

The Bibliophile

English and Communication Department @ La Sierra University

Spring 2008



Bob Dunn, English professor extraordinaire

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Thanks for the Memories, Bob!

Winona Howe

Although the announcement in the 2007 Alumni Homecoming brochure merely mentioned that the Department of English & Communication was hosting a reception for departmental alumni, the printed invitation that announced the event was worded somewhat differently: "Shhh! It's a surprise! Shhh!! It's a surprise!" The mystery engendered by that beginning, was quickly clarified by the next words: "Come celebrate with us! Retirement reception honoring the life and work of Professor Robert Dunn." On Saturday evening, March 10, Matheson was crowded with friends, colleagues and students (both former and present) when Bob arrived. It took a moment for him to realize that all the familiar faces were there for **him**, but the fact that everyone was smiling and shouting out, "Surprise!" accelerated Bob's discovery that the evening's purpose was somewhat different from what had been publicly announced.

Bob had seen some of the guests in his class only yesterday. Others had driven or flown in from afar: Nancy Lecourt from Pacific Union College (both a former student and colleague); Peter Monge from University of Southern California (Bob's college roommate); Judy Laue from Southwestern Adventist University (a former colleague); and Don Davenport (an author and former student from Santa Fe, New Mexico). Those who could not attend sent their

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greetings, wishing that they could be at La Sierra to celebrate this occasion with Bob.

Letters from individuals, both present and absent, demonstrated why Bob was important to them. Mary Wilson, current department chair, identified many facets of Bob's character and personality. President Larry Geraty mentioned "his liturgies which have blessed all those who attend the LSU Church Early Service." Edna Maye Loveless, former colleague and chair, cited Bob's support of departmental activities, recalling one "ill-fated" event that was only attended by the Lovelesses and the Dunns. Kitty Simmons, LSU Librarian, described Bob as "a librarian's faculty dream come true: a teacher who requests books, uses books, donates books, and whose students learn the value of a library and librarians!"

Delmer Davis, former colleague and chair, stated: "I have admired you for your scholarship, your academic standards, your integrity, your interest in student welfare and progress, and your groundbreaking attempts to integrate religion and literature within the Seventh-day Adventist context. But mostly, I admire your kind and gentle disposition, your ability to stand for what you believe, regardless of those who oppose you, and your balanced wisdom . . ." Frank Knittel, former colleague and chair, remarked that he had hesitated to tell Bob how much he had appreciated and loved him, but, "No other colleague has so deeply impressed me with sincerity, trust, and academic vitality." Sylvia Davis remembered Bob's encouragement when she was a graduate student, and regretted that she had not taken a job in the department when he offered her one, while Winona Howe recalled the relationship she had shared with Bob over the years, first as fellow students, then as

teacher and student and, finally, as colleagues and friends.

Many students, both former and current, mentioned how they have been fortunate to take classes from Bob; they have seen him as a role model and wish him to know how he has impacted their lives; others commented on the wonderful atmosphere of friendship and intellectualism they felt when in Bob's classes, particularly when the class met at the Dunn home. Along with a tribute to the rigorous and intellectually demanding atmosphere in Bob's class, Ed Christian and Margaret Foster Christian added a more personal and nostalgic note: "Bob is a very important person in Ed's and my history—we met in his Sixteenth-Century English Literature class in a sunny second-floor classroom in La Sierra Hall in September 1977." Don Davenport succinctly summed up Bob's effect on his students: "He cared about his students. He cared about teaching. And, in the end, he changed us."

It was a wonderful evening as guests shared their memories with Bob and with each other, while they nibbled on a variety of hors d'oeuvres. No one present will soon forget Eric Ramirez's dramatic rendition of Annemarie Hamlin's Shakespearean tribute (see page 14). At the close of the event, Susan Gardner presented Bob with a scrapbook of memories that she had fashioned from the many cards and letters that came in answer to the words in the invitation, "Come celebrate with us!" Although all who wanted to celebrate with Bob were unable to do so in person, there was no doubt that those who have come in contact with him over the years, wanted to say, "Thanks for the memories, Bob!" ■

English at La Sierra— Then and Now

Bob Dunn

I have been at La Sierra since January 1970. Then, as now, we had an undergraduate major and a graduate program in English. In 1970 our English major focused on literature, but I was troubled that the major areas of our staff were not spread across the periods of literature. We are rooted in a liberal arts—rather than a professional—tradition. Then, too, we had the beginnings of a communication major as we had a small journalism program. Yet, owing to its professional as opposed to our largely academic approach, we agreed that journalism could become part of the Communication Department.

