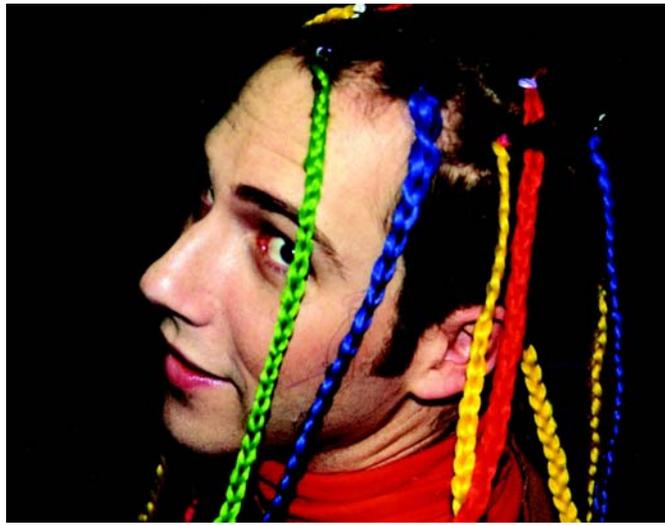


# The Bibliophile

English and Communication Department @ La Sierra University

Spring 2003



*The Tempest, as you've not seen it before.*

*Robert Wolcott as Antonio*

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## English Honor Society Members Visit Cincinnati

**Annemarie Hamlin**

Three students and one professor traveled to the annual Sigma Tau Delta convention in Cincinnati, Ohio in mid-March. Dahlie Conferido, Heidi Saenz (vice-president), and Patti Poblete (president), and Annemarie Hamlin (sponsor) joined several hundred other English honor society members from around the nation. They attended sessions on popular culture, English literature, American literature and creative writing.

"It was the first time I was at a conference and saw what conferences were like, and what kinds of things people presented. I realized that real people do these papers, and I probably could too," said Saenz. Conferido, also a first-time attendee, agreed, saying "The papers were really good, and it was good to realize you could write like that, too."

"It was great to hear authors speak and hear what other people are writing. It gets ideas flowing to hear what other people are talking about in their papers," Poblete said. Each of the students encouraged students to submit papers for next year's conference in Daytona Beach, Florida. "It's not something you can't do," Conferido states.

In addition to conference attendance, the group enjoyed a brief trip through northern Kentucky, a driving tour of Cincinnati, and spent several hours in museums in Indianapolis, Indiana on their way home. Poblete said that spending this time together and away from the concerns of LSU student life for a little while was one of the highlights for her.

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## English/Communication Faculty Finish a Productive Year

### Susan Gardner

In addition to their teaching and mentoring, faculty were active professionally during 2002-2003. Articles published, conference presentations and proposals, directing plays, and coordinating the young writers' contest all filled faculty time.

English Department Chair **Winona Howe** made three presentations: "Jamaica Inn: From Vicarage to Manor Hall" to the Rocky Mountain Modern Language Association, "Bands of Brothers and Circles of Friends: Bolstering Up the Fantasy Hero" at the annual convention for the American Culture Associations, and "From Maria to Chiquita-Women and Their Choices in *The Professionals*" at The American West(s), a themed conference associated with the journal *Film and History*. A longer version of this paper, "Professional Women-Women in *The Professionals*" will be published by *Film and History* in its fall 2003 issue.

**Rosalie Lynn** mentored and collaborated with two undergraduates and one graduate student—Rebekah Rustad, Dahlie Conferido, and Rusty Perez—to submit a proposal entitled "Struggling to Find and Use Our Voices: Creative Nonfiction Matters" for the annual College Composition and Communication Convention to be held March, 2004, in San Antonio. In addition, Rosalie coordinated the annual Young Writers' Contest for Pacific Union Conference academies.

In April, **Annemarie Hamlin** presented an original short story—"The Pink Aisle, or Feminism for Toddlers"—at the annual Popular Culture/American Culture Associations convention. The story examines the challenges an academic feminist and parent faces in a world of mass-marketed femininity for girls. In addition to her presentation, her article "Consciousness and Communication in Sarah Orne Jewett's *The Country of the Pointed Firs*" was published in the on-line journal *Consciousness, Literature and the Arts*, and an

article on 19th Century American Women's Autobiographies for a reference work will be published by Greenwood Press in 2004. This summer she is writing a paper on medical women's autobiographies for presentation at the bi-annual meeting of the Society for the Study of American Women Writers.

**Bruce Gilman**, known better to LSU theatre goers as "Bruce Almighty," directed *Four American Plays* this spring with a talented, experienced cast of students and assistance from two student directors, Dahlie Conferido and Aarika Chilson. In addition to his drama production, he published "'Orts, Scraps and Fragments': The Postmodern Legacy of *Between the Acts*" in *Across the Generations: Selected Papers from the Twelfth Annual Virginia Woolf Conference* found online at the Center for Virginia Woolf Studies website. Dr. Gilman also presented "This 'Business of Intimacy': Reading Mrs. Woolf, Reading Mrs. Brown" at the *Thirteenth Annual Conference on Virginia Woolf: Woolf in the Real World* at Smith College.

"The Unrecognized Exceptionality: Teaching Gifted Adolescents with Depression" by **Susan Gardner** was featured as the lead article in the March, 2003, *English Journal*, the major publication of the National Council of Teachers of English for high school English teachers and college/university English educators. NCTE has also asked her to chair the Farmer Awards Committee, selecting the two best articles published in *English Journal* for the year 2002-2003, and then present the awards at the San Francisco NCTE convention in November. At the NCTE convention she and four graduate students—Heidi Saenz, Julie Cook, Rusty Perez, and August Champlin—will present "Partners in Learning: From Diversity, Community" in a college colloquium session. Dr. Gardner's NCTE work continues as she regularly reviews manuscripts for *English Journal*, and she has just finished reviewing a new writing text for McGraw Hill Publishers.

Continued on page 3

Communication faculty member **Mary Wilson** has been particularly active this year with presentations and publications. As the principal investigator, Dr. Wilson presented "Communication, Organizations and Diverse Populations" at The Net(s) of Power: Language, Culture and Technology, at the 3<sup>rd</sup> International Conference on Cultural Attitudes towards Technology and Communication in Montreal as well as "Community Organizations, Communication Infrastructure, and Community" at the Applied Communication Division Session of the National Communication Association in New Orleans. This summer she was scheduled to travel to Taipei, Taiwan to present "Fostering Co-identification with Local and Global Communities: The role of community organizations in the lives of Korean and Chinese residents of Greater Los Angeles" with USC colleagues at the International Association for Mass Communication Research. Unfortunately, the IAMCR conference was cancelled, a casualty of SARS.

