

Upcoming Faculty Development Events

Faculty Showcase 2.3

Wednesday, March 28, 2018

5-6:30 p.m., reception to follow

623 S. Wabash

109 Hokin Lecture Hall

Faculty Showcase 2.4

Wednesday, April 25, 2018

5-6:30 p.m., reception to follow

1104 S. Wabash

Room 310

Faculty Development Conference

May 21-23, 2018

Registration begins in March

colum.edu/facultydevelopment

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Cover photograph by Cole Robertson (MFA '06)



Publication Celebration

February 28, 2018

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Welcome to the second annual Publication Celebration.

As this event enters its second year, we are thrilled to see it expand. Featuring more than 150 texts by 64 individuals, representation includes both part- and full-time faculty, cuts across all three schools, and involves almost every department at the college.

The entries illustrate that Columbia College Chicago faculty contribute creative and scholarly expertise to the whole of the publishing process. Faculty members publish as photographers, musicians, designers, and illustrators, as well as researchers and authors.

This event makes clear that Columbia College Chicago faculty have creative and scholarly impact that extends well beyond the walls of our institution. From *Mad Max* to detective novels; from Jihadist technical communication to conjoined twins, our research illustrates a compelling range of subjects. Children's books, poetry, and musical scores appear among a wide range of other scholarly journal articles. Books are published across trade and academic presses.

It is also an honor to this year include the works of three faculty members who died this past year. Here, we celebrate the works and lives of Tony Del Valle, Samuel Park, and John Shultz. In the pages that follow, three of our colleagues provide short reflective pieces offering us a window into the impact these individuals had both on and off the page.

An event such as this one requires a collaborative effort. Special thanks to Tyler Roeger, Dennis McGuire, Jen Sauzer, and Jessica Jacobs for all their assistance in maintaining the bibliography, obtaining the materials, providing the iPads, and designing the catalogue, respectively. Dean Jan Chindlund and The Library were, once again this year, notable collaborators.

Please enjoy as you peruse our collective success. It is an honor and a pleasure to be a part of this academic community.

Ames Hawkins, Ph.D.

**Associate Provost for Faculty Research and Development
Columbia College Chicago**

A Celebration of Tony Del Valle

By ReLynn Hansen

I knew Tony as a writer, and I can recall a story when I was in a workshop with him, of a boy climbing the coconut tree in Puerto Rico. His telling was quick and animated. He spoke of the curved palms near the ocean, of shimmying up as quick as you can.

I knew Tony as a colleague, and when English moved to the 5th floor there was an extra tarmac space that Tony flew down pulling this cart to his Latinx classes, the cart full of books and empanadas and maracas, palitos, and Latinx DVDs and CDs.

I knew Tony as a fellow cancer person who would stop at my office with this cart, to say “how are you.” He and I both knew that it’s a conundrum, figuring out what to say to a cancer person, and how a soulful “how are you” is enough—so we always had that.

Others knew Tony in more profound ways. Karen Osborne remembers him playing in his band for student events and his early stories for a Chicago Anthology. Sheila Baldwin told me that he was a marathon runner, that Tony talked with her of his dreams for his children and of the courage needed to return to work after cancer. Sheila also recalled the palm tree story, a piece of process rhetoric, a “how to do it better,” and better climbers knew that rats lived in the tops of the palms; they would bring machetes to rip at both the coconuts and the rats.

Posthumously, I went to Tony’s Facebook where I found a living tribute to Tony.

I was able to experience him in a profound manner and witness his effect upon others because I visited Facebook on Feb. 8th, and Tony’s birthday had fallen just a few days before, on the 4th. Many of these posthumous birthday tributes begin with the words of George Bailey’s poem, “I loved him”:

I loved him
Tony, of the room-illuminating laughter and smiles
Even when he was in pain
Re-doubling his efforts to re-form his life
suave, anxiously questioning our paths

Driven by gi-normous uncertainties of our presence, our space, and place on
platforms

In a big white action

This energetic brown boy in knee-pants

Running through the summer barrios of West Town

Introducing me to the legacy or Dr. Pedro Albizu Campos

The disquiet of the FALN

Showing me pictures of his vacation in Puerto Rico

He said he could hear the voices of the Tiano Indians when his brother played
the guitar

Los Borinquenos.