During my first term as chair (1977-81; later there were two other terms—1987-90 and 1995-99), we decided we would hire faculty who could cover as many of the periods as possible. I believe that by the end of my first term all our faculty were assigned to different periods, but all also taught freshman classes.

We began what we called the “Bag Lunch Forum” where faculty or others would present topics of interest to students and faculty. This attracted audiences both from our department and from the wider campus. In time other departments also wished to do this, so University administration began our present Wednesday noon gatherings for all departments and schools.

We began a Colloquium for our students. Our sense was that many majors came from conservative homes that centered their cultural activity on films, drama, and the like in Adventist churches and schools. We thought English majors should not leave La Sierra without some exposure

to a wider cultural range. So the major purpose of Colloquium was to encourage cultural activity, but we also met to discuss items that would likely not be raised in our classes—writing resumes, preparing for interviews, hearing from graduates about the range of jobs English majors might look forward to filling, and so on.

A few times while I was chair we hosted authors—John Gardner and Chaim Potok were the major figures we secured. We also heard from others less well known, including one young Riverside woman who had published a novel.

I was also interested in encouraging our faculty to publish as, when I came to LSU, none was doing so in professional and peer-reviewed publications. In this, I was unsuccessful, except that in those years I did some on my own. Then there was no college requirement that any La Sierra faculty members should publish or present papers. In recent years, thanks to a more rigorous tenure and promotion system, our faculty members have become prominent in publication, presentation, and creative activity.

We have also attempted to respond to the needs of the Seventh-day Adventist Church. I became involved in this because the local superintendents of education in the Southeastern California Conference thought La Sierra not so loyal an institution as Pacific Union College. We established a senior course in “Religion and Literature” that over the years metamorphosed into “Religion, Literature, and Communication,” and finally into the University Studies course, “Religious, Moral, and Social Aspects of English or Communication.” The negative impression these men held was reversed. In 1973, we published a collection of papers for our students and others, *Seventh-day Adventists on*

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Literature. Its purpose was to consider how Adventist teachers and pastors understood Ellen White and literature, and to suggest that we move beyond this negative approach to positively embrace a Christian appreciation of literature. In 1977, a group of Adventist college teachers met at Andrews University to write the various chapters of *Language Matters: Notes Toward an Adventist English Program*. I wrote the chapter on literature. Colleagues from other colleges wrote about language and moral development, speech, linguistics, teacher training, and early Adventist English teachers. In 1983, La Sierra sponsored a Western Regional meeting of the Conference on Christianity & Literature.

In the early 1990's I served as Associate Dean of the College, working with Dean Adeny Schmidt. She talked with me and others about what to do with the speech program, which was extremely expensive, requiring annual infusions of cash to try (unsuccessfully) to keep up with the latest technologies in journalism, broadcasting, and so on. There was thought at that time of dropping the major. But the program was saved after discussions with Dr. Ted Benedict, one of our trustees, who had taught in speech departments at Pacific Union College and San Jose State; in the end, the departments of English and Communication were merged. The new focus was academic; the idea was that communication students would learn about the technological aspects of their field during internships. Eventually both English and Communication became, if not more practical, certainly more creative. English became involved in drama and dramatic writing (as well as creative writing), while Communication became involved in films and script writing. We have always had an interest in creative writing, but most recently we have added a new hire whose major responsibility lies in this area. ■

Writing Center Opens

Sam McBride

Winter quarter 2007 saw the implementation of a new service for La Sierra students from faculty and students within the Department of English and Communication. The Writing Center offers students one-on-one assistance with writing assignments from upper-division English majors and graduate students in the English Program.

Open twenty hours per week and incorporating the services of eight "Writing Coaches," the Writing Center logged almost 800 student visits over nine weeks. In addition to one-on-one conferences, students took advantage of the Center's 20 computers to complete writing and reading assignments.

The Center's primary constituency is students in the Pre-Foundational English program. These are students who show college potential, but who have been deemed under-prepared for the College Writing sequence. In winter quarter, 167 new freshmen fell into this category.

