The Arts and Humanities at Austin Community College

The Coming of Carnival ah!
...voice...identity...dissent...

Joys and Pains of Teaching

On Stage and Screen

Activist Artists

Dance Connections

Literary Reflection

Fall 2008
www.austincc.edu/ah
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Lyman Grant

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A Second Ovation
by Lyman Grant

The Arts and Humanities Division at Austin Community College—including faculty, students and staff—is a work of art, like a piece of music that builds and expands, and just when you think it has hit the crescendo, it opens and expands again, ever higher, ever deeper, ever broader, ever more fascinating. Just when I think that the division has reached a point where we can sit back and relax and enjoy the satisfying feeling of a job well done, the faculty and students say “No, not yet,” and create a new course for an underserved population, produce a new and different kind of performance, or find new ways to participate in Austin’s creative culture.

Thus, the 2008 edition of Ovation celebrates another year of creativity and teaching. We have seen another year of great plays, dance performances, literary readings, festivals, collaborations, publications, symposia, film screenings and scholarly discussions. We have doubled our study abroad offerings, adding to our art offerings in Italy and a Spanish class in Costa Rica. We opened a play at The Long Center. The Foreign Languages Department received a grant related to the state’s course redesign initiatives. And we are not going to stop. This is a great division, and individually and together we are doing remarkable things for our students and for our community.

And this coming year is going to be even better! I want to draw attention to two initiatives. First, again this year, we will focus on teaching excellence. Please read my reflections in this Ovation on page ten. Second, this year we are bringing back the Arts and Humanities Festival—with a bang. Years ago, the Arts and Humanities Division sponsored a spring festival. With the help of Arthur Adair, adjunct professor in drama, and faculty from all departments in the division, we will be creating Carnival ah! Carnival ah! is a year-long journey through art, literature, performance, and culture that will culminate in a three-day festival the first week of April. Check out Arthur Adair’s introduction to Carnival ah! in this Ovation on page nine.

My Glamorous Life on the Silver Screen
by Raquel Gavia

Many of my colleagues know that besides teaching Spanish and French, I also enjoy acting and I’ve appeared in films, plays, print and TV commercials and industrials. I feel I have been fortunate to have worked on some interesting films. The first film I worked on was Blood Simple, the first feature film of Joel and Ethan Coen filmed here in Austin. In this film, I played a landlady and worked with Frances McDormand who later won an Oscar for her work in the film Fargo. In 1995, I worked with Sam Sheppard and James Garner in the TV film The Streets of Laredo. This film was the sequel to the TV mini-series Lonesome Dove. In 2001, I worked on Spy Kids, a film written and directed by Robert Rodriguez. I played a crossing guard and my scene was with Antonio Banderas.

Fastfood Nation, Kabluey, and August Evening are three films that I worked on from 2005 to 2007. Fastfood Nation was directed by Richard Linklater, a former ACC film student. For this film I was sent to Colorado Springs, Colorado, where I worked on a scene with Kris Kristofferson and Greg Kinear. Richard, the director, was good enough to accept and use some changes in the script that I suggested. This allowed my character, Rita, to speak in Spanish. Since Rita, the housekeeper, was Hispanic, we both thought the changes fit the character.

Kabluey, a dark comedy, was directed by Scott Prendergast and my part in the film was shot in south Austin. Although I had several scenes, all of them were filmed in a Capital Metro bus on South First Street. The star of the film was Lisa Kudrow of the TV series Friends. Unfortunately, I did not work with her or even get to meet her. After I saw the film, I realized that several of her scenes were filmed a few blocks from my home in south Austin! Most of the film August Evening was filmed in Gonzales and San Antonio. I played the mother, Maria, in this film and my scenes were filmed during the very hot month of August in the city of Gonzales, Texas. This was truly the most independent of these three films. Chris Eska was the writer/director of this low-budget film. Often one does this work just for the fun and experience. As it turns out, August Evening has won several awards. Chris, the director was awarded a prize of $50,000 for this film at the LA Film Festival in June of 2007. The cast, including myself, received recognition for our work. August Evening also won the Independent Spirit award for best feature film with a budget under $500,000. This is very big in the independent film world.

Needless to say, I really enjoy doing this kind of work and hope to do more of it!

Raquel Gavia is a Professor of French.

Photograph by Paul McEvoy

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Filming The Flea Circus
by Sidney Brammer

When my father Billy Lee Brammer published his novel The Gay Place in 1951, it became an immediate cultural classic. In a New York Times review, David Halberstam called it a “stunning, original intensely human novel inspired by Lyndon Johnson” that “will be read a hundred years from now.” It only seems like a hundred years that my younger sister Shelby and I have been working on our screen adaptation of our late father’s book, which consists of three interlocking novellas that depict the café society and back-room politics of 1950s Austin.

Shelby received a sabbatical from her position as Drama Department Chair at ACC and has spent much of the year preparing to direct The Flea Circus, a 20-minute excerpt from our feature-length script. As a faculty member in Creative Writing, I realized that Shelby’s sabbatical project might provide excellent learning opportunities for those of my screenwriting students who had never worked on a “real movie,” as well as provide valuable professional development for myself and other ACC faculty colleagues. Shelby and I both trained in and pursued professional careers in theatre and film in New York and Los Angeles before returning to our hometown of Austin to teach at ACC, but we got our first “breaks” while still in school. We realized that many of our drama and writing students have few opportunities to begin building a film resume while still in college. Our Flea Circus project would provide them with a chance to act or work behind the scenes in a professional piece. The students will be provided with DVD reels for their portfolios.

