The Arts and Humanities at Austin Community College

Ishmael Soto Elected to Austin Arts Hall of Fame

Austin Critics Table Awards
*Funnyhouse of a Negro*

Art Studies in Florence, Italy

Artists on Show

Dancing Around the World

Free Minds and Philosophy

Taking the Stage

Books and Authors

Fall, 2007
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Standing Ovation for our Faculty
By Lyman Grant

In the two years that I have been serving as Dean of the Arts and Humanities Division at Austin Community College, many things have become very clear to me.

First, among them is the fact that the faculty in the Arts and Humanities Division is an amazing group of instructors and practitioners. Second is the fact that too few people know this. Because we are an extremely busy bunch of folks scattered among seven campuses teaching days and nights, we have little opportunity for the “conversation ‘round the coffee pot.”

“I didn’t know you did that,” too often is the response we give to news of a colleague’s accomplishments inside or outside the college. In addition, I suspect that the city we serve has not fully realized the treasure of talent enriching our college.

Our faculty contribute to our city’s art galleries; celebrate book publications in our city’s bookstores; direct, act, and dance in our city’s theaters; lead academic dialog in their fields throughout the nation with presentations and papers; and write the textbooks students throughout the state and nation learn from.

Thus we have created Ovation to proclaim what we do for our students and our community. As dean, I am committed to Access AND Excellence. Our doors are open to all students, and we dedicate ourselves to teaching our students the skills and knowledge needed to achieve excellence.

It seems to me that for teachers, excellence has three components—pedagogy, praxis, and poiesis. Community colleges have tended to focus on the first two: design your class well and perform well daily.

Some community college leaders, in the past, seemed to have jettisoned the idea that excellent teachers practice what they preach. However, in a creative, intellectual, and vibrant city such as Austin, the community college can and must be a center for excellent teachers who participate in the creative, intellectual, and economic vitality of the city. The education of our students depends upon it.

I believe that we already are that center. My mission is to make sure that we all know this and that the great city we serve knows this.

The next time you see a colleague in the mail room or in the parking lot, take a little time to talk, ask how classes are going, mention your latest painting, or essay, or thought discovery, or student successes. Congratulate each other. And let’s tell everyone outside of the college what great students and colleagues we have.

That is what I plan to do this year. Our faculty is a great treasure. Let’s celebrate that richness.
Heart of Fire
ACC Artist Ishmael Soto
Elected to Austin Arts Hall of Fame

In 2007, the arts community recognized something that ACC arts students and faculty have known for a long time—Ishmael Soto is a fabulous artist.

Soto’s ceramics and bronzes formed the subject of a major retrospective by Mexic-Arte Museum in Austin in February. In June, Soto was voted into the Austin Arts Hall of Fame by the Austin Critics Table.

“I’ve always kind of tried to avoid the spotlight,” he said, “and now in my old age they’ve dragged me into it.”

As noted by Austin Chronicle arts writer Robert Faires, Soto’s works in copper, bronze and clay are fired by more than the heat of the kiln.

Soto “possesses a burning desire” to create, and is “consumed by that fire,” Faires said—at age 76, after more than 50 years of creativity, “he’s still wielding the fire, and we are transformed.”

Most recently, Soto has been studying teapots—teapots like you’ve never seen before. Fusing tubes of copper, he reduces the teapots to their essential geometry. These sculptures capture the beauty of the abstract forms yet never lose sight of the familiar utilitarian design.

In his artist’s statement for a Colorado exhibit, Soto wrote, “I enjoy making functional pottery as well as sculptural work and have no problem switching from one thought to the other. For me, one enhances the other. Firing lowfire and highfire broadens the choice of surfaces and color one can achieve. Flexibility, I believe, is one of the secrets to success.”

Soto studied art at the University of Texas and the Cranbrook Academy of Art in Michigan, then taught at the San Antonio Art Institute and at UT. For the past 20 years, he has been enriching the lives of student artists at Austin Community College.

One of his outstanding students is Mike Grafa, who is now a colleague on the ACC arts faculty.