At the same time, the Center is open to all students. Visitors ranged from students in the College Writing program and the Freshman Seminar in Writing to graduate students.

While it is probably too soon to know whether the Writing Center will produce a long-term impact, initial reaction from students has been positive. Through a survey of Writing Center patrons, students expressed appreciation for the assistance provided by the Coaches.

Though staffed and supervised by the Department of English and Communication, the Writing Center is funded through the Center for Student Academic Success, which has been tasked with aiding new students through their first year at La Sierra. ■



2008 Spring Championships, Speech & Debate Team

Denby Rasmussen, Elizabeth Moreno, Adwoa Asamoah, Jonathan Finau, Mona Bascoy, Christine Law, Tabitha Bunch



2007 LSU's Debut Debate Team

Tiffany Ap, Brent Tait, Jeremy Salvador, Ashley Brodersen

Speech and Debate Flourish at LSU

Christine Law

La Sierra University's award-winning Speech and Debate team, sponsored by the Department of English & Communication, and the Department of History, Politics, & Society, was founded in Fall 2006; it provides students with a forum to speak on and debate political, social, and religious issues with confidence and professional acuity, in preparation for careers as community and organizational

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Sigma Tau Delta

Tzelon Chernin, Lauren Gifford and Kristin Johnson (undergrad students)

La Sierra University is home to the Alpha Iota Upsilon Chapter of the Sigma Tau Delta International English Society. We are an active chapter. This year we sponsored a fundraiser, along with Barnes & Noble, to raise money for a library that was damaged by Hurricane Katrina. Books totaling almost \$2000 were sold during the fundraiser; this means that the library in question will receive several hundred dollars to apply towards repair of the building and restocking its shelves. The chapter also held a Victorian Christmas party to spread holiday cheer. We decorated a beautiful Christmas tree and provided snacks for students.

An annual tradition is the Sigma Tau Delta book sale, held on Homecoming Weekend. Prior to the sale, appeals to the campus community for additional books were successful; those who had accumulated many hefty books that had stacked up over the years, took the opportunity to get rid of them and support a worthy cause at the same time. On Sunday morning of Homecoming Weekend, Sigma Tau Delta members set up tables full of books right next to the Alumni Pancake Breakfast; that way, those who ate would almost inevitably browse and, perhaps, buy. Alumni, faculty, students and individuals from the community looked through the numerous titles that ranged from novels to cookbooks, and from textbooks to volumes on growing roses—all offered at deep discounts no matter what the category.

Proceeds from the book sale support Sigma Tau Delta members who present at the national convention of the English honor society. (The dean of the College of Arts & Sciences also supports this endeavor, and Tim Wittlake makes additional money

for this project by selling books online.) In 2006, two LSU students (Dahlie Conferido and Damaris Saenz) received awards for creative writing at the convention. Darcy Smith's 2007 presentation, "Bubonic Plague," was a free verse poem that focused on the idea of "confluence," or the flowing together of two or more streams. "Bubonic Plague" was based on Darcy's childhood experiences and her imaginative ideas of what it would be like to become infected with the disease.

As an outgrowth of their class in Eighteenth Century Literature, with Dr. Lora Geriguis, graduate students Cindy Chun, Tamara Smith-Andersen, Stephanie Tamanaha, and Tim Wittlake formed a panel for the 2007 conference. They worked on a project that examined the Friday character from *Robinson Crusoe*, using critical analysis to illustrate that the portrayal of ethnicity in literature is evolving into a politically incorrect characteristic. Tammy chose to apply the idea to *Robinson Crusoe* itself, Stephanie examined the nineteenth-century *Swiss Family Robinson*, Cindy analyzed the concept in the twentieth century through the film *Lost in Space*, and Tim investigated the concept by applying it to the 2000 film *Cast Away*, focusing on how the character Wilson successfully portrays the Friday character as an inanimate object.