In addition to her presentations, she has had two publications this year: "Does a Networked Society Foster Participatory Democracy, or is Commitment to Place-based Community Still a Necessity for Civic Engagement?" in Citizenship and Participation in the Information Age, M. Pendakur and R. Harris (eds.). and "Communication, Organizations, and Diverse Populations" in Third International Conference on Cultural Attitudes towards Technology and Communication, F. Sudweeks and C. Ess (eds.). ♦

## La Sierra University Research Emphasis Week, Spring 2003

### Mary Wilson

Students from the English and Communication department participated in three venues:

A panel entitled "Mythology and Spirituality in American Literature" moderated by Dr. Robert Dunn with a response by Dr. Annemarie Hamlin. Student presenters: **Karen Darnell**, "Unwanted Sons: American Spirituality in Herman Melville's Moby Dick as Modeled by Cain and Ishmael," and **Heidi Saenz**, "Old Myths with New Twists: Classical Mythology in Toni Morrison's Works."

Video presentations of two Communication course projects: "A Promotional Video for Loma Linda Academy," created and directed by **Craig Hadley**, with **Lemar Sandiford** and **Susie White Eagle**; and an "Examination of Marketing in the Media," created and directed by **Craig Hadley**, with **Jay Ojeda**, **Lemar Sandiford**, and **Chaltu Blum**.

**Brishette Pierce**, Communication and Religious Studies major, presented her Junior Honors Scholarship Proposal, "Local Southern California SDA Churches: Congregant Preference for Homophily and Integration of Community Residents in the Church." ♦

## Summer plans? Dig into a good book.

### Edited by Annemarie Hamlin

During the school year, my mother has finally learned to not pass along book recommendations. She's learned that it's not until summer that I generally have a chance to read something that I'm not assigning for a class. Many teachers share my utter joy at grading that last final for the year and knowing that I can now curl up, guilt-free, with a good book. I asked faculty members in the department of English and Communication what they planned to read during the summer or what they'd read recently that they would recommend to others. Here are some responses:

**Rosalie Lynn:** Two books have been begging to be read this summer. One has been on my bookshelf for six years, the other for six months. The first is Gerda Lerner's *Why History Matters: Life and Thought*. This

continued on page 4

collection of twelve essays represents a summation of her personal experience, reflection, and research as a feminist historian. The second book to read this summer is *Dostoevsky: The Mantle of the Prophet, 1871-1881*. This is Joseph Frank's fifth and final volume of Dostoevsky's biography. Frank published the first volume in 1976, and the pages of my copy are already turning yellow. I'm particularly interested in his insights on the writing of *The Brothers Karamazov* and on Dostoevsky's uneasy relationship with both Turgenev and Tolstoy.

**Bruce Gilman:** I plan to read two novels by Nikos Kazantzakis this summer. Most of us know the author for his popular novel, *Zorba the Greek*. But Kazantzakis' lasting contribution to literature comes in two books that tell old stories in powerful and controversial ways. *The Last Temptation of Christ* promotes a decidedly human portrait of Jesus, highlighting his relationship with Mary Magdalene. *The Odyssey* continues the voyage of the great Greek sailor, beginning with the word 'And.' Chapter XIV is entitled 'Odysseus Communes With God.'

**Mary Wilson:** I heard about a book on NPR's Morning Edition that sounds fascinating: *Random Family: Love, Drugs, Trouble, and Coming of Age in the Bronx* by Adrian Nicole LeBlanc. The author is a journalist who "followed" an extended Latino family in the Bronx over a period of ten years. It is about growing up poor, invisible to mainstream society, a reality that is so far removed from what we construct life in America to be about. A second book that I'm planning to dig into is: *The Chinese Diaspora: Space, Place, Mobility, and Identity* edited by Laurence Ma and Carolyn Cartier. This text traces the Chinese diaspora from Southeast Asia to Oceania, North America, Latin America, and Europe and contrasts the early movement with the more current one. I am particularly interested in the historical perspective and cultural changes within the Chinese community because my great-great-grandparents were part of the early migration (having left China in the 1860's) and I and my parents are part of the second diaspora (having left

South America for Europe and then Canada in the 1960's).

**Annemarie Hamlin:** I can't wait to dig into *Cold Mountain* by Charles Frazier. I've had this recent bestseller and National Book Award winner on my waiting list for several years now. Many family members and friends have recommended this story about a Civil War soldier and his desertion from the army and subsequent trek home. My second indulgence will be *The Dante Club* by Matthew Pearl. This recent novel places Henry Wadsworth Longfellow, James Russell Lowell and James T. Fields in the position of detectives on the case of a killer making allusions to Dante's *The Divine Comedy* in his criminal activities.

**Winona Howe:** I've recently read two books set in Singapore. One (*The Singapore Grip*) I can't recommend, but the other, *The Best of Catherine Lim*, is a winner and will make wonderful summer reading. Lim's first book was published in 1978 and she's been detailing the Singapore scene ever since. The publisher's note describes her as "keenly observant of the faults, follies and foibles of men and women in their everyday lives, but at the same time showing a true understanding of the essential vulnerability of the human heart. Often, publishers' blurbs oversell their product or focus on a peripheral aspect for commercial reasons. This time, however, the description fits—all that is left out is a mention of the strong sense of irony that is present in so many of Lim's stories and was acknowledged by her in her first book which was appropriately titled, *Little Ironies: Stories of Singapore*.

Lim repeatedly demonstrates that the simplest things in life are filled with meaning. As an author, she is flexible, capable of turning on a dime, and able to provide surprises, even for the jaded reader. Many times, the final emotional impression of the story was not what I expected at all and the result was all the more pleasurable for the switch. I particularly enjoyed the stories that deal with issues of cultural identity. *The Best of Catherine Lim* was

passed on to me by a friend, and I am delighted to suggest that your list of good books for summer reading include this author.

**Bob Dunn:** “Does anyone read poetry anymore?” a friend and former university administrator recently asked me.

I thought a bit and replied that it does appear that many have no time for such activity. Poetry at its best slows us down. It resists speed reading. And in our time speed is everything.

But then Kathleen, my wife, was introduced by a friend to Billy Collins, the Poet Laureate of the United States. “He makes me focus on the present, not on something I need to do next week,” she suggested to her. After hearing a few of his poems, Kathleen bought two or three small volumes of his work and brought them home. They are just the sort of thing to read during a summer vacation, or any time. I enjoy them, too, and they are available at any good bookstore.