Most of the principal speaking roles were cast from ACC students and faculty members, with the exception of three interlocking casts of new, young faces to portray characters inspired by real-life journalists like Ronnie Dugger and Willie Morris of the Observer and real-life legislators such as Malcolm McGregor, Bob Eckhardt, Kika de la Garza, Babe Schwartz, and Robert Carrasco (former MCA recording star and indie filmmaker), and veteran Hollywood character actor Jim Brewer (whose own acting career began in John Wayne’s original production of The Alamo in 1960). Austin Latina song stylist Mary Welch portrayed a moody, guitar-toting beach girl who washed up to sing love songs to anyone who will listen in The Dearly Beloved Beer Garden.

The film crew was made up of some of Austin’s finest designers and technicians. Designers included Jane Clark (Costume Designer) and Melissa Dalley (Production Designer). Clark owns Amelia’s Retrogrouch, a popular vintage store, and her excellent period costume work was recently seen in A Ride With Bob, a national touring musical about the life of Western swing legend Bob Wills (which I co-directed in 2005). Dalley recently directed and designed the winning film of last year’s 48 Hour Film Festival sponsored by Reel Women. I was fortunate to meet Dalley through the experience of being one of the judges for the 48 Hour contest.

Technical staff included the Producer’s Choice Lighting team of Charles Seligman (Cinematographer), Robert Lewallen (Gaffer), and Buzz Maloy (Key Grip), all three of whom have a long history working with Shelby and me (they were the technical crew for Borderland – an award-winning short that I wrote and directed and Shelby starred in and helped produce in 1999). Joining the team as Sound Mixer/Boom Man was a new face, Jason Young, who owns and operates Invisible Strings, an Austin music and audio service. The film was shot with a professional high definition camera and full lighting and grip equipment package, providing an opportunity for ACC students to work in a very high-end production environment.

Once post production is completed, Shelby and I plan to use The Flea Circus as a professional work sample to be shown to investors and distributors for eventual financing of a full feature film. We hope to have a cast and crew screening of our excerpt later in the year, and will screen it for interested investors in the Austin area, as well as at market conferences in New York and Los Angeles. We feel very fortunate to have had the occasion to work with our ACC students and colleagues on a project that is so very near and dear to our hearts.

Sidney Brammer is an Adjunct Associate Professor of Creative Writing at ACC.

worked as Scenic Artists and Set Decorators, and the Make-up/ Hair team was headed by former ACC Drama Department Guest Artist Kara Juarez-Jones (In 2 The West, Blood Wedding).

ACC company members worked alongside a professional cast, including Jon Bourtwight (whose sonorous voice is often heard narrating programs on The History Channel), Joe “King” Carrasco (former MCA recording star and indie filmmaker), and veteran Hollywood character actor Jim Brewer (whose own acting career began in John Wayne’s original production of The Alamo in 1960). Austin Latina song stylist Mary Welch portrayed a moody, guitar-toting beach girl who washed up to sing love songs to anyone who will listen in The Dearly Beloved Beer Garden.

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**Signaling through the Flames**  
by Arthur Adair

Drama is playing out at ACC, within its classrooms, halls, theatres, and even on its grounds. As a new addition to the Drama department, I have created the ACC Experimental Student Performance Lab (ESPL)

In October, 2007, I directed an all-student production of Oedip
tas the King (translation by Stephen Berg and & Diskin Clay). All ACC students who were interested were cast by merely committing to the process. Nineteen students attended the first meeting, while seven took part in the final production—Nicole Bosnard, David Johns, Lenka Jones, Dana Miller, Ashley Moni-cal, Ka Peterson, and Alegra Biremont. For their exemplary work, these seven students were named founding members of the ACC ESPL

The ACC ESPL is designed for the serious-minded student artist who may want to pursue a career in the performing arts. It provides students the opportunity to embrace and cultivate a disciplined professional approach towards their artistic ambition and requires serious commitment. The extended, intensive rehearsal process, a minimum of 9 weeks, places great importance on play analysis, interpretation, and immersion into the world of the play. The primary objectives are to iden-tify the playwright's intentions, discover the true voice of the work, and then communicate this honestly through active and stimulating performance. Throughout the process, student ac-tors are called upon to actively engage in the more profound utilities of the performer, risk and vulnerability. This demands an unwavering intensity and commitment towards personal and artistic growth.

The inaugural production of the ACC ESPL, Oedipus, took place in December, on the Mainstage Theatre of The Rio Grande Campus. Only two performances were given. Audiences of 60 and 90 were seated directly on the stage, set within the world of the play. The primary objectives are to iden-tify the playwright's intentions, discover the true voice of the work, and then communicate this honestly through active and stimulating performance. Throughout the process, student ac-tors are called upon to actively engage in the more profound utilities of the performer, risk and vulnerability. This demands an unwavering intensity and commitment towards personal and artistic growth.