Photograph by Abigail Chance

He’s still wielding the fire, and we are transformed.
Nothing Funny in the House
Faculty Director and Student Actress Win
Austin Critics Table Awards

First year drama professor Marcus McQuirter really got Austin’s attention with his debut production, \textit{Funnyhouse of a Negro}. Feliz Dia McDonald, ACC drama/dance scholarship recipient, demonstrated once again her amazing ability to make a character come to life.

McQuirter was recognized by the Austin Critics Table with an award for his direction of the play. McDonald received the W.H. “Deacon” Crain award for outstanding student work.

Written by Adrienne Kennedy and debuted in 1964, \textit{Funnyhouse} concerns a young black woman who doesn’t want to be black. The daughter of a light-skinned mother and a dark-skinned father believes her father raped her mother, resulting in her conception. Within her mind, the culture’s race hatred has turned into self hatred, and the play traces her descent into madness. \textit{Austin Chronicle} critic Barry Pinoe wrote, “There’s nothing funny about this \textit{Funnyhouse}. It’s all too visceral and too real. It’s a bold, daring play, and director Marcus McQuirter and his group of totally committed actors have given it the bold, daring staging it deserves.”

The production marked the first collaboration between ACC and the ProArts Collective, a local community arts group. The searing drama sparked spirited discussion at a salon, funded by Humanities Texas Council, held to bring awareness to issues raised by the production.

“The salon gave us space to decompress and explore issues raised by the play,” McQuirter said. “I think it says a lot that the broader intellectual and academic community is willing to endure a play like this. It’s like Brecht said—art is not a mirror but a hammer. This is art you shape and change things with.”

Photographs by Brandy McQuirter
Waltz Across Texas — and Beyond
Faculty Dancers Near and Far

Jose Luis Bustamante, Dance Department chair, was the subject of a bittersweet tribute in the *Austin Chronicle* as his dance company, The Sharir + Bustamante Dance Company performed its last shows. Critic Robert Faires praised Bustamante’s Austin career, writing that the company “was always on the frontier of experimentation, seeking out the next forms of expression in movement.”

The program, performed at UT’s McCullough Theater in June, called *Stuporwoman, and Other Dances of Mad Exhausing Beauty* included the premiere of a new work by Bustamante and performances by Philadelphia dancers Nichole Canuso and Tania Isaac. As Faires wrote, mourning the closing of the company, “this is one program that’s not to be missed.”

Dance professor Kathy Dunn Hamrick has received glowing reviews throughout the year. In June, the Kathy Dunn Hamrick Dance Company premiered her dance *The Loop* at Austin’s One World Theater. The *Austin American-Statesman*’s Claire Croft wrote, “Something heavenly happens every time one of Kathy Dunn Hamrick’s dancers unfolds her arms and lifts her chest to the ceiling.” Similar praise was offered about February’s sold out performances of *Flash Dance: 30 Dances in 60 Minutes*. And this is to say nothing about the company’s performances in Fort Worth, Houston, and College Station.

Alison Orr, artistic director of Forklift Danceworks and ACC dance professor, choreographed and performed in *The King and I*, for a three-week run at the Arts on Real Theater in Austin. Orr, who studied at ACC with Darla Johnson, has become an important member of the Austin dance community, winning the 2003 Austin Critics Table Award for Best Choreographer. *The King and I* was the subject for cover stories in both *Austin Chronicle* and the *American-Statesman*’s *XI* issue magazine.

Darla Johnson traveled to Findhorn, in Northern Scotland, to work with choreographer Deborah Hay in the Solo Perfor-

Something heavenly happens every time one of Hamrick’s dancers unfolds her arms.
The Big Picture
Faculty Artists on Exhibit

Janet Brooks exhibited her paintings at the ACC Faculty Show (2006); Austin Museum of Art in a group show with her students; Austin City Hall (2007); the Kirchman Gallery in Johnson City (2007).

Melanie Hickerson helped organize and participated in “A Place at the Table” in May at the Brooklyn Museum of Art in honor of the opening of the Elizabeth A. Sackler Center for Feminist Art.

Joshua Kight had two mixed-media pieces in a group show at the Longview Museum of Fine Arts (2006).