Two graduate students attended the Sigma Tau Delta convention in 2008. Tiffany Hutabarat moderated two panels: Feminine Fighter, and Creative Non-Fiction: Stories about Ourselves. Katherine Wagner read her short story, "Wristbands of Righteousness"; the dark comedy, in the style of Flannery O'Connor, explored the idea of what might happen when a cause, worthy in itself, is taken a step too far. ■

Author Wendy Werris Visits La Sierra

Laura Sámano (undergrad student)

Wendy Werris found an essay she had written 20 years ago on the book business, and decided to expand the essay into a book; *An Alphabetical Life: Living It Up in the World of Books*, the result of that decision was published in 2006. Invited by Dr. Susan Gardner, Werris visited our campus on February 21, 2007. She attended a graduate class on memoir writing and made a presentation to the campus in Cossentine Hall.

Dr. Gardner prayed before the presentation started and asked if there were any prayer requests. "I didn't realize how much I needed that that night," says Werris. "The opening prayer blew me away." For Werris, it was an extraordinary experience. She is Jewish and was a member of the Lutheran church for 12 years. After prayer she sat still, and Cindy Parkhurst remembers seeing her tears. "Can you feel it?" Werris asked, "This moment is so special." Werris noted particularly the way that God was blended into the educational process at LSU. "It was as if the Holy Spirit was in the room and one could reach out and touch him. I felt as if being at La Sierra made me come home," Werris says. "Everybody was extremely friendly." They were impressed by Werris as an author, as well. Many people had already purchased and read her book before Werris arrived, while 25 more copies were sold the evening of her lecture.

Dr. Gardner's students had read *An Alphabetical Life* and asked both personal questions and technical questions on memoir writing. "By the kinds of questions students asked I got the impression that Susan was a good teacher," Werris says. For Werris it was a spiritual homecoming. For La Sierra students it was an opportunity to meet a "real" author whose book has both humorous and sad moments. ■

Response from Wendy Werris

Dear Laura,

Your essay is so lovely - very well done! It's difficult, isn't it, to contain one's self to [a few] words . . . but you managed to create a mini-portrait of me regardless of the challenge, and it captures the essence of that special evening.

Really, I'm just so flattered that you chose to write about me! I send deep thanks, and prayers that your writing continues to grow and bring you insights and pleasure.

Love and blessings . . .

Yours,

Wendy Werris

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Speech and Debate flourish...

leaders. The team has competed at regional and on-campus debate challenges, and has presented at the LSU Political Awareness Assembly and the Race and Peacemaking Forum. Forensic competitions include both Parliamentary debates and individual speech events (comprising poetry, prose, dramatic oral interpretation, speaking to entertain, and speaking on cultural artifacts). Students participate from disciplines such as history, religion, business, English, communication, and pre-law. For more information about the Speech and Debate Team, contact Christine Law at claw@lasierra.edu. ■

Adwoa Asamoah Touches Her Audience

Tabitha Bunch (student) and Christine Law

"I couldn't believe that the simple and precious world I had known...was now a place where only guns spoke and sometimes it seemed even the sun hesitated to shine," says Adwoa Asamoah, reciting the harrowing words of Ishmael Beah's *Long Way Home: Memoirs of a Boy Soldier*. However, as Asamoah is preparing this piece on child soldiering (for an individual speech event at the Pacific Southwest Collegiate Forensics Association competition), she becomes dissatisfied as it feels too "heavy and depressing." She decides to weave Oscar Wilde's children's story of the Happy Prince into Beah's memoir.

The performance becomes a dance between two stories. One moment, the audience hears the story of the joyous and beautiful self-sacrifices of the Happy Prince—next, the tragic tale of a lost childhood. Excerpts from Beah's *Memoirs* alone allow the audience to understand and feel the agony of his experiences by dwelling on suffering and despair throughout the piece. But when Asamoah begins her presentation by painting a picture of a pure and idyllic childlike prince, juxtaposed with the scalding memories of child soldiering, the expanded perspective gives the audience a sense of loss that devastates. ■

The Spirit of Submission

Lora Geriguis

Our graduate students have been submitting proposals and participating in local, regional, and national literary conferences at an impressive rate during the past year and a half. Lisa Jones

presented on the topic of 18th century satire at the graduate student conference held last spring at California State University, Fullerton, and Lina Geriguis presented at two professional conferences—the Mid-Western American Society for Eighteenth-Century Studies in Minneapolis, MN and the International Conference on Arts and the Humanities (American Literature Section) in Honolulu, HI. Lisa and Lina presented their work again on campus during Research Week 2007, along with four MA students who had earlier made presentations at the Sigma Tau Delta conference in Pittsburgh. They were also joined in the Research Week panels by Johanna Kim and Darcy Smith who discussed two of Dickens' works. Following her graduation in June 2007, Stephanie Tamanaha presented a paper on beauty as a mechanism of power in 18th century English poetry at the Mid-Western American Society for Eighteenth-Century Studies in Kansas City, MO. These activities have proven useful to our recent MA graduates who have gone on to academic jobs or further graduate studies.