After reading many of Collins’ poems, I went to Barnes & Noble and discovered his anthology *Poetry 180: A Turning Back to Poetry*, containing 180 of the most accessible poems recently written by himself and others. I wanted to see whether there were other writers who might have the same appeal. The book has just been published this year, and it is available in a reasonably priced paperback. It is part of a Library of Congress project to hook high-school students on poetry, so it contains (as Collins’ introduction observes) poems about cars, the suspension of physical laws in cartoons, basketball, football, mothers and sons, fathers and daughter, teaching and learning. Collins writes, “Tom Wayman’s hilarious and touching ‘Did I Miss Anything?’ will appeal to anyone who has ever missed a class and then had the temerity to ask the teacher that impertinent question.”

But the volume should be read not only by students. It should be read by anyone who simply wants a poem that need not be “interpreted” for a test or paper. It should be read by anyone who

simply wants to enjoy a poem without “beating it with a hose”—as Collins’ own contribution to the collection puts it—“to find out what it really means.” ♦

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Continued from page 1

The trip followed some active fundraising by Sigma Tau Delta members during winter quarter. In February, Sigma Tau Delta (English honors society) and Lambda Pi Eta (communication honors society) worked together selling ice cream sundaes and banana splits at the Festival of Nations, and in March, Sigma Tau Delta students held a used book sale. Part of the funds from these events went toward the expenses of the students’ trip.

During the year, Sigma Tau Delta members have also gathered for three potluck suppers and several meetings. Members have been working to develop the 2003 edition of *Musings*, the English and Communication department literary magazine.

Sigma Tau Delta is the honor society for English majors. To be eligible for membership, a student must have a 3.0 gpa, must have taken at least two English courses beyond the freshman writing requirement, and must be declared as an English major or minor. Benefits of membership include the ability to present at the annual convention, publish in the group’s journal “The Rectangle,” and eligibility for numerous scholarships that are given out at the annual convention.

At the end of the year party, the officers inducted five new members: Julie Cook, Rusty Perez, Rohini Thomas, Danielle Belisle, and Katie Parsons. Parsons will serve as president in 2003-2004, Perez will serve as vice-president, and Thomas will serve as secretary/treasurer. ♦



*Patti meets a Cincinnati pig!*

# SENIOR OF THE YEAR - 2003

**Winona Howe**

## **Communication—Ashleigh Lamberton**

Ashleigh Lamberton has led a peripatetic life, living in five states and maybe fifteen houses so far. She spent her Freshman year at PUC, plus a summer and a quarter at Collonges, only coming to LSU for the winter quarter of her Sophomore year. She has been here ever since, however—except for the quarter she took off to work in the family business.

Ashleigh has shown creativity in her class projects; although she describes herself as lazy, her professors would disagree, characterizing her work as both thoughtful and original. Outside of the classroom, Ashleigh has been very active in Lambda Pi Eta (the Communication honor society), developing a resource forum that presents options for Communication majors. She's considering her own options at this point; she will do well, however, whether she continues her education at the graduate level or moves ahead with a professional career in the field of Communication.

## **English—Vanessa Nelson**

Vanessa Nelson lived her entire life in New England until she came to La Sierra University as a freshman. One reason she decided to make the change from one coast to another was that she knew she would like the California climate; she also wanted to go where she didn't know anyone—that way, she would *have* to make friends. Vanessa has never regretted her decision, as LSU has been a nurturing place for her to develop her creative talents.

Vanessa has always loved reading books, but she has also always loved to write. She can remember writing a short “play” about crossing the Red Sea when she was in the second grade. At LSU, Vanessa has acted in a number of productions, and this year directed *The Power of Priority* from a script that she wrote in Playwriting class. She enjoyed working with the small cast because she likes interacting one on one, but says that directing is a big responsibility.

Despite the difficulty of the writing and revising process (sometimes the script just didn't seem to reflect what she had visualized during the planning stages), Vanessa believes “there's nothing like seeing your own work come to life on the stage and seeing the audience involved in the experience.”

## **Graduate Student of the Year—Heidi Saenz**

Born in El Salvador, Heidi Saenz came to the United States at the age of six. She and her family crossed the river somewhere east of Tijuana and were promptly picked up by INS and deported to Mexico. A second attempt was more successful and Heidi was soon enrolled in a bilingual program at a California school. As she already knew how to read, she quickly worked her way through the Spanish books and was transferred to an English immersion program. In three months, she was fluent in English and had received a library card; she had soon read all the books in the children's section, beginning with authors whose names began with A and moving right on through the alphabet.

After graduating from high school, Heidi had planned to attend the University of California at Santa Barbara; a processing delay in her green card, however, prevented her from enrolling there. She had listened with no interest to the LSU recruiter on her high school campus; nevertheless, she found herself at La Sierra one Friday in September. She registered that day, moved into the dorm on Sunday and started attending classes on Monday. Aside from a year at Collonges (where she became trilingual), she's been at La Sierra ever since. She graduated with a double major (Communication and English) in 2001; she will complete her MA in English this June. Heidi knows that teaching and a PhD are in her future—she just has to decide which will come first. ♦





*Ashleigh Lamberton—2003  
Communication Senior of the Year*



*Vanessa Nelson—2003  
English Senior of the Year*



*Heidi Saenz—2003  
Graduate Student of the Year*

## **2003 Graduates:**

### **Communication**

Thomas Michael Bell  
Fabian Carballo  
Donavan Childs  
Erin Michelle Grall  
Ashleigh Marie Lamberton  
Megan Alane McCombs  
Michael Solomon Soliven  
Emily Kay Thornton (December 2002 graduate)

### **English**

Thomas Michael Bell (Literature)  
Linda Polly Biswas (Literature)  
Dahlie Ann Conferido (Literature)  
James E. Felix (Writing)  
Jessica G. Fong (Writing)  
Vanessa Marie Nelson (Writing)  
Liz Lan Nguyen (Writing)  
Eric Nicholas Schilt (Writing)  
Donna Louise Tomes (Writing)

### **MA English**

Sheryl Gruenler  
Heidi Saenz  
Danelle Taylor

## Guest Speaker

**Mona Marshall**, Voiceover Artist whose voice has been featured in a wide variety of movies and TV series (including *South Park*, *Monsters Inc.*, *Catch Me if You Can*, *The Simpsons* and *Swept Away*) spent the afternoon of February 26 on campus, interacting with over eighty enthusiastic students and faculty. Here's the response from one student:

I thoroughly enjoyed Mona Marshall's presentation at LSU. I have been interested in acting for a while, and I've used my voice for performance and recreation my whole life. I'd never seriously considered voice acting before her presentation, but now I think it could be a lot of fun and something I could learn to do well.