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In November, this new production will be en-tered into this year's Kennedy Center American College Theatre Festival, a first for ACC. Arts & Humanities Dean Lyman Grant has requested that it be re-mounted for this coming Spring Car-nival ah!’s three-day celebration. I envision that the staging will be evolved into a site specific, travelling, theatrical installation.

Arthur Adair is an Adjunct Assistant Professor of Drama

**Carnival ah!**  
by Arthur Adair

Welcome to the inaugural season of the ACC Arts and Humanities Division’s Carnival ah!, a year-long journey, a 5-day Carni-vall—a movement to inspire, encourage, and provide for exten-sive academic and artistic collaboration within and among the seven departments of our Division: Art, Creative Writing, Dance, Drama, English for Speakers of Other Languages, Foreign Lan-guages and Philosophy, Humanities, & Religion.

The mission of ah! is to encourage the perception of our indi-vidual departmental public events as unified community-mind-ed exploration and dialogue—and to stimulate and provide for original pure ah! collaborative ventures amongst our 7 depart-ments. The goal of ah! is to enrich the the community’s experi-ence of the Arts and Humanities Division, through symbiotic developments of unity, provision, exchange, and diversity.

How can this be achieved? Simply stated, ah! recognizes the hu-man condition to be the scholastic center of the Division’s col-lective currents of study, the Arts, and the Humanities. Whereas these currents are often seen to diverge, Carnival ah! sets out to wade in their convergence.

To stimulate this convergence, ah! provides three themes to connect all A & H offerings, all that is ah! In its inaugural season, these themes are Identity, Voice and Dissent. They are intended to assist in individual perception, analysis and interpretation, and facilitate communication within a diverse community of be-ings, whose common objective is to sacrifice the idea of them-selves and the world they exist in, and delve into that which is unfamiliar and foreign—a pursuit that is fruitful, fulfilling and pleasurful, the spirit of ah!

That spirit is taking form. Throughout the past year, faculty members from each A & H department have volunteered their time towards the creation of the ideas that inform Carnival ah! The ah! Central Committee is comprised of ah! Project Manager Arthur Adair (Drama)—that’s me!—Matthew M. Duade Laurents (Philosophy, Humanities, & Religion), Erika Dormuth-Thomas (ESOL), & Joe Hopp (Creative Writing). And there are more—department representatives, staff, students, friends. We have a website, a year-long schedule of events and offerings, including a weekly symposium. A & H Thursdays, on Rio Grande Campus—7pm – 9pm, an indoor/outdoor, three-day carnival to be held April 2nd, 3rd, & 4th, 2009, on the grounds of the Rio Grande Campus—heck, we even have T-shirts. Yes, ah! is here.

To get involved. check out www.austincc.edu/carnival.

Arthur Adair is an Adjunct Assistant Professor of Drama

**Writers on the Storm**

Elizabeth Scanlon and Joe Hopp were among a group of out-standing Texas poets who were exhibited by the Blanton Poetry Project at the University of Texas’ Blanton Museum of Art. The poets were assigned paintings from the museum’s permanent collection and asked to write poems inspired by them, and forty were selected for a side-by-side exhibit, “If These Walls Could Speak,” in April, 2008.

Scanlon has also placed three children’s books with an imprint of Simon and Schuster, the first, All The World, is scheduled for appear in 2009. Her poem “The Suitcase Propped Open” is included in an anthology from Kent State University, Beyond Forgetting: Poetry and Prose about Alzheimer’s Disease, to ap-pear this fall.

In 2007, Luke Garza joined Bajakaloop! an Austin-based pro-duction company, to assist in producing a feature-length docu-mentary, Andy Paris: Bubblegum King. The film, in post-pro-duction, tells the story of a McAllen businessman who cornered the world bubblegum market for several years following WWII, then lost his fortune to an IRS audit. Check it out at www. bubblegumking.com


John Herndon’s poem “Laurel Ash Olmos (1917-1989)” was se-lected for In These Latitudes, a ten-poem anthology from Wings Press, scheduled for publication this September. Thorps Springs Press has announced the Fall ’08 publication of a book, Living Geology: Three Visions.

by Arthur Adair

Drama professor David Yeakle keeps a busy schedule of acting, directing and producing.

In February, he played the role of Jimmy Jolly in a new play, You Are Pretty, produced by St. Idiot Collective. In March, he was Brad Pitt’s hand-double in the new Terrence Miliuk film, The Tree of Life.

In April, he directed a workshop performance of Phosphorescence, the new play by Minneapolis playwright Cory Hinkle. The play explores the disturbing behavior of US military person-nel at an Abu Ghraib-type prison in Iraq. In August, he directed Bill Irwin’s adaptation of The Three Cuckolds at the Warehouse Theatre in Greenwich Village.

In June, he produced a new play by Mark Stewart, Bough Shelter, for Tongue and Groove Theatre with the cooperation of ACC’s Arts and Humanities Division. And he produced and directed a new multi-media production of The Red Balloon, inspired by the French film of the same name, at the Salvage Vanguard Theatre in July.