However, as impressive as last year's graduating class was, our current crop of new MA graduate students are equally promising. Katherine Wagner presented a paper that drew connections between classic gothic novels and the case of Jack the Ripper at the Popular Cultural Association Conference, held in March 2008 in San Francisco, CA; she has also had a proposal accepted for the Christianity and Literature Conference to be held at Biola University in May 2008. Several of our first year graduate students are planning to attend the Biola University Conference along with a number of LSU faculty presenters. With this exposure to the process, we anticipate that many more paper proposals will be forth coming. Overall, the spirit of 'submission' is alive in the new generation of graduate students. ■

A Year in China

Dan Tinianow

One of the great adventures in life is to live in – not just visit – another country. I have been blessed with this opportunity twice. I spent a year in Japan when I was 23, and spent last year in Shanghai, China.

There is no mistaking that China is culturally quite different from the United States. The sights, sounds and even smells of the city serve to remind you every moment that you're not in Kansas anymore, Toto. Yet at the same time, I lived within a 10-minute walk of not one but two KFCs, a Pizza Hut, a McDonalds and an IKEA store, of all things. I could buy both Coke and Pepsi at my local convenience store. American culture is pervasive.

But in China, the native culture does not bow to imported American ideas. Chinese are proud of their history and culture, and the power of outside influences is limited by the government. This is a challenge that grows harder, though, as more and more people in China use the Internet.

Shanghai is a very international city, from its ultramodern Pudong New Area, to its many traditional neighborhoods. You see foreigners commonly everywhere in Shanghai. As in any large city, life in Shanghai is made less pleasant by traffic and pollution. A foreigner arriving in Shanghai – or anywhere else in China – must quickly adapt to the idea that drivers do not yield to pedestrians (although required to by law). Crossing the street in China can be scary.

Shanghai is a shopper's paradise. You can buy any famous brand in the world, or a knock-off for 5% of the price of the genuine article. Bootleg DVD vendors are everywhere, including in rented storefronts

(although these shut down for weeks at a time during largely symbolic police crackdowns). China is a bootleg wonderland.

Many Americans love Chinese food, or as they call it in China, "food." There is a multitude of regional styles. Shanghai food, for example, is sweet. Hong Kong food tends to be salty and spicy. My personal favorite is Xinjiang food (from northwest China, near Mongolia), which is savory and spicy. The variety of vegetables eaten in China far exceeds the number in the US. One of my favorites is kongxincai, which is translated as "swamp cabbage" by my Chinese-English dictionary. Yum!

Generally speaking, Chinese people are very friendly and helpful, and also really enjoy teaching you about China and Chinese culture. At the same time, I would say the average Chinese is more focused on money than the average American. As one Chinese friend explained, "Chinese only trust money," meaning, I think, that promises and relationships may take a back seat to cash. This is understandable in a country where poverty has been extreme and widespread.

My experience teaching at a Chinese university was interesting. My classes were sometimes as large as 70 students, and the total number of students I was teaching each semester was always over 400. Chinese college students are often bright and motivated, but shy about participating in class. Also, I found that a great many of my students were in fields of study that they disliked, because they could not get into their preferred program. In many ways, college life in China resembles college life in America, though.

In both countries, the willingness of students to work hard to increase and contextualize their knowledge varies widely, depending on the priorities of the individual student. ■



2007-2008 College Writing Instructors, from left to right. Jon Stefanovic, Violette Kjeldgaard, Katie Wagner, Tiffany Hutabarat, Diana Wheeler, Sarah Hoffman, Blake Gorth

Reading, Writing, Acting, Drawing—a Talented Group

Melissa Brotton

Originally from Hong Kong, Sarah Hoffman completed her undergraduate degree in English Education at Pacific Union College. She has been teaching English since she was 12 when she tutored local Hong Kong students after school, sometimes students even twice her age! Her love of English started with poetry. Her first poem was a dreadful piece about a banana colored bridge, but it was the spark that started it all. Outside of English and the classroom, she loves kitchen experiments, coffee shop afternoons, and her dog, Bobo.