I enjoyed nearly every moment of the presentation. I especially enjoyed the opportunity to read the character script. I thought that segment starting dragging on and on towards the end, but I understand that a lot of people wanted to do it.

The only other slightly boring part was all the setup for the looping, with the *When Harry Met Sally* clip. But once it was set up, that was fun to do. And I suppose it's a realistic representation of what really working would be like, and that's important.

Overall, I found the experience enthralling and encouraging.—**Kelly Reed** ♦



*Mona Marshall, Voiceover Artist*

## La Sierra University's Writing Competition 2003

### Mesa Grande Academy Sweeps Writing Contest

#### Rosalie Lynn

All prizes in this year's writing contest were awarded to students from Mesa Grande Academy. And although this academy has not participated before, it submitted fifteen entries, one or more in each of the four designated categories: short story, essay, poetry, and news story. But it was the imaginative short story by a sophomore **Tomas Diaz** who led the sweep, earning him the grand prize.

We're pleased to welcome other academies as first time participants: Fresno Adventist Academy, Sacramento Adventist Academy, and Pacific Union College Preparatory. While not new to the contest, Monterey Bay Academy and San Diego Academy, too, were an important part of it.

The contest's success is dependent on faculty sponsors who care enough to support their students' writing endeavors. Each student who submits an entry has a teacher who encouraged their participation, signed for it, and mailed it. For this reason we want to recognize these sponsors: **Misty Allred, Steve Walls, Eric Russell, Cathie Jones, Marsha Serafin, and Kathi Provonsha.** Thank you.

The Department of English and Communication began the writing contest three years ago because we wanted to foster talent and encourage students to consider writing for a larger audience before coming to the university. It is open to all who attend Adventist Academies in the Pacific Union Conference. Each year we've seen a growth in the number of entries and we look forward to receiving many more in our 2004 Writing Competition. ♦



# La Sierra University 2002 – 2003 Drama Productions in Pictures

Four American Plays directed by Bruce Gilman



**Overtones**—written in 1913 by Alice Gerstenberg, features two East Coast gentlewomen at tea—accompanied by their colorful, altogether unpredictable “alter egos.”

Rochelle Webster—Hetty  
Kira Leabow—Harriet  
Katherine Parsons—Margaret  
Tracie Douglas—Maggie



**Trifles**—written in 1916 by Susan Glaspell, Trifles considers the strange events on a Midwestern farm, and their unsettling effects on the local citizenry.

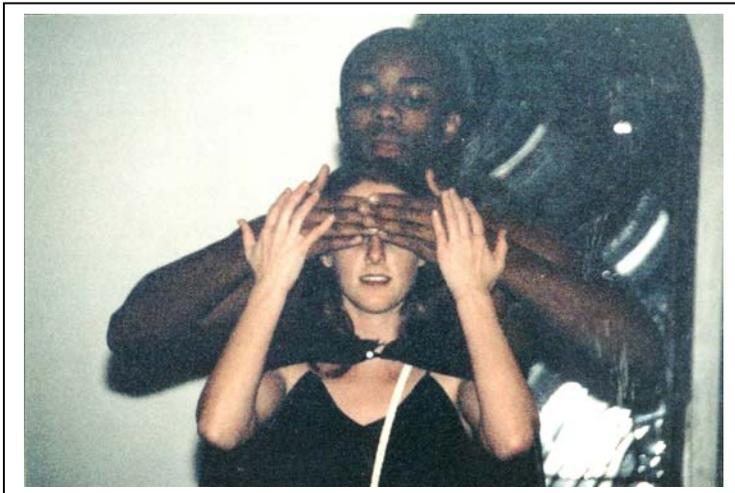
Justin Turner—Sheriff  
Rob Wolcott—Mr. Hale  
Katie Wagner—Mrs. Peters  
Jeremy Ramos—Attorney  
Vanessa Nelson—Mrs. Hale

Bruce Gilman, the leader of our Drama minor, directed four one-act plays that span over half a century in their publication dates. These plays reflect diverse “American” attitudes toward issues of gender, power and language. Dr. Gilman was ably assisted by Aarika Chilson and Dahlie Conferido, student directors; Rohini Thomas, stage manager; Christina Manchur, Jason Osio, Rosemary Polanco, Yarick Rivera, Branden Stoltz, and Racquel Villavicencio, stage crew; Chris Merklin, lighting design; Chris Welker, lighting operator; Violette Davis, Jasmine Johnson, Trina Locquiao, costumes; and Tamara McGee, make-up.



**Hills Like White Elephants**—written by Ernest Hemingway in 1927, is set at a train depot. The play confronts the ongoing dilemma of two American tourists in Spain.

Jennifer Davis—Waitress  
 Donovan Childs—Man  
 Dahlie Conferido—Woman



**The Chalky White Substance**—written by Tennessee Williams in the 1960's, is set in a desert. The play conjures a young man and woman who live “a century or two after our time and possibly almost an equal time after the great thermonuclear war.”

Thomas Bell—Mark  
 Aarika Chilson—Girl



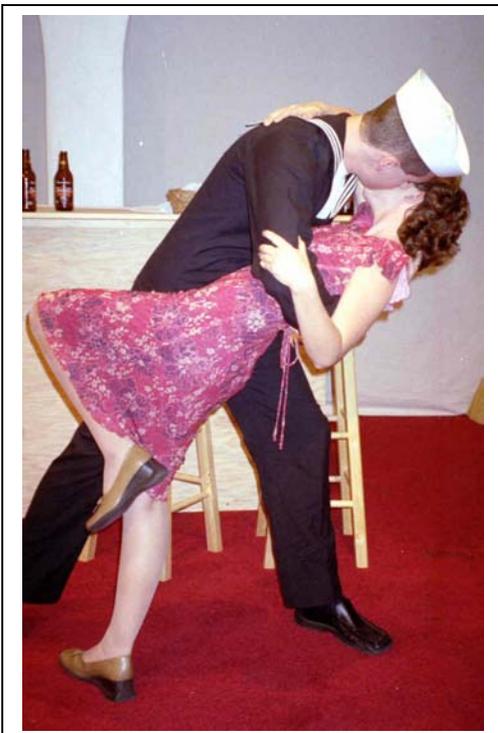
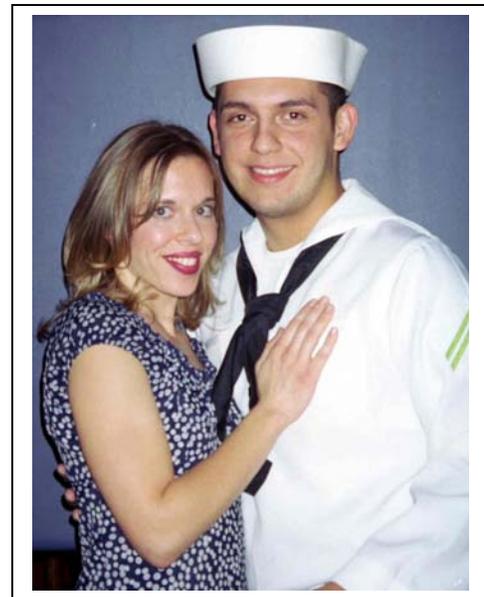
**The Tempest** was directed by Willie Price and Donovan Childs