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One of the pleasures of serving Austin Community College as a dean is reviewing the Faculty Evaluation Summary Forms—believe it or not. Reading these evaluations is instructive and inspiring. I am deeply gratified to see that students at ACC rate their instructors very highly. This past spring, as I reviewed the Faculty Evaluation Summary Forms, I felt very good about what we accomplish in the Arts and Humanities Division. But, suddenly, something shifted for me. One of the rhetorical strategies used by administrators nation-wide clicked for me—not as a truism, but as an actual fact. The truism goes like this: faculty are the college’s primary resource. We have all heard something like this hundreds of times. This time, though, I decided to act as if I knew the truism to be true.

As I phrased it to myself in my office in March: If I want to know what excellent teaching is and what it is composed of, I should ask excellent teachers. So as I read the evaluation summaries this year, I began to make a list of teachers whose evaluations somehow popped out at me. My list grew to about 40 adjunct faculty members from all seven departments. I then invited these professors to meet me and each other in one of three meetings held April 26 at Rio Grande, April 30 at South Austin Campus, and May 1 at Northbridge. I want to thank the 21 faculty members who made time for meeting.

Our discussions in these meetings ranged over topics including faculty relationships with and desires concerning ACC, student skill and intellectual levels, college support services, technology in the classroom, and others. But one question was primary. Why do you think ACC students rated you as an excellent instructor? Each meeting included faculty from different disciplines. Here is a sampling of the responses.

- Teaching what I am passionate about. I love what I do! The students leave the class with a complete portfolio allowing them to feel positive about the class and they're dedication to it.
- Develop individual relationships with students. Provide a supportive role model and try to understand student problems.
- Parallel course work. Show connections between classes and worldly knowledge.
- Benefits of the course can be tangible and should be express to the students.
- Get to the point.
- Love what I do and I'm excited about the subject matter.
- Empathize with students' anxiety about being unable to achieve goal.
- Explain coursework on their level.
- Know their names.
- Calling and emailing students who miss classes to reinforce that I do care. Some students will feel that they are letting you down by not attending class.
- Observing other teachers/classes as a valuable tool. Inspires you to perform better and benefits the observer. Teaching is a creative process which requires collaboration with others.

I have worked at ACC for 30 years now, first as adjunct and then as full-time professor. However, in the past three years, as dean, I have taught only two classes, and I did not teach last year at all. This fall, however, I will be teaching a class, as an adjunct, and I will carry the wisdom of those 21 fellow professors into the classroom with me. At their urging, I will be passionate, positive, organized, supportive, and curious about my students.

I want to encourage all faculty in the Arts and Humanities Division to find ways to rediscover what excellent teaching is, to refuse if we must, to reconnect with that deep desire to communicate that pulled us into this profession. I look forward to talking with you during the semester to experience your passion for teaching.

I began the three meetings with adjunct faculty with the basic question: Why do you think students rated you as an excellent instructor? Each meeting included faculty from different disciplines. Here is a sampling of the responses:

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I have worked at ACC for 30 years now, first as adjunct and then as full-time professor. However, in the past three years, as dean, I have taught only two classes, and I did not teach last year at all. This fall, however, I will be teaching a class, as an adjunct, and I will carry the wisdom of those 21 fellow professors into the classroom with me. At their urging, I will be passionate, positive, organized, supportive, and curious about my students.

I want to encourage all faculty in the Arts and Humanities Division to find ways to rediscover what excellent teaching is, to refuse if we must, to reconnect with that deep desire to communicate that pulled us into this profession. I look forward to talking with you during the semester to experience your passion for teaching.

I began the three meetings with adjunct faculty with the basic question: Why do you think students rated you as an excellent instructor? Each meeting included faculty from different disciplines. Here is a sampling of the responses:

- Teaching what I am passionate about. I love what I do! The students leave the class with a complete portfolio allowing them to feel positive about the class and they’re dedication to it.
- Develop individual relationships with students. Provide a supportive role model and try to understand student problems.
- Parallel course work. Show connections between classes and worldly knowledge.
- Benefits of the course can be tangible and should be express to the students.
- Get to the point.
- Love what I do and I’m excited about the subject matter.
- Empathize with students’ anxiety about being unable to achieve goal.
- Explain coursework on their level.
- Know their names.
- Calling and emailing students who miss classes to reinforce that I do care. Some students will feel that they are letting you down by not attending class.
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Opposite: Claude van Lingen, mixed media on paper. Above: Salamander Chalk Lawn Drawing, Germaine Keller

Salamanders at the Springs

When Women and Their Work Gallery invited Germaine Keller to participate in a group show, she created an outdoor installation at Barton Springs in December, 2007. Her concept for “Salamander Chalk Lawn Drawing” was based on work she did in Manhattan’s Battery Park and Snug Harbor on Staten Island a few years ago using the familiar materials for marking off sports fields.

Keller said, “I proposed to use this way of working to engage the Austin community in a conversation about the importance of preserving Austin’s most beloved landmark, Barton Springs, and its most endangered occupant, the salamander.” She created two chalk-line salamanders, one on the east side of the pool near the springs, and the other at the north entrance to Zilker Park.