Tiffany Hutabarat is a gifted artist and designer, and a recent graduate of the La Sierra University

English Baccalaureate program. She hopes to graduate from the MA program in the spring of 2009 and go on to pursue a MFA in creative literature for children and young adults.

Violette Kjeldgaard is a first-year MA student at LSU. She is actively involved with LSU Drama as Technical Director and Lighting Designer; in addition, she organized the Props Room several years ago and has maintained it ever since. In addition to her studies at LSU as a graduate student and her duties as a CWI, Violette teaches drama at La Sierra Academy.

Jonathan Stefanovic is ethnically Slavic; he has traveled widely and lived in various places around the world. After earning a BA in history, he is currently enjoying learning about the art of literature and all things literary. He likes

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reading, listening to music and petting cats.

Katherine A. Wagner is a first-year graduate student in the MA Program and is discovering the world of the scholar (a world she enjoys immensely). She received her undergraduate degree here at La Sierra University. Graduating summa cum laude, she received double BAs—in English: Literature and English: Writing; she also earned minors in drama and German. Katherine has been active in the LSU drama program since her freshman year; she has written, produced, directed and acted in as many plays as possible, and plans on continuing to do so for as long as she is able. In what little free time she has (and it truly is minimal) she indulges in writing, reading, and watching films.

Diana Wheeler is a native of the Northwest and, stereotypically enough, loves brooding conversations over oversized cups of coffee. Because her passion is theater, she is currently immersed in the drama culture at La Sierra, acting and editing the arts newsletter for the La Sierra campus. She wishes she were in London, but she does enjoy seeing the sun from time to time. Her current focus of study is anything relating to theater; she enjoys teaching writing, however, because without the written word, there would be no scripts. ■

Book Club Brings LSU Students and Middle Schoolers Together

Winona Howe

During winter quarter, students in ENGL 416 (Young Adult Literature) spent two hours a week reading and talking about books with their partners in Prime Time (an after-school program) at Arizona Middle School. The La Sierra-Arizona Book Club, an activity that attempts to promote books and reading, is a La Sierra University Service Learning project.

With ever-diminishing interest in reading, particularly at the junior high level and above, enticing young students to read is a difficult task for teachers. Fifteen students from La Sierra endeavored to arrest this slide at a local school, promoting books and helping students gain the skills that will make their future reading a pleasure instead of a chore.

Middle school students often say they dislike reading because the books they must read are assigned to them and they have no choice whether to read a specific book or not. In this Service Learning project, Arizona students selected their own books, to coordinate with their personal interests, from a list of high-interest books pitched at a number of reading levels.

Some of the Arizona partners clearly already loved reading and were delighted to be part of a venue where reading was facilitated and encouraged. Other students, however, were not as enthusiastic. Among challenges faced by the LSU students were irregular attendance due to scheduling conflicts, inability to read at the appropriate level, and total disinterest in reading. They compensated by working with other Arizona students when their partners were absent, and developing exercises and games to increase interest in the selected texts. One of the most successful exercises was actually a very simple one—taking turns reading aloud with their partner(s). A number of Arizona students who initially read rather haltingly were able to read much more fluently by the end of the project.

Personnel at Arizona Middle School have been enthusiastic about the La Sierra-Arizona Book Club. They say that most students are in the Book Club either because they like to read or hope to increase their reading skills. Mary Rodgers, Arizona Prime Time Coordinator, also notes that the partnerships are positive because there is time for one-on-one interaction between Arizona students and their LSU mentors. “Some of our students lack a mentoring figure in their lives,” Rodgers says. “La Sierra students are filling this lack.” The Book Club has been invited to return to Arizona Middle School next year. ■

Summer 2008 English and Communication courses:

ENGL 111, College Writing 1, 3 units. (June 23 to July 11, M-F 8 – 10 a.m.)

Emphasizes the development and use of critical thinking and reading skills essential for writing college-level papers.

ENGL 112, College Writing 2, 3 units. (July 14 to Aug. 1, M-F 8 – 10 a.m.)