Robert Wolcott—Antonio  
 Ruben D. Lopez—Sebastien  
 Justin Turner—Prospero  
 Rama Tampubolon—Alonso  
 Willie Price—Director  
 Adam Weeks—Ferdinand  
 Rosemary Polanco—Miranda  
 Andrea M. A. Poblete—Ariel  
 Tamara McGee—Gonzalo  
 Brenda Elrod—Trinculo  
 Jeremy Ramos—Caliban  
 Melisa Reinmuth—Stephano

## THE HOME FRONT written and directed by Dahlie Conferido



Roy Rantung—Dancer  
Hugo Peña—Andrew  
Justin Turner—Jimmy  
Kevin Straine—Mike  
Monte Fleming—Dancer  
Brenda Elrod—Betty  
Melisa Reinmuth—Lizzie  
Aarika Chilson—Caroline  
Bethany Morse—Alice  
Tanya Polyak—Maureen  
Andrew Garrett—Walt  
Lawrence “Kelly” Reed—Harry  
Josie Asencio—Mom (not in pict.)

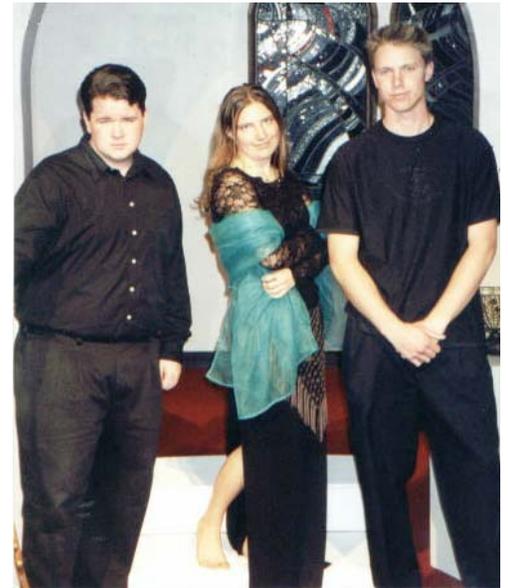


WWII pulled America out of the Great Depression, turned ordinary men into heroes, and transformed a young nation into a superpower. But while the war transformed the face of America, it also brought extraordinary change to the lives of every day women by allowing them the freedoms in war that were never granted in peace. This play is one attempt to recreate that era; to re-examine the power war wielded in people's lives; to revisit a time of innocence and of guilt. Dahlie's play reminds us of those who came before, who paved the way for us today.

## REMADE written and directed by Patricia Poblete



Mark Venckeleer—Uriah  
Jonathan Wilson—Father  
Trevor Smith—Salmon  
Amanda Escalante—Mary  
Adam Weeks—Joseph  
Vanessa Nelson—Ruth  
Branden Stoltz—Boaz  
Jennifer Davis—Bathsheba  
Rebecca Lemasters—Rahab  
Patti Poblete—Director  
Jason Osio—Simon  
Dahlie Conferido—Tamar  
Donavan Childs—Judah  
Tracie Douglas—Orpah  
Heather VanDeventer—Naomi

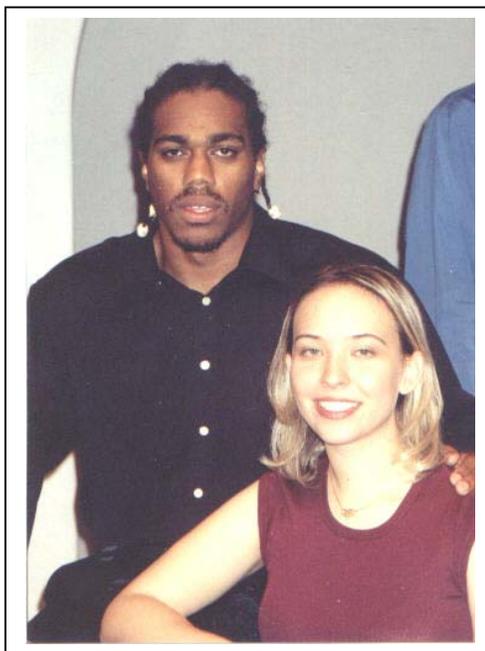


We know who the heroes of the Bible are. Joshua, David, and Joseph are familiar names to most. We know the great events of their lives, and are often taught what their viewpoints might have been. The heroines of the Bible are not so renowned. "Remade," a one-act play written by graduate student Patti Poblete, puts the spotlight on five women of the Bible. Through a series of monologues, we catch a glimpse into the minds of Tamar, Rahab, Ruth, Bathsheba and Mary. Although the journey with these women was short, we knew them a bit more at the play's end.

## POWER of PRIORITY written and directed by Vanessa Nelson



Donavan Childs—Vincent Fordon  
Steve Hemenway—Lance  
Violette Davis—Dr. Connors  
Robert Wolcott—Frederick Warner  
Katie Wagner—Mallory Fordon  
Vanessa Nelson—Director  
Amanda Escalante—Audrey Johnston



This was Vanessa's first major play. She has been involved with drama since her junior year in high school. At La Sierra, she played Maria in *Twelfth Night*, Chava in *Fiddler on the Roof*, Clairee in *Steel Magnolias*, Police Officer in *Santa Monica Boulevard*, Ruth in *Remade*, and co-directed *Little Women*. Vanessa would like to write her own plays, screenplays, and books for a living.

The *Power of Priority* was set in modern-day Boston and examined some of the tensions facing young women and men: career or family, commitment or independence, "us" or "me," or can there be a balance?

# Summer School 2003

## Rosalie Lynn

The English Department is pleased to be offering seven courses this summer, including two that carry upper division or graduate credit, all three freshman English courses, and two basic English courses.