ACC Artists Are Active—and Activists

Claude van Lingen’s politically charged work was the subject of a one-person show at Austin’s Else Madsen Gallery, and included in the Peoples’ Gallery Exhibition at Austin City Hall as well as the “Prognosis of Death” exhibit at the Coburn Gallery in Ashland, Ohio. Ten of his drawings were selected for the permanent installation in Map-South Africa, a gallery near the Kruger National Park. A performance-art drawing, “1000 Years From Now—Casualties of the Iraq War,” will be featured in the “Party Headquarters” exhibit at the Pratt Manhattan Gallery in New York opening in September. Van Lingen will write the names of recent casualties in the Iraq war one on top of the other until all the names are recorded.

Sydney Yeager had a one-person exhibit, “Jump,” at McMurtry Gallery in Houston, and was included in two shows at Laguna Gloria in Austin. A new one-person show is scheduled for Fall 2008 at the D. Berman Gallery in Austin. As well, Yeager conducted a workshop in Fall 07 in Aixes, France, and one on Abstraction at Laguna Gloria in Spring 08.

In 2007, Brucie Garrett Bowman was awarded a Doctorate in Curriculum and Instruction from the University of Texas at Austin. She presented an overview of her research to the National Art Education Association in New York City, and her findings were published in that organization’s on-line journal.

Linda Sturtz was named a finalist for the Hunting Art Prize, and received the juror’s award for materials hard and soft from the Greater Denton Arts Council. She also won first and second place for sculpture in the ARToberfest at the New Beautifels Art League Gallery. Her work was featured at the Live Oak Art Center in Columbus, Texas; the Brocca Gallery and Gallery Lombardi in Austin; two shows sponsored by the Austin Visual Arts Association, and at the Villa del Carmen Estate in San Antonio.

Melanie Hickerson was also a finalist for the Hunting Art Prize for her work titled “Two Nephews and a Niece.”

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Eileen Pestorius serves on the board of the Waterloo Watercolor Group, and her work won an honorable mention in the Membership Show at the North Hills Gallery in Austin. She also has work in the group’s 50th Anniversary show at the Corridor of Art in the Chase Bank Building downtown, and at Riverbend Church.

Art Historian Roberta Weston received a NISOD Excellence Award and attended the NSID conference.

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Ovation Fall, 2008

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Mapping the Intimate Life

by Darla Johnson

This year I was invited to present my choreography at the Edinburgh Fringe Festival in Edinburgh, Scotland. The dance I presented, entitled Map Making, uses music by the improvisational cellist, Zoe Keating; it was performed in the 4th International Choreographers' Showcase at the Roxy Art House on August 5 through 10. The dancers are Michelle Nance, Associate Professor of Dance at Texas State University, and Amanda McCorkle, a former ACC dance student who moved on to Texas State to obtain her dance degree.

Map Making started as a duet in my Dance Performance Workshop class last summer. My goal was to continue working on the piece with professional dancers and finish the duet. The movement vocabulary was based on the idea of vines winding and unwinding to reflect the emotional connections between two people. Map Making is also a term used by American Philosopher Ken Wilber to explain change and transition in a person's intimate life with self and with other. I was then invited to show the work at Texas State University in San Marcos in their Dancers' In Flight concert in February. I was also invited to show the work in a local professional concert, A Soul Laid Bare, by Shay Ishii Dance.

The finished dance includes a projection of a historical map that I scanned and manipulated to make it look like an ocean with compass points. This projection provides an atmosphere for the dancers to move through. The costumes are white and cream with rope and small sails sewn on to them in an abstract manner. The projection shines on the dancers' bare skin and costumes. The structure of the piece is such that the dancers sail and skim around each other, each performing the same movement vocabulary, only in different sequences, and connecting at different points through eye contact, places of stillness, and unison movement. Like the dance of an intimate relationship between two people, Map Making attempts to give us an intimate glimpse into the mystery of relationship.

Darla Johnson is an Adjunct Professor of Dance.

The Austin-Atlanta Dance Connection

by Darla Johnson

In April I traveled to Spelman College in Atlanta, Georgia, with three ACC dance students: Bonnie Cox, Christina Houle and Leigh Gamon-Jones. With ten dancers from Spelman Dance Theater and Spelman Dance Professor Nicole Wesley, a dance performance piece entitled The Justice Project was created collaboratively and performed in the Spelman Spring Dance Concert.

We spent two weeks in Atlanta, April 6 through April 21. The first five days were spent building the work. Each student came to rehearsal with a visual image of some sort, a piece of writing, their own or someone else's, and an injustice that they had personally experienced or felt moved by. This material became the basis for the 15-minute work that was performed over five nights.

The ACC dancers were housed on the Spelman campus in a private suite. They were given meal tickets to the dining hall and access to dance classes, women's studies classes and humanities classes.

The project started in September of 2007 when three Spelman Dance Theater students came to Austin and performed a work of mine in the ProArts Collective Black Movement Festival. I spent a week in Atlanta prior to the festival setting the work on the dancers. Professor Wesley taught a master class in the ACC Dance Department; we held open rehearsals of the work to be performed, "Falling Into Push," and Wesley and I along with the Spelman dancers taught a master class at McCallum High School.

The next step is for The Justice Project to be presented here in Austin at this year's Black Arts Movement Festival. Planning is underway.

Darla Johnson is Adjunct Professor of Dance.
Raising the Barre

Kathy Dunn Hamrick, interim Department Chair of Dance for 2008-09, received an Austin Critic’s Table nomination for Best Choreographer for her KDH Dance Company’s February concert, “The BarreTenders.” The Austin Chronicle featured the concert, which sold out eight straight shows.