He fed me Arroz con Gandules (pidgeon peas and rice)

I fed him greens and ham hocks

I played the Blues

He played Plana

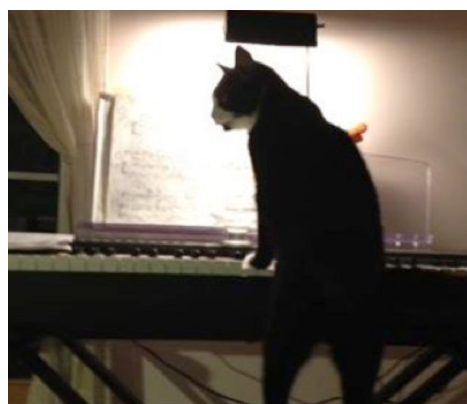
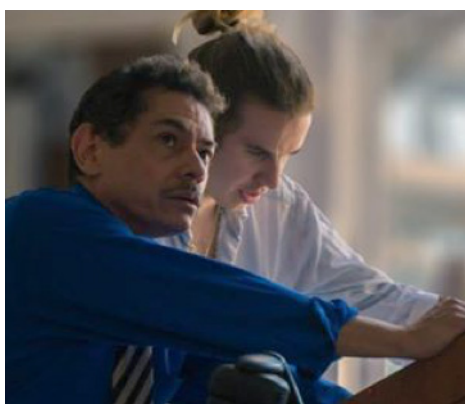
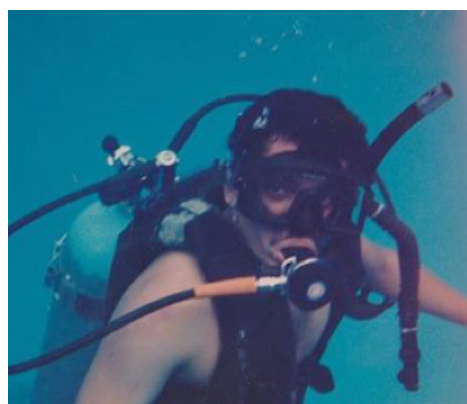
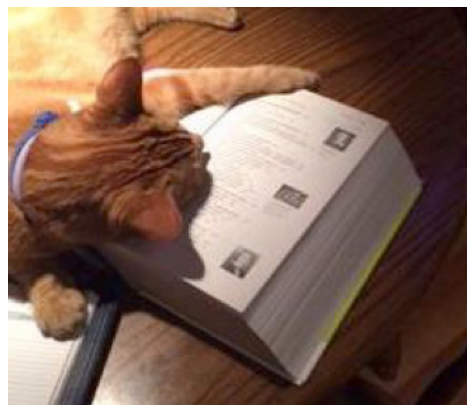
Much Love my brother

Two more things that I found in my journey on Facebook. Tony was one of the Facebookers who had a penchant for changing his profile picture. I was touched by these: profile pictures of students, of cats, of himself underwater in full scuba gear.

Finally, my search for Tony, brought me to Jíbaro music. It is a term used to refer to the rhythms of mountain people, who lived “in-land” in the heart of the island, and are the backbone of the Puerto Rican culture.

In my search for what Tony had brought to this world, I found a video tribute on YouTube by Dr. Jesus “Chuy” Negreta, a scholar of Mexican and Latin American music: <https://www.youtube.com/watch?v=YD6t577ePOk>

Te extraño mucho, Antonio.



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Remembrance: Samuel Park

By Jeanne Petrolle

It's not every day a college English professor sells a novel to Simon and Shuster. Not every day that novel gets reviewed in the *Boston Globe*, the *Miami Herald*, the *Chicago Tribune*, *Kirkus Reviews*, *Christian Science Monitor*, NPR, and the *Today Show*. Not every day that book makes it onto the "Best Book of the Year" list for Amazon, BookPage, *Kirkus*, and the *California Literary Review*. But in the case of Sam Park's luscious second novel *This Burns My Heart*, it isn't surprising. *This Burns My Heart* feels perfect.

Sam's first novel, *Shakespeare's Sonnets*, is imperfect, but that's something to love about it. Carol Maso commented in an interview that she prefers imperfect novels to perfect ones because in the less perfect novels she can perceive the writer's fingerprints on the work. *Shakespeare's Sonnets*, a poetry-soaked romance between young men newly aware of love, has Sam's fingerprints on it. When you read it, you can see Sam learning, striving to master the craft. You can also perceive—in certain perfect moments of the story—the novelist Sam was to become.