Just a week after graduation, Robert Dunn will begin teaching a three week course on C. S. Lewis, the noted 20<sup>th</sup> century Oxford University professor, writer, and lay theologian. Students will examine his artistic methods and worldview through his fiction. The reading list for the course includes *The Magician's Nephew*, *The Lion, the Witch, and the Wardrobe*, *The Last Battle*, *Out of the Silent Planet*, *Perelandra*, *That Hideous Strength*, and *Till We Have Faces*. This course is offered for upper division credit as ENGL 446N or graduate credit as ENGL 546N. Classes will meet on Monday and Wednesday from 5:00 p.m. to 8:50 p.m., June 23 through July 9. Students can register anytime before the course begins. Call Dr. Dunn at (909) 785-2243 for more information.

A completely new course "Writing for Publication" is being taught by Susan Gardner. It offers students the opportunity to write within a community of writers, focusing on the process of writing as a professional, examining various writing venues, and analyzing various specifications for publication. This course is for writers, regardless of their discipline, who are interested in having their work published. Those needing upper division credit should register for ENGL 406, and those needing graduate credit should register for ENGL 506. Classes will meet on Tuesday and Thursday from 5:00 p.m. to 8:50 p.m., July 15 through July 31. The reading list includes Stephen King's *On Writing* and William Zinsser's *On Writing Well*. For more details, call Dr. Gardner at (909) 785-2155.

Beginning this summer, the three freshman English courses will have a new name "College Writing," and all three will be offered, giving

students the chance to take one or all of the courses. The name "College Writing" expresses more accurately what students actually do in the three quarter sequence, designed to be taken during the first year of college. However by enrolling in summer school, students can complete this requirement before fall quarter begins. ENGL 111 begins June 23 and ends July 11; ENGL 112 begins July 14 and ends August 1; and ENGL 113 begins August 4 and ends August 22. The College Writing courses meet five days a week, Monday through Friday from 8:00 a.m. to 9:50 a.m. Students who register for all three College Writing courses will *still* have four weeks of vacation before fall quarter begins on September 22. Contact Dr. Gardner, Director of College Writing, at (909) 785-2155 for more information.

Two basic English courses, Reading Improvement and Introduction to Composition are taught through the Gateway Program, which is designed for first-time entering students who need strengthening in their English, math, and/or study skills. The five-week program, where the students live in the dormitory, immerses students in college life, but within a small class environment. Both English courses are taught five days a week from 8:00 a.m. to 9:50 a.m., beginning Monday, August 11 and ending Friday, September 12. For more information about RDNG 001, ENGL 005, and the Gateway Program, contact Valerie Smith at (909) 785-2453. ♦



Festival of Nations, Soda Fountain

## Alumni Notes

**Karina Burotto**, Communication 2002, writes: "Many new things have happened to me and I wanted to share a little as to what has evolved since we last spoke. Yes, I got the job and I feel so blessed. I am learning sooo much, it's unbelievable." Karina is the Recruiter at Glendale Adventist Hospital. Her job includes reviewing applications/resumes for positions in the hospital. She attends Job Fairs and holds Open Houses for RN's, PT's (Allied Health). "I miss being a student though, no spring breaks...summer vacations, being around young people 24/7 although I can live without the homework." :)

**Connie Galambos**, Communication 2000, recently returned from a term of Community Development service with the Peace Corps in Bolivia, and is finishing some prerequisites for a Master of City & Regional Planning at UC Berkeley where she will receive a full fellowship.

**Erin Galloway**, M.A. English 2001, has been accepted for a doctoral program at Ole Miss; she'll be entering in the fall.

**Evan Graham**, English 2000, is a reporter for the North County Times, published in San Diego's north county. The paper's website shows his varied coverage: a post-polio syndrome symposium, North Korean behavior in nuclear negotiations, a San Diego art museum exhibit, and collaboration by high school students and the Lions Club to present backpacks with gifts for foster children in San Marcos.

**Keely Kuhlman**, M.A. English 2000, is getting married on August 10 in Tennessee. She is working on her dissertation; her topic is female authors' representations of Native Americans. Keely states: "My fiancé is a math grad student here at WSU and though he objects to sweltering in TN in August, he's graciously agreed to my dream--an outdoor wedding at a Georgia mansion." Her academic responsibilities at Washington State University, Pullman, include teaching Freshmen English, and an RA position working on two journals published by the department, *ESQ: A Journal of the American Renaissance* and *Poe Studies*. ♦

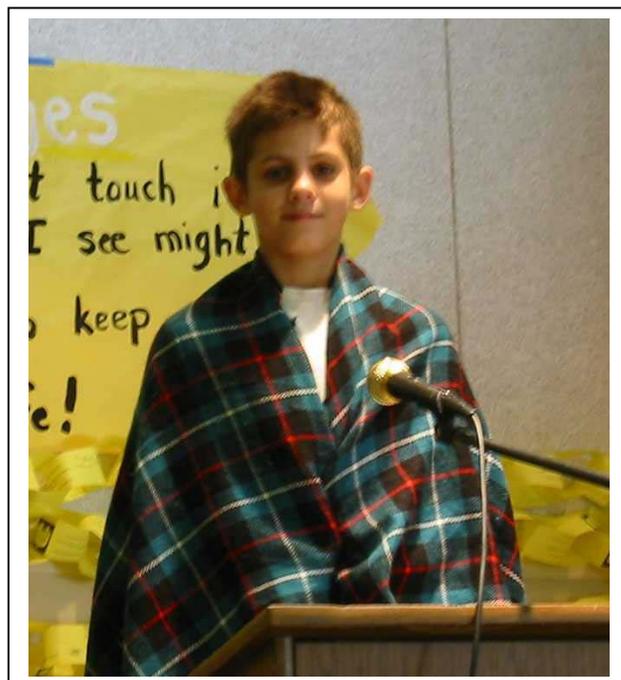
## English and Communication Honors Societies Activities

### Lambda Pi Eta

**Megan McCombs**, Chapter President, planned, coordinated, and managed a speech competition at Twin Hill Elementary School for more than eighty students from third, fourth, and fifth grades. An amazing task, Megan recruited La Sierra students to volunteer as speech coaches and judges for this event and worked endless hours to make the event a success.