In March, the company performed in Fort Worth where the Star-Telegram dance critic applauded the “impressive technique and wit.”

KDH Dance Company was recently selected to be one of three resident companies of the State Theater.

As part of her company’s outreach program, New Art Kinnec-tions (NAK), Kathy Hamrick worked with a group of teens from the Settlement Home, an organization that provides residential treatment and therapeutic foster care for emotionally disturbed adolescent girls. In NAK, the girls participate in a creativity workshop, attend a dance performance and present their own informal showing of achievements.

Photographs by Jose Bustamante
Going Hybrid: ESOL Advanced Reading & Vocabulary Skills
by Devorah Feldman

As part of ACC’s course redesign initiative, I modified a section of ESOL (English for Speakers of Other Languages) to create a hybrid class. Advanced Reading and Vocabulary Skills is generally taught in a traditional classroom setting using a wide variety of approaches. As an additional option to our current approaches, I created a hybrid section that would be offered half-in-class and half online. With support of my ESOL colleagues, Department Chair Mary Corredor, Dean Lyman Grant, and AVP Donetta Goodall, we successfully launched the new hybrid course at Rio Grande Campus in Spring 2008.

Considerations
One goal in redesigning this section of Advanced Reading and Vocabulary was to enhance the learning experience by combining the strongest elements of traditional classroom instruction with the convenience and interactive features of online classes. Specifically, I wanted to:
- provide materials that address different learning styles
- enable independent learning
- encourage active and collaborative learning
- provide more accessible student-faculty communication
- provide abundant in-class and online feedback
- offer activities that engage and inspire the learner

Implementation
For the hybrid class, students meet once a week and complete online activities before the next in-class meeting. Attendance is required. In-class completion of all online activities and exams is also required as is completion of all online activities and exams. For the hybrid class, students meet once a week and complete online activities before the next in-class meeting. Attendance is required. In-class completion of all online activities and exams is also required as is completion of all online activities and exams.

Software for Hybrid Course Creation:
- Blackboard, used as an interface and a portal
- Macromedia Dreamweaver, used to create a separate Web site for the purpose of maintaining large files, including video and audio files
- Adobe Photoshop, used to create graphics for course materials, the course Web site, and Blackboard
- Audacity, used to create and edit audio files
- Notepad, used to write XML scripts enabling RSS-feed in iTunes of the mp3 files
- Adobe Premiere Elements, used to create video files for vocabulary review
- MS Word, PowerPoint, Excel, used to create student materials and to track student attendance and record grades

Results
While maintaining the high standards of assessment appropriate to an advanced level Reading & Vocabulary class, I was delighted to see an overall class average of 89%. Student feedback indicated that the course was quite challenging but rewarding and that it encouraged creativity and imagination. Many students commented on how helpful the Web site was in allowing them to catch up on anything missed or even work ahead. Students were actively engaged in the online discussions and seemed to enjoy the peer-to-peer interaction and feedback. My students’ comments were overwhelmingly positive, reflecting that students enjoy the freedom of self-paced learning blended with traditional classroom instruction as can be accomplished in a hybrid class. As I continue to work on this class, I will make further use of Blackboard’s Wimba capabilities to create additional voiceboards for peer-to-peer interaction and to record private verbal feedback (voice messages) to students. I would also like to develop more Blackboard templates so that other professors can easily copy my courses and modify them as desired. And most importantly, I will continue to collect student feedback and allow my class to evolve accordingly.

Devorah Feldman is a Professor of ESOL.

Sample Discussion Forum
Reading: a technical Scientific American article explaining “Why the Sky is Blue” Assignment: Think of a similar question that a child might ask that could be answered through common knowledge or by internet research. Give an example of such a question along with how an adult might explain the answer. Sample Student Response Subject Lines:
- Why do Stars Twinkle?
- What do Clouds Drink?
- Why do People Sleep at Night?
- Why Can’t We See the Air?
- How do Plants Eat and Grow Up?
- How does Night Change into Day?

Taking Leadership in ESOL
Anne-Marie Schlender served as Section Chair for ESOL at this year’s meeting of the TCCTA and has been asked to serve next year. She has also been chosen, unanimously, as a member of the Membership Committee for TCCTA. This appointment runs through 2011.
Constitution Day Art and Essay Contest

The Arts and Humanities Division, together with the Center for Public Policy and Political Studies, sponsored the first Constitution Day Art and Essay Contest in the 2007-08 academic year, and is sponsoring the second annual contest this year.

Students responded via visual art, poetry and fiction, and essays to the question: “In the post-9/11 world, what is the state of the US Constitution?”

The responses were as diverse as they were provocative.

The contests were judged by faculty members and artists from the community. Prizes of $200, $100 and $50 were awarded in four categories. A publication featured the prize-winning poems, essays, and two-dimensional and three-dimensional art works. The prize-winners and honorable mentions were recognized at a ceremony in the foyer of ACC’s Highland Business Center where the art works were installed, on Constitution Day, September 17, 2008.