Noel Robbin’s painting “sally #3” was chosen for first place in the 2007 Annual Juried Art Exhibition at the Live Oak Art Center in Columbus, Texas.

Judith Simonds was part of a two-person show at the Wally Workman Gallery (2007).

Pehr Smith’s paintings have been included in shows at the Continental Club Gallery on South Congress (2007).

Laura Sturtz won Juror’s Awards at shows sponsored by the Noel Arts Museum in Odessa and the Greater Denton Arts Council in Denton, in 2006, when she was also named a Texas Original Artist by the Texas Commission on the Arts.

Madelon Unlauf spent two months in the summer of 2006 in Chalon-sur-Saône, France, as a resident artist at La Vie des Formes art foundation, and participated in a group show there. Summer 2007, she was resident for two months in New York City at the New York Studio School using Governor’s Island and New York Harbor as the subject of paintings, and participated in a September show featuring the results of this project.

Sydney Yeager had a one-person show at St. Edward’s University (2006) and at the McMurtrey Gallery in Houston (2007).
Le sillage de la peniche, acrylic on paper by Madelon Umlauf
Art a la Toscana
Summer Art Classes
in Florence, Italy
By Daniel Traverso

I taught Art History I (Prehistoric to Medieval Art) and Art History II (Renaissance to Modern Art) in Florence, Italy during the first summer semester. Twenty students from Austin (ACC, Texas State and St. Edward’s students registered for the classes) flew to Europe in late May. Class lectures were held from May 28 to June 29, 2007 at the Scuola Toscana. ACC and the Scuola Toscana have entered a cooperative agreement whereby the Scuola Toscana provides facilities for ACC classes, arranges student living accommodations, organizes field trips including transportation, licensed guide, and hotel rooms.

Florence, the birthplace of the Renaissance, is an ancient Etruscan and Roman town that offers students an opportunity to actually see much of the art and architecture pictured in textbooks and slide lectures. Because of Florence’s location, field trips to Padua, Siena and Rome were possible. Students visited ancient Roman ruins such as the Colosseum, Forum, and Pantheon as well as the vast collection of ancient Greco-Roman sculpture in the Vatican Museum. We saw masterpieces by Rafael, Leonardo and Michelangelo in the Papal apartments, the Sistine Chapel and St. Peter’s Basilica. And of course every day for over a month students encountered great art, architecture and artifacts in the streets of Florence, the hometown of Leonardo, Donatello, Michelangelo, Dante, Machiavelli and Galileo.

Students had mornings and most Saturdays and Sundays free and were able to visit alone or in small groups other cities like Pisa and Venice, Mediterranean beaches or the lake country in the Italian Alps. Forty per cent of the students received $1000 scholarships from ACC. The cost of airfare, five week accommodations, field trips and registration and tuition averaged about $3,400.00 per student. All the students had a great time, did well and passed the courses. They learned a lot more than taking the same classes on campus. Some said it was “a life
changing experience.” Students were in Florence long enough to completely become familiar with the city and its daily routine of life. They certainly got to experience a foreign culture in ways that most tourists never can.

Art Department Chair Gary Webernick took a group of students to Florence for drawing classes in the second summer session. The Scuola Toscana and ACC are working together to finalize plans for Art History classes next summer beginning on May 26 and ending on July 27, 2008. Students may register for one or both classes and earn 3 or 6 credit hours. If you have an interest in studying in Italy next summer contact Professor Traverso at traverso@austincc.edu or Giancarlo Taylor of the International Programs Office at gtaylor2@austincc.edu.

*Photographs provided by Gary Webernick*
A & H Co-Sponsors ABC at ACC
By S. Kirk Walsh

This summer, from July 9–11, Austin Bat Cave, a writing and tutoring center for kids, presented its first-ever writing workshop at Austin Community College’s Eastview Campus. The free, three-day program served 27 students between the sixth and ninth grades. The experience was an unqualified success in the eyes of students, parents, volunteers, and staff. With energy and enthusiasm from dedicated volunteers, skilled teachers, and the generosity of the Arts and Humanities Division, Austin Bat Cave was able to create a fun, vibrant culture where writing could be dynamic and new, while at the same time presenting a well-run, multi-faceted, and enriched program.