In both novels, you can perceive the scholar Sam was. If *This Burns My Heart* is perfect, it is partly because Sam's scholarly study of the Victorian novel enabled him to miniaturize that Victorian triple-decker plot architecture. Satisfying. He knew literature. He could avoid cliché while dangling just enough appetizing archetypal trope in the air to make the reader want more. Sam knew Cultural Studies too. With his exquisite understanding of the politics of representation, exhibited in "All the Sad Young Men: Whiteness as Melancholic Haunting in Black Queer Independent Cinema" (*Black Camera*) and "Racial Melancholia and the Enchantment of Whiteness" (*Hunks, Hotties, and Pretty Boys: Twentieth Century Depictions of Male Beauty*), Sam created characters designed not only to delight, but to rewrite a racist, sexist, heterosexist, and homophobic culture.

Sam's contributions to the never-ending task of rewriting our culture are too numerous to list. He helped bring David Henry Hwang, Philip Kan Gotanda, and Anna Deavere Smith, among others, to Columbia for community-wide public conversations. When you watched Sam teach, as I did, you could perceive the novelist and the scholar he was. Sam supported his intellectual ambitions for his students with questions, explanations, and facilitation that would allow even the greenest first-year student to access literature of daunting complexity. I once observed an Asian American Literature class in which he made Teresa Hak Kyung-Cha's formidable novel *Dictée* as comprehensible as *Cat in the Hat*. Well, almost.

When you consider who Sam was professionally, you can perceive the kind of human being he was. White-hot intelligence, whisper-soft heart. He also had a quality for which writers are not typically celebrated—humility. Humility and brilliance almost never go together, but Sam had them both. The combination gave him a vulnerability and sensitivity that makes living difficult and writing excellent. It makes teaching inspired. There's no excusing the cosmos for the brevity of Sam's life. But in imitation of Sam's own humility and gentleness, there can be gratitude for the time we had him. And for the quality of his mind and tenderness of his heart.

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Colleague Reflections on John Schultz

Collected by Shawn Shiflett

Pretty much everything that matters that I know about writing, I learned from John. And if not directly from John, then from someone else who learned from John.

– Patricia McNair

What I remember most from John is something that helps with writing, teaching, and life: "If you concentrate on the positive, the negative begins to fall away."

– Ann Hemenway

Save for my dad, John had more positive impact on my life than any man I ever met. There is no way I could have moved from being a copy-aide in *The Washington Post* newsroom to a reporter position in just a year-and-a-half tenure without what I had learned about writing as a student and teacher of the Story Workshop method. He was one of the true geniuses of American higher education of the last fifty years.

– Eric May

. . . whether we [John and I] were discussing workshops or books, my own writing or the teaching of children, what consistently impressed me about the man was his appetite for people—who they were, where they were from, how they got here, what help they may need, the way they problem-solved; and what they could do—their stories, their imaginations, their creativity, their ambitions.

– Devon Polderman

I was eighteen and picking out a houseplant to buy in a Woolworths store. I only had five bucks, so I was counting up the leaves on two different philodendrons, trying to ensure that I got the most plant for my money. I kept getting lost as to which leaves I had already counted and would have to start counting from scratch again, and again. This must have gone on for a good ten minutes, when to my surprise, I noticed John grinning at me from across the store. Then he called out with his booming voice, "That's good intense concentration, Shawn. It'll come in handy with your writing."

– Shawn Shiflett

John's teaching philosophy made room for stories that reflected my life experiences and the world as I know it. It welcomed the vernacular of my narrative; it invited my history into the literary conversation in ways I had never experienced in academia. He challenged me to be as good as the potential he saw.

– Alexis Pride

“Take your listening out to the street.”

How many times did we hear John start a class that way? How many times did we feel concentration deepening as he coached, how many times hear that bursting barrel laugh of pleasure at some especially wonderful writing, how many times listen to him rant about some injustice, probe some conundrum, relate yet another story, prod us to do better? How many of us over the years—students, colleagues, friends—have followed his lead and taken our own listening and thinking and caring out to the street, where the stories come from and where their effects are most felt?

Voice is presence, he used to say. His voice still rings in our ears, and we still feel his presence.

– Randy Albers

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