**First-place winners:**
- *Blind Freedumb* by Christopher Marinex
- *War Bond* by Elizabeth Lively
- *Business Trip* by Jason Tarver
- *War Drum* by Mike Wainwright

**Second-place winners:**
- *Death of Liberty* by Chad Cleveland
- *We’re Not Taking This Sitting Down* by Adrienne Sears
- *War Bond* by Elizabeth Lively

**Third-place winners:**
- *Blind Freedumb* by Christopher Marinex
- *Death of Liberty* by Chad Cleveland
- *We’re Not Taking This Sitting Down* by Adrienne Sears
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| September 11-October 8 | Constitution Day Art Exhibit
Reception and Awards Ceremony: September 17, 6-8 p.m. (Highland Business Center Foyer) |
| October 2     | Aimee Nezhukumatih, 2008 Balcones Prize winner for her volume of poetry, *Art of the Banana*. The Balcones Prize is a $1000 prize awarded annually by the ACC Creative Writing Department. (South Austin Campus) |
| October 2     | Aimee Nezhukumatih         |
| October 9     | “What is Identity?” Panel discussion
Sponsored by the Ethics Resource Center and the Department of Philosophy (7 to 9 p.m. Eastview Campus, Room 8500) |
| October 10-12, 17-19 | Proof
Produced by the ACC Drama Department
Written by David Auburn and directed by Shelby Brammer (8 p.m. Fridays-Saturdays and 2 p.m. Sundays (Rio Grande Campus Gallery Theater) |
| October 16    | Neal Pollak, author of *Beneath the Axis of Evil*, The Neal Pollak Anthology of American Literature, *Nevermind the Pollacks*, and *Alaceradad*. (7 p.m. Rio Grande Campus Mainstage Theater) |
| October 23    | Dance Video Sampler Series
6 p.m. Rio Grande Dance Studio Room 130 (Rio Grande Campus Mainstage Theater) |
| November 9    | “Identity” Film and Discussion
Sponsored by the Ethics Resource Center and Department of Philosophy (7 to 9 p.m. Eastview Campus, Room 8500) |
| November 13   | “Identity” Film and Discussion
Sponsored by the Ethics Resource Center and Department of Philosophy (7 to 9 p.m. Eastview Campus, Room 8500) |
| November 14-December 10 | Art@ACC Student Exhibit
Reception: November 18, 6.8 p.m. (Highland Business Center Foyer) |
| November 14-16, 21-23 | The Bacchae
Produced by the ACC Drama Department
Written by Euripides and directed by Arthur Adair (8 p.m. Fridays-Saturdays and 2 p.m. Sundays (Rio Grande Campus Mainstage Theater) |
| November 20   | ACC Faculty and Staff Reading
7 p.m. South Austin Campus, Room TBA (Rio Grande Campus Mainstage Theater) |
| December 3   | The Rio Review Publication Celebration
7 p.m. Rio Grande Campus Gallery Theater (Rio Grande Campus Mainstage Theater) |
| December 5-6 | Fall ’08 Choreographers’ Showcase
8 p.m. Rio Grande Campus Mainstage Theater (Rio Grande Campus Mainstage Theater) |
| December 9   | Fall ’08 Dance Informance
7 p.m. Rio Grande Campus Dance Studio (Rio Grande Campus Mainstage Theater) |
| February 6-March 4 | Art 9 ACC Faculty Exhibit
Reception: February 16, 6-8 p.m. (Highland Business Center Foyer) |
| February 27-March 1, March 6-8 | The Flu Season
Produced by the ACC Drama Department
Written by Will Eno and directed by Jodi Jinks (7 p.m. Rio Grande Campus Mainstage Theater) |
| March 5      | John Poch and Usha Akella Poetry reading
Rio Grande Campus Gallery Theater (Rio Grande Campus Mainstage Theater) |
| March 9      | John Poch and Usha Akella Poetry reading
Rio Grande Campus Gallery Theater (Rio Grande Campus Mainstage Theater) |
| March 24-26, May 1-3 | ProArts Collaboration
Co-produced by the ACC Drama Department and ProArts Collective
Written by Senouvo Aghota Zinsou. Directed by Marcus McQuirter (8 p.m. Thursdays-Saturdays, 2 p.m. Sundays. Rio Grande Campus Mainstage Theater) |
| April 2      | ACC Faculty and Staff Readings
12-4 p.m. (Rio Grande Campus) |
| April 2-4    | Carnival at ACC Arts and Humanities Festival
Rio Grande Campus (Rio Grande Campus) |
| April 3      | ACC Student Art Sale
Rio Grande Campus (Rio Grande Campus) |
| April 3-4    | In the West
Written by ACC Students and Community Participants
Directed by Amparo Garcia Crow and Sidney Brammer (8 p.m. Rio Grande Campus (Rio Grande Campus) |
| April 2-29   | ACC Student Art Exhibit 2009
Reception and Awards Ceremony: April 7, 6-8 p.m. (Rio Grande Campus) |
| April 16     | Asian Spring Festival
Sponsored by Foreign Language Department, Student Life, Society of East Asian Cultures, and the Riverside Campus (Riverside Campus RVs Circle) |
| April 24-26, May 1-3 | ProArts Collaboration
Co-produced by the ACC Drama Department and ProArts Collective
Written by Senouvo Aghota Zinsou. Directed by Marcus McQuirter (8 p.m. Thursdays-Saturdays, 2 p.m. Sundays. Rio Grande Campus Mainstage Theater) |
| May 8-9     | Spring ’09 Choreographer’s Showcase
8 p.m. Rio Grande Campus Mainstage Theater (Rio Grande Campus Mainstage Theater) |
| May 12      | Spring ’09 Dance Informance
7 p.m. Rio Grande Dance Studio (Rio Grande Campus Mainstage Theater) |
| July 2       | Dance Summer Informance
7 p.m. Rio Grande Campus Dance Studio (Rio Grande Campus Mainstage Theater) |
| July 2-4     | The ACC Creative Writing Department sponsors monthly Student Literary Gatherings at Austin Java (1212 Parkway). The Student Literary Gatherings are open to all students and the public: September 22, October 20, November 10, December 1, February 9, March 9, April 13, and May 4. (Rio Grande Campus Mainstage Theater) |
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Pastoral
A reflection by Patrick Collins