A variety of writing-related activities were offered, including slam poetry, a playwriting workshop with professional actors, and a coffeehouse-style reading. Noted authors Jenny Browne and Beverly Lowry talked about what it’s like to write for a living. On the last day, the students left with a hand-bound copy of a story that they had composed collaboratively during a storytelling exercise. Each student also received a copy of the Austin Bat Cave Review, a professionally bound anthology featuring all of the students’ work.

None of this would’ve been possible without the vital support of Austin Community College. Beyond providing us with spacious, well-equipped classrooms, ACC also offered additional support in the form of daily supplies and snacks for all 27 students.

The strength of the ABC program is owed to the fact that so many talented and caring adults volunteered their time and Austin Community College provided such a hospitable environment. All of the volunteers and staff felt thoroughly welcome on the Eastview Campus even though it was our first partnership. ABC looks forward to partnering with ACC for more workshops in the future. For more information about ABC’s programs, visit www.austinbatcave.org.

Free Minds Fight for Philosophy
By Matthew Daude Laurents

Kids in my elementary school played a game called “Friend or Foe.” I don’t remember the rules, I’m not sure they were clearly defined even then, as it was mainly an excuse to chase each other, loudly. Oddly enough, Plato inspired me to revive this game in the spring for my Free Minds class on the Republic. In the game’s reincarnation, students volunteered to be Socrates and Thrasymachus. Others took turns as Malcolm X and Martin Luther King. The Malcolms and Kings read excerpts, and the Socrateses and Thrasymachuses declared “Friend” or “Foe.” Because this was a philosophy class, students had to defend their declarations, and then we discussed the arguments.

The surprising thing is that my students showed the same playground zeal that I remember. They were eager in the chase, vigorous in defense, and cunning in response. And it was fun. These students actually cared about Plato’s arguments, about justice and ideology, about “overreaching.” A dead guy was speaking to these Free Minds, and I had the good fortune to be the dead guy’s stand-in.

I could say a lot about the Free Minds Project: Take a group of people who wouldn’t normally find themselves in a college classroom, and give them a serious dose of the humanities. I am one of those fossils who believe that philosophy actually is for everybody, so the opportunity appealed to me immediately. For most introductory courses, I gear myself up like a virus; I’ll have to infect people with philosophy. These Free Minds expected to see what philosophy says about their lives, and they expected me to make the connection. I didn’t foresee their zeal.

The Free Minds Project is a nine-month, college-level, credit-bearing interdisciplinary course in the humanities sponsored by the Humanities Institute at the University of Texas, Foundation Communities, and Austin Community College. Course participants have demonstrated financial need, and are selected based on brief written applications and interviews. Matthew Daude Laurents serves as ACC’s liaison to FMP.

Living Large
Art professor Ward Walker led a group of ACC students to UT to participate in Steamroller Madness, an event at which large prints are made using—that’s right—a steamroller. Four-by-eight-foot sheets of plywood are carved and inked, paper is laid over them, and a steamroller is run over them to apply the pressure needed to print. We’re not making this up. Ward says this is a very instructional introduction to large-block printing.
Glamour, Seduction and Reality
Faculty Artist Reflects Latin American Women’s Dreams

Art professor Haydee Suescum’s urban folkloric paintings were featured in the grand opening of the Museo Alameda in San Antonio. The Alameda National Center for Latino Arts and Culture, an affiliate of the Smithsonian Institution and formerly a museum without walls, opened the largest Latino museum in the United States last April.

An entire room was devoted to an exhibit of Suescum’s work. “Tremendo Manicure” was an exploration of the female beauty myth inspired by the hand-made signs for beauty parlors she has seen on her travels through Latin America. Throughout Spanish-speaking America, she notes, the salon de belleza provides a safe space for women to gather, gossip and fantasize about beauty and seduction. The exhibit contrasted the women’s dreams of sophistication and glamour to their reality.