### Sigma Tau Delta and Lambda Pi Eta

Both English and Communication Honors members sponsored a booth at La Sierra's Festival of Nations. The 60's soda fountain theme was a lot of fun; poodle skirts, ponytails, and vinyl records added to the décor. We didn't raise much money, but it was fun. ♦



A "Pilgrim," Twin Hill speech competitor

# Reflections on Teaching Creative Nonfiction

Rosalie Lynn

*Like many unenlightened people out there, I used to think that nonfiction writing was memoir and only memoir. For some unfathomable reason, I failed to associate personal essays, journalism, etc. with nonfiction. And to top it off, I also failed to associate creativity with non-fiction. Creative nonfiction?*

*Uh-huh. Sure.*

*-- Dahlie Conferido*

So began Dahlie's reflection paper, written at the end of winter quarter, 2002. She was one of forty-one students in a La Sierra University first: the first writing course in creative nonfiction. Winter quarter this year saw a second offering of the course, and student responses were again enthusiastic. "I love what I learned." "It [the four hour class] went by much faster than some of my one hour classes."

Actually, it was at enthusiastic student insistence, in 1973, at the University of Pittsburgh that creative nonfiction was first established as a writing course in any American university. Lee Gutkind had proposed its inclusion as part of the English department's offerings, but academic resistance seemed formidable. Gutkind relates his experience in the article "Becoming the Godfather of Creative Nonfiction." The dean of the College of Arts and Sciences at the University of Pittsburgh believed learning to write nonfiction was comparable to learning any "craft, not too different from plumbing." However, students formally requested the English chair to provide more nonfiction writing courses—"the creative kind" and a heated debate ensued in a series of department meetings over the legitimacy of such a course. During one of these debates, the chair announced "we're interested in literature here—not writing." Fortunately the faculty became tired of fighting and the course was finally approved.

Resistance to creative nonfiction did not disappear in the 1970's. In 1994, William H. Gass attacked all autobiographers, accusing them of narcissistic self-indulgence, evidenced in a proliferation of personal trivia. Most recently, the editors of *College English* set aside the entire January, 2003, issue for probing unresolved questions about creative nonfiction. "What should be its place in English studies, considering that

it sprawls into creative writing, journalism, composition, and literature?" Other questions raised include "What is the role of a personal essay in an academic setting that's proud of its objective stance and/or its mandate to promote critical social consciousness?" In addition, writing creative nonfiction poses ethical dilemmas not easily resolved, "Should I tell it straight and betray what others consider private, or should I betray myself to protect those who can't defend themselves on the printed page?"

While theoretical debates continue, in classrooms across the country, students are constructing stories and essays with techniques that give power to their work and give them pleasure in the finished piece. First, a story must be found within an actual event. Then the narrative is developed using the best strategies of fiction: forming characters that have complexity and depth through the use of dramatic action, providing descriptive details that are informative, vivid, and revealing, using dialogue that reveals character and motive, and drives the action forward, creating narrative sequencing for suspense, using a first person point of view—even if the writer never directly enters the page. And above all, in creative nonfiction the writer does fudge facts. There must be faithfulness to the actual story, even if few verifiable facts are known; otherwise the writer breaks faith with the reader.

In my own creative nonfiction classroom, students have been able to strengthen and find pleasure in their writing. Some of the things we have done have been successful. The students benefit from the writing groups that are formed at the beginning of the quarter. They are responsible for each other: sharing their writing within the group, giving each other feedback, and encouraging each other. One student wrote "I liked having my writing group for help and support." Another said, "I valued the small groups greatly—I really got to know the people around me."

The students jump-start the quarter with a writing exercise from Robert Wolf's book *Jump Start*. It is a simple exercise designed to enhance their expression of ideas and the quality of their written story. Students choose a story from their life, and tell it to three or four different people, asking what more needs to be told.

Then they write the story down as if they are telling it and share it with their writing group. Afterward, they put it in their “sketchbook,” which becomes a text equivalent of an artist’s sketchbook with unpolished descriptions, stories, and essays.

Although most find it hard, the students also benefit from making four outline chronologies: personal; school and work; God, church, and values formed; love and hurt. My purpose for having the students do this assignment is to refresh their memory, to make new and surprising connections between the events in their lives, and to create psychic distance so that they can turn themselves into a character in their own story. Because creative nonfiction narratives are not confessions, these chronologies are particularly valuable as a memory bank for finding stories and by providing factual data for fleshing out their own character.

One unsuccessful assignment was having the students select a creative nonfiction book to read and review. None of them complained, but it was difficult for them to write a critical review of the book because they had not worked long enough with the elements of creative nonfiction. During the following course we read and analyzed many short pieces, looking specifically for strategies, rhetorical modes, and devices. This was more effective.

Perhaps while teaching these classes, I learned more than my students. I learned that if we are to excel in creative nonfiction, we need new attitudes toward writing. For one thing, we need to anticipate being surprised. The phrase is an oxymoron. However, if we as writers of creative nonfiction anticipate being surprised, we discover a heightened ability to see contradictory details, to acknowledge contradictions in human behavior, and to validate contradictory feelings, in ourselves and others. Anticipating surprise will improve our writing because our story will be more complex, and therefore more interesting, and truer to the complicated facts of the event.

We need to give ourselves permission to be playful on the page. I saw students play on the page in some of the essays written in response to the prompt, “Some drink from the fountain of knowledge, while others just gargle.” While reading one essay in particular, I

laughed in delight at the student’s ability to develop and extend the metaphor.

Another opportunity for play with words comes from a method described by Judith Ortiz Cofer in “But Tell It Slant: From Poetry to Prose and Back Again.” First the creative nonfiction writer recalls an emotional incident and then constructs a poem about it. Next it’s written as a factual story with the writer as one of the characters. Finally a second poem is written in which “the meaning of the event bubbles to the surface.”

Interestingly, some of the students enjoyed writing the researched literary essay even more than writing any of the stories. In January, 2002, the students wrote about the Enron debacle from the perspective of an Enron computer technician working in Houston. In February, 2003, during the American military buildup for the war with Iraq, students wrote a literary essay about student anxiety. I believe that the researched literary essay is important because students need to recognize the value of research in writing creative nonfiction. According to Philip Gerard, research can lead to “surprising facts,” complex impressions, and contradictory interpretations. All of which build a “platform of knowledge under you from which to work.”

I’ll close this reflection on teaching creative nonfiction with the students’ final in-class assignment. Each writing group compiled a list of thirty writing tips from their textbook *Writing Creative Nonfiction* edited by Carolyn Forché and Philip Gerard. Here are a few.

