.A.), has been teaching English at various locations abroad, including Peru, Mexico, and South Korea. He is currently in Riyadh, Saudi Arabia, teaching English to Saudi Air National Guardsmen.

JON BALSBAUGH '97 (M.A.), has been teaching for five years at Trinity School, River Ridge, in Bloomington. He and his wife Jennifer have three

children: Dietrich (4), Anna (2) and Emily (6 months).

IDE CORLEY-CARMODY '97 (M.A.), was awarded the Graduate Student Caucus Prize 2002 for the best paper written and presented to the Northeast Modern Language Association Conference in Connecticut. The essay "The Subject of Abolitionist Rhetoric: Freedom and Trauma in *The Life of Olaudah Equiano*" is forthcoming with *Modern Language Studies*. She is working on her doctoral dissertation on dream texts in Pan-Africanist writing, including authors Adrienne Kennedy, Wole Soyinka and Bessie Head. She and her husband, Padraug, recently moved to Dublin.

SARAH E. SPENCER '97 (M.A.), is a co-editor of the upcoming publication, *The Guide to Successful Short-Term Programs Abroad*. This is the first book to guide faculty, administrators, and anyone working with group travel through the practical and theoretical aspects of short-term programs abroad.

SCOTT RODE '96 (M.A.), is in the Ph.D. program (Victorian literature) at the University of New Mexico. He lives in Albuquerque.

If you have news to share, please forward it to gradenglish@stthomas.edu, english@stthomas.edu, or Department of English Mail #JRC 333 2115 Summit Avenue St. Paul, MN 55105



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Department of English
Mail #JRC 333
2115 Summit Avenue
St. Paul, MN 55105-1096

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