As one critic noted, her paintings employ “discordant colors, impossible scales, rough brushstrokes and a consistent sense of humor.” Transporting her oils-on-canvas to exhibits in Central and South America led her to an innovation combining practicality and whimsy—inflatable frames. Suescum inflates the vinyl frames with her own breath, like a float you’d take into the swimming pool. Her husband gave her the inspiration for the “crazy idea” of creating inflatable frames one day when her son came home from swimming. As she told the San Antonio Express-News, “They’ve taken me five years to perfect. Like all inflatables you use in a pool, within a week you have to refresh the air.”

The exhibit was also noticed in the New York Times, the Los Angeles Times, and newspapers in her native Panama.

Vulkanizada, oil on canvas with inflatable vinyl frame by Haydee Suescum

... an exploration of the female beauty myth.
**Getting the Word Out**

**Recent Books by Faculty Authors**

Dalton Publishing of Austin produced literary works by three ACC authors. Dean Lyman Grant and Creative Writing professor Joe Hoppe both published collections of poetry, *The Road Home* and *Galvanized*. (Art professor Shawn Camp provided the cover art for Grant's book.) Creative Writing professor Joe O'Connell published a book of fiction titled *Evacuation Plan*.

Creative Writing professor Irwin Tang co-wrote with Chi Huang *When Invisible Children Sing*, an account of children living on the streets in South America. Last year also saw the second edition of his volume of short fiction *How I Became a Black Man and Other Metamorphoses*.

The Dalkey Archive Press published of *Teeth Under the Sun* by Ignacio de Loyola Brandao as translated from the Portuguese by foreign languages professor A. Cristina(Ferreira) Pinto-Bailey.

Foreign Languages professors John McMinn, Marc Prevost, and Stuart Smith have completed the fourth edition of their French textbook *Horizons*.

Liz Scanlon, creative writing faculty member, has signed a contract with Harcourt for the publication of her second children’s book, *The Old Man and the Marvelous Wind*.

Concordia University Press has asked Charles Wukash (ESOL) to prepare a second edition of *A Rock against Alien Waves*, his history of the Wends in Europe and America.

Making Comics Studios has now published five issues of *Frater Mine*, a comic series by Sean McGrath (ESOL for the Deaf and Hard of Hearing). In them, an angel orders three friends to reunite after a long past falling out. As the MC Studio web page describes it, “Frater Mine is a comic about their reunion and the conflicts it reopens. Think “Edgar Allan Poe’s The Big Chill”.”

Veronique Mazet, (Foreign Languages) published *Correct Your French Blunders* with McGraw Hill. One reviewer said “You can open this book anywhere and read an interesting discussion on conversational usage you will not find in typical grammar books. A must have, in my opinion.”

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**Publications and Presentations**


Arthur Dechene (Philosophy) has written a chapter on significant smaller religions, including Bahai, New Thought, Santeria, Scientology and Unitarian-Universalism, for a new textbook on world religions to be published by Rowman and Littlefield.

John Herndon (Creative Writing) wrote a memoir of the poet Edward Dorn (1929-1999) for a special edition of the online magazine, *BigBridge.org*.


Chris Hastings (ESOL) presented a paper at the MEXTESOL Reynosa Chapter Conference entitled “Integrating Technology in the Classroom with Limited Resources.”

A. Cristina (Ferreira) Pinto-Bailey (Foreign Languages) published an essay, “‘Compulsory’ Whiteness and Female Identity: Race and Gender in Contemporary Brazilian Women’s Writings” in *Letras femeninas*. She also presented papers at the MLA Conventions in Philadelphia (2006) and Chicago (2007), and at the Spanish and Portuguese Dialogue Studies Conference at UT Austin (2007).

Caught in the Spotlight
ACC Drama Faculty Act and Direct

Drama Department Chair Shelby Brammer took time from her busy teaching and administrative duties to direct A Funny Thing Happened on the Way to the Forum. Tim Wilkins, the reviewer for ACC’s Accent newspaper, admitted that he had never seen a play before, but was so inspired, he was signing up for an acting class. In addition, Brammer produced three other ACC productions: Funnyhouse of the Negro, Circus Absurdist and In 2 the West.