- Creative nonfiction is an inclusive term for such diverse literary expressions as memoir, lyric, personal essay, plotted narrative, biography, meditation, nature writing (1).
- It uses literary techniques, research methods, and creativity to give the reader not only a cerebral, but also a visceral experience (27-28).
- When the “truth” of the event is obscure, stories can be written as “interpretation” of the event (29).
- Recognizing that truth is subjective doesn’t mean it’s OK to print lies (30).
- When inaccuracies in a particular version of a story are found, the writer investigates the possible reasons for those inaccuracies (30-31).
- An effective writer seeks to create a structure that

*Continued on page 19*

## **Marilyn Teele, 1936-2003**

### **Winona Howe**

In 1984, I enrolled in the Adolescent Literature class, hoping to get some ideas and recommendations for my children's reading. The class was taught by Marilyn Teele and, at the first meeting, she made a statement which I have never forgotten: "If you have read a lot of adolescent literature already, this class offers you a chance to review and extend your knowledge. If your reading in this area is minimal or non-existent, you now have an opportunity to relive those years, and to reshape your experience of what it means to be a young adult through your reading of these texts." It was a good class. Marilyn assigned a lot of reading and projects, but she was also nurturing and generous with her time and comments.

Marilyn joined the English Department at (then) Loma Linda University in 1961; she and her husband, Tracy, had come from Monterey Bay Academy where she taught English and Tracy was Dean of Men. Marilyn was an enthusiastic teacher, specializing in reading and children's and young adult literature. Because the library budget for children's literature was small, she bought hundreds of YA paperbacks herself, used them in her classes, and donated them to the library.

Although Marilyn's health had deteriorated over the last several years, necessitating a move to a retirement home, her independent spirit was still evident. She went to her own home almost daily to see that everything was in order, and enjoyed eating with friends. In February, Marilyn's health, long an area of concern, took a turn for the worse; she was admitted to a local hospital where she passed away a few days later. Those who worked for her and took her classes will remember her for her concern that they were successful in both their academic and personal lives, and for her love of the material she taught so ably.

## **Brian Jacques**

### **Bob Dunn**

Early this year we received the terrible news that our former colleague, Brian Jacques, had been shot and killed by an unknown person. Dr. Jacques, a Communication professor, taught here from 1970 until he retired in 1996. At the time of his death he was 74. I was his last chair.

I remember Dr. Jacques as a quiet but pleasant person. He could often be found in his office, poring over books and papers. He smiled easily and spoke gently yet firmly. He was deeply spiritual. All of us who knew him in the department could not understand what the motive for his death might have been.

Recently the local paper carried the news that the police had solved the case. "A 22-year-old Redlands man suspected of fatally shooting a retired La Sierra University professor was charged Thursday [February 6] with murder and lying in wait, which could make him eligible for the death penalty if he is convicted." The story made it clear that the young man arrested had a history of strange and sometimes violent behavior.

So although the case has apparently been solved, we still do not understand why our colleague has been taken from us in such brutal and random fashion. What we know is that Dr. Jacques had served his Church as a missionary in Bangladesh before going to teach at Andrews University. While here at La Sierra he served as chair of the Communication Department for a term, and he toured the country with Dorothy Comm (English) and Allen Collins (Art) in multi-media programs that he narrated in his beautiful voice. We will miss him. ♦

i carry your heart (i carry it in my heart)

—e. e. cummings



## Upcoming English and Communication Courses, 2003 – 2004:

**Summer courses**—Literature: C.S. Lewis; Writing for Publication; Reading Improvement; Introduction to Composition; and College Writing I, II, III

### Fall

Basic English, Introduction to Composition  
 Children's Literature  
 Classical Rhetoric and Criticism  
 College Writing I, II, III  
 Colloquium  
 Communication Theory I  
 Composition Theory and Practice  
 Drama Production  
 Freshman Honors Seminar in Writing  
 Gender Communication  
 Genre: Poetry  
 Interpersonal Communication  
 Living in the Information Age  
 Mass Media  
 Newswriting  
 Period: Modern British Novel  
 Reading Improvement  
 Shakespeare  
 Survey of British Literature: 1600-1800

### Winter

20<sup>th</sup> Century British Drama  
 Advanced Expository Writing  
 Advanced Public Relations  
 Advanced Reporting & News Editing  
 Basic English, Introduction to Composition  
 Biblical Literature  
 College Writing I, II, III  
 Communication Research Design  
 Communication Theory II  
 Contemporary Literary Criticism  
 Dickens  
 Drama Production  
 Interpersonal Communication  
 Language and Linguistics  
 Methods & Materials  
 Period: American Renaissance  
 Reading Improvement  
 Seminar in Writing  
 Social Rhetoric  
 Survey of American Literature I: To 1860  
 Survey of British Literature: 1800-1890  
 Young Adult Literature

### Spring

Acting  
 Advanced Expository Writing  
 American Realism/Naturalism  
 Asian American Writers  
 Basic English, Introduction to Composition  
 College Writing I, II, III  
 Creative Writing: Scriptwriting  
 Drama Production  
 Fundamentals of Oral Communication  
 Genre: Gothic Novel  
 Interpersonal Communication  
 Organizational Communication  
 Period: British Renaissance  
 Poetry  
 Persuasion  
 Reading Improvement  
 Religion, Literature, and Comm.  
 Survey of British Literature IV: 1890 - Present

*Continued from page 17*

translates content into form, allowing the structure of a story to serve as a metaphor for the story itself (32).

Look for a way to forge a structure which takes into account multiple viewpoints, fragmentation, complication, and messiness (32).

- A writer can enter a story two ways—the upright I (first person singular) and by tone (51).
- Tone is the attitude of the author expressed in the words that are chosen (51).
- Thoroughly edit a story: tell only what is needed (68)
- The end of *Casablanca* is worth emulating. When Sam plays it again, a lost past, an oppressive present, and an uncertain future coalesce into one expression (84).
- Find humor in human nature (124).
- Humor is usually based on juxtaposition, irony, satire, and exaggeration—not all at once (125-6).
- Don't make up details and incidents: no one has given you a license to fabricate (174).
- In your prose use specificity of description and intimacy of detail, and write in the rhythm of a poet (177).
- Capture what is personal and private making it meaningful to a larger audience (179).
- Write to convey significance and meaning (179). ♦

## Stay connected!

Dear Alumni,

You can be sure that many of your former English and Communication classmates would love to know what you are doing and where you live. We welcome letters; if you are moving, please send us your new address information. Please tell us what you are doing, and where you are doing it. If you are writing literary gems, or exhibiting any work, let us share your news with your classmates. The Bibliophile is an easy way to keep in touch with La Sierra acquaintances. Share recent accomplishments and other news and include clippings and/or photos; email us or write notes on extra sheets:..... Thank you, Mary E. Wilson, Editor.



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COMMENTS:

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