In the late winter of 1969 when I was 15 years old, I went into the psychiatric ward of a downtown San Antonio hospital for being a Communist and a homosexual, and for refusing to get out of bed in the morning. In 1969 all the best people were in America’s psychiatric wards. I remember a black kid I knew there.

We were required to spend afternoons in the granny dayroom. I sat at an off-white Formica tabletop on a plastic turquoise swing-out chair writing bad unrequited love poetry through a balm of Thorazine—


Pole child of rock of porcelain pea-green hair dances tremulously across his tightrope Hollywood cliche of beauty never watching my wanting eyes.

Herded together, ten or so patients ranged across the tables or on the foamy sofas pushed against sky yellow walls. A kid, maybe ten years old, with a pecan-shaped head and two buck teeth, stuck my elbow off the tabletop, and asked me to teach him how to write his name. At first I tried to teach two of them, him and an even younger hyperactive white kid. The white kid couldn’t hold the pencil in his hand long enough for it to reach the paper, so he shot it at me like a spear, then went dancing wildly down the corridor toward the bedrooms, singing la-la-la, serenading a stooped-over nurse who chased after him.

The black kid kept at it, though. Through several congested afternoons, I guided his hand, tracing the letters of his name, and he finally threw the pencil down onto the floor, beat the table with his forehead, rose up and closed the two halves of his body back in on himself, then brought his forearms, first right, then left, to his mouth and bit hard into the skin. As I pushed back against the nurses’ station window, two hairy aides flew from nowhere to restrain the flaying boy.

I pushed back against the nurses’ station window, two hairy aides flew from nowhere to restrain the flaying boy.

That night my roommate David and I lay our picnic bodies in his tightrope Hollywood cliche of beauty never watching my wanting eyes…

Perhaps I’ve remembered that kid for so many years because I thought he had something for me, something that would feed me in my undereducated-Marxist-Leninist romanticism, and reach me like the light a star gives out as it dies across the universe. I believed it told me something about the times, about the nature of racism, about America (or Amerikkka as we spelled it then) a black kid who wanted to write so much he’d bite his skin off. That sounds horribly offensive now. How could a 9-year old child be a worker oppressed at the point of production? But in order to reject an unjust American economic system as I saw it, I was self-destructive in similar, if sometimes more socially acceptable, ways. That I developed a severe alcohol and drug addiction didn’t excuse my white skin privilege or nullify my white skin guilt, however, as I believed it would, any more than protesting a thousand American wars against people of far too many colors or picketing a thousand supermarkets for the farm workers. In fact, my guilt was my own and there was little reason for it, and I largely misspent my privileges.

Given the choices, though, I would still choose the psychiatric ward over the San Antonio Country Club, the Cotillion, and their inherent dreadful possibilities.

A reflection by Patrick Collins

Pastoral

Patrick Collins is an Adjunct Professor of English and Creative Writing.
I'm not lying. I long to die.

Tears streamed down from her eyes ere she had to fly.

This she often repeated: “All's lost—such awful events befall us, my Sappho, I hate to abandon you.”

Thus my answer: ‘Recall me, dear,
Go, be cheerful. Though far from here,
always hold in your heart how we cherished you.

One wish only, to bring to mind,
lest you ever forget, the fine soft things, those we alone once shared awhile.

Oft bright wreaths graced your hair, as you, rosebud-, crocus-, and violet-crowned, lay near me, as we lingered upon our couch.

Flowers I plaited for you to wear, garlands draped round your neck so fair, fragrant delicate pledges of our tender love.

Myrrh reserved for a queen you spread, though dear, freely upon my head …

Then your longing was sated, and soft our bed.

Sappho flourished around 600 BCE on the island of Lesbos. Her poetic circle was composed of educated young women who came to her before the time of marriage. Plato called her the tenth muse. According to Werner Jaeger, no masculine love poetry among the Greeks even approached the spiritual depth of Sappho’s lyrics. In this poem one hears of a violet crown, a phrase used of this city by O. Henry and J. Frank Dobie to describe the corona of violet light that often encircles and settles softly upon the horizon of Austin at sunset. The meter is aeolic, which I have imitated. The lover is unnamed. The mood is despondence masked by nobility.

English version by James H. Burleson, Adjunct Associate Professor of Latin