Alejandro Garza, adjunct professor of Drama, performed in Patty’s Aesop Adventures (for Second Youth Theatre Company), and in Captain Can and Too Many Frogs (for Pollyanna Theatre Company) at the Dougherty Arts Center and in many elementary schools totaling over 100 performances. In addition, he performed in his own plays—Abuelita’s Xmas Carol, Learning to Fly My Own Spaceship, and Harry the Homeless Homosexual Explains the Meaning of Life—for Play! Theatre and for City Theatre. He also served as director of Abuelita’s Xmas Carol.

Jodi Jinks, adjunct professor in Drama, was hired last fall as a Guest Artist and representative of Austin’s Rude Mechanical Theatre Collective to direct the fall production for the Department of Performance Studies at Texas A&M University. In the spring, she developed a one woman show with Denis Griesmer, the General Manager of Cleveland Public Theatre. She performed at the City Theatre in May in a series of one person shows entitled Portraits. In June, she and several other Rudemechs attended a week long Artists’ Retreat called the Orchard Project in Hunter, New York. In addition, she taught a theatre workshop at Loghart Prison with 16 female prisoners who performed for 80 of their peers. Recently she received a grant to continue working with at-risk populations for the 2007-2008 year with a program called ArtsAloud, a new outreach program for the Rudemechs.

Drama’s newest professor Marcus McQuirter dove into Austin’s drama scene quickly. In his first month in Austin, McQuirter directed Fabulations for the ProArts Collective Black Arts Movement Festival. His next turn at directing, for the ACC-ProArts collaboration, Funnyhouse of a Negro, won him a Best Director Award from the Austin Critics Table (see page 3). In addition, he has enrolled in UT’s Performance Studies doctorate program.

If you want to know what Drama professor David Yeakle’s been up to, turn to Texas Christian University’s Alumni Magazine, which features him in a lengthy and appreciative article, saying, “Yeakle seems to be able to do most anything: dance, choreograph, act, direct, write, compose music. Maybe this is why during his year off [from his duties at Tongue and Groove Theater, which he founded], he’s been invited to take on so many projects.” These projects have included creating Circus Absurdist for ACC, directing An Arabian Night’s Dream in Austin, directing and choreographing Joseph and the Amazing Technicolor Dreamcoat for South Arkansas Art Center, directing

The American Way at Austin’s City Theatre (a new contemporary farce written by Austin playwright Ned Carnes), and starring in Wallace Shawn’s A Thought in Three Parts. As Wayne Alan Brenner, writes in the Austin Chronicle, “David Yeakle, ladies and gentleman, performing at the very pinnacle of his considerable skills.”

Telling Tales Digitally
Five of eleven faculty members chosen to participate in the Summer Institute, “Digital Storytelling,” offered by Instructional Development Services, were from the Arts and Humanities division—Deborah Feldman and Chris Hastings (ESOL), Mike Hamilton and Margaret Woodruff-Wieding (Philosophy) and John Herndon (Creative Writing). Participants created presentations described as “Power Point on steroids” using the digital storytelling model. The stories can be viewed at the IDS web page: irt.austincc.edu/ids/SummerInstitute/si07/stories.html.

Sharing the Wealth
ESOL professor Chris Hastings founded Alacridad, a non-profit organization that provides volunteers and computers to Latin American community programs. The inaugural project set up an English and computer-literacy program for ex-gang youth in Panama. Two more projects are in the works—creating a computer lab and teacher training program in rural Brazil, and setting up a computer lab and providing English teachers for the Kuna tribe in Panama.
ESOL and Biotechnology
By Anne Marie Schlender

My lesson planning may appear unorthodox or not to follow any particular pedagogy. I keep a notebook in which I record names of movies or TV shows or songs or books with a note about the ideas that I have seen. I also have numerous files that cover a wide range of topics, including articles from magazines and newspapers.

In 1993, I watched the now hard-to-find made-for-TV movie, Race for the Double Helix. I don’t know what it was about this movie that made me start to wonder about DNA. But there was something that I couldn’t forget; it was always in the back of my mind. Now fast forward to the beginnings of the forensic TV programs. This time it was a cat, Snowball, who captured my imagination.

Two years ago, Linnea Fletcher, Chair of Biotechnology asked me to review some reading materials that San Francisco City College’s Biotechnology Department had developed for its program. She then inquired if the ESOL program would be interested in promoting the Biotechnology Department in its classes. In our discussions with Biotechnology, we decided that maybe in addition to promoting the program we could also do some assignments about Biotechnology in our classes. We even wrote a grant to support our doing so.

In one of my meetings with Linnea, I mentioned the movie and the cat. I wanted to introduce the concept of DNA to my students and a practical application—forensics. She liked the idea and encouraged me to develop lessons for my students. The first semester, my students became hooked on the concept of DNA—and they were ready to write to the Nobel Committee and demand the rules be rewritten so that Rosalind Franklin be given a Nobel Prize. My students were appalled that the woman who did most of the work for Watson and Crick had not been formally recognized.

Last Fall, Linnea and I presented “Reading, Writing, and Arithmetic Unite to Share in Biotechnology’s Future” at the 39th Annual College Reading and Learning Association’s conference here in Austin. I met a former colleague from California at the conference who remarked to me that I was still the eclectic and creative teacher she remembered working with.

This summer I taught my first Bioethics class. The students reviewed lab notebooks, the TB case from early this summer, and stem cell research, and of course DNA! We reviewed these topics with great success. Students developed not only critical thinking skills but also a new understanding of bioethics.

ACC Hosts Chinese Delegation

In April, a delegation of dignitaries from Shandong Jiaotong University in Jinan, China, visited ACC to see our facilities and offer cooperation in various areas of mutual interest.

Led by Madam Shan, Vice President of the University, the delegation had an overview of the college, met with several professors, and visited with President Kinslow. During the latter meeting it was announced that Shandong Jiaotong University is interested in hosting one or more of ACC’s professors for both short and long term teaching and consulting. During the summer of 2006, Dr. Tim Altanero, professor of Foreign Languages, was visiting professor for a special seminar for SDJTU’s professors who were headed to Canada for a training program. This summer, Dr. Carol Kozak Hawk, Adjunct Professor of Psychology, is filling that position.

Profs. Rudy Bauss, Judy Nwachie, and others, joined the delegation for dinner on the first night of their visit. Dean Charles Quinn and Foreign Languages Department Chair Catherine Angell also met with the delegation during a reception at the Rio Grande Campus. With support from the Arts and Humanities Division, Tim Altanero (Foreign Languages) acted as host during the delegation’s visit.

Teaching Excellence Awards

The 2007 ACC Teaching Excellence award went to Julie Kleinhauns-Urrutia of Foreign Languages. In addressing students at the graduation ceremony in May, she said, “I feel truly honored to be getting this award, since I know how many wonderful professors there are here at ACC. I love working here because of the close contact we have with our students which really allows us to teach them new skills that they can really use and may impact their lives. That’s why I love what I do, where I do it, and the people I work with.”

Bernadeta Kaminska, also of Foreign Languages, won the teaching excellence award for 2006.

Myung-Joo Oh (Foreign Languages) and John Herndon (Creative Writing) received NISOD Excellence Awards in 2007. “Attending the NISOD conference inspired me and gave me a new perspective on what it means to pursue teaching excellence,” Oh said.
The Sky Has Fallen and the Night has Broke

After a paper sculpture by Max Henry Hoppe, age 5

When the torque of my desire becomes unbearable
left hand closes and the clutch disengages
motorcycle lifts up on its frame
and somehow I rise free of this earth

V-twin spins at five thousand rpm
against nothing at all with nowhere to catch
just a gyroscope in these loops of light blue
rock steady on invisible rollercoaster tracks

Momentum pushing to almost tumbling
this rush of motion on and gone
Is it distance covered—getting past the atmosphere—
or time—when night begins to drop?

No matter,
at dark’s edge there’s always the choice;
take everything for just what it is,
rein it in and head home

Or make another attempt to crack the dome
set off the magnesium in the saddlebags
become a comet across the firmament
hoping someone is there to see it

—W. Joe Hoppe from Galvanized (Dalton Publishing, 2007)
Ovation

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