Focuses on academic discourse (explanation, argumentation, persuasion, and incorporation of credible sources) and features of effective writing, i.e. organization, development, use of evidence, logical flow, diction, sentence structure, and standard grammar and usage.

ENGL 113, College Writing 3, 3 units. (Offered twice: June 23 to July 11 & Aug. 4 to Aug. 22, M-F 8 – 10 a.m.)

Emphasizes the development and use of critical thinking, reading, writing, and research skills essential for creating college-level research papers. The course emphasizes writing argumentative, critical, documented, research-based papers using either APA or MLA style.

First session: June 23 – July 11

COMM 466D

Topics in Film: Akira Kurosawa

Dan Tinianow

Widely considered one of the most influential film directors of all time, Akira Kurosawa is familiar to all filmgoers, even if you have never seen a Kurosawa film. This is because of the number of film directors who have been inspired by Kurosawa. George Lucas, for example, acknowledges Kurosawa's film, *The Hidden Fortress*, as inspiration for the *Star Wars* saga.

This course examines Kurosawa's personal history and his development as a director. Films from his entire career will be viewed and discussed. The influence of Kurosawa on the film world will be examined. The study of Kurosawa's work and career is essential for both aspiring film creators and serious students of film.

Engl-425T

Transcendentalism

Sam McBride

Course Theme: Transcendentalism and Its Discontents

Transcendentalism is the first American-originated cultural movement. While it traces its roots to German philosophy and British Romanticism, its defining traits are bound up with American social phenomena: Puritan work ethic, revolutionary idealism, and individualism. This course will examine the place of Transcendentalism in American literature. We will sample three primary proponents of Transcendentalism (Emerson, Thoreau, and Whitman) and three critics of this philosophy (Melville, Hawthorne, and Poe).

Texts:

Emerson, Ralph Waldo. Selected Writings Of Ralph Waldo Emerson. Signet Classics (Penguin), 2003. ISBN 9780451529077

Hawthorne, Nathaniel. The Blithedale Romance. Penguin Classic, 1983. ISBN 9780140390285

Melville, Herman. Pierre. Penguin Classic, 1996. ISBN 9780140434842

Poe, Edgar Allan. The Portable Edgar Allan Poe. Penguin, 2006. ISBN 9780143039914

Thoreau, Henry David. The Portable Thoreau. Ed. Carl Bode. Penguin, 1964.

Whitman, Walt. The Complete Poems. Ed. Francis Murphy. Penguin, 2005.

Second session: July 14 – August 1

ENGL 410C

20th Century Poetry: Postmodern American Poetry

Sam McBride

This class will examine American poetry written since World War II that illustrates characteristics identified as "Postmodern." Many of these poems will be challenging to analyze. At the same time, wrestling with these works will help us better comprehend our own era (or at least to comprehend why our era is so difficult to comprehend).

Third session: August 4 – August 29 (four week session)

COMM 264T

Live Television Studio Production

Christine Law and LLBN Staff

An introductory course to television production including discussion theory, and hands-on laboratory experience. Students will work at a live studio, acting as crew at multiple positions: camera operator, video switcher, audio engineer, light operator, video engineer, recording engineer, and graphics operator. Enrollment will be limited. ■

Dollars for Scholars

Each year, the Department of English & Communication distributes money from four scholarship funds, founded and named by donors. Each scholarship fund has different criteria. The Richard Guy Memorial Scholarship is awarded to students who display talent in writing. The criterion for the Edna Maye Loveless Scholarship is involvement in the Drama Program. Recipients of the Marie Barber Marchus Scholarship have a demonstrated interest in teaching. Although all students must have good grades to receive these scholarships, this is especially true of the Neff Lewis Scholarship, which is often awarded to graduate students.

The total amounts for the years 2007-08 and 2008-09 and the students who will share these scholarships are as follows:

Richard Guy Memorial Scholarship

2007-08 - \$3,895 Tabitha Bunch and Jacquie Weischadle

2008-09 - \$3,800 Tabitha Bunch, Kristin Peek, Jacquie Weischadle, and Keith Ybanez

Edna Maye Loveless Scholarship

2007-08 - \$940 Patrick York

2008-09 - \$850 Violette Kjeldgaard

Marie Barber Marchus Scholarship

2007-08 - \$4,280 Tiffany Hutabarat and Tori Muir

2008-09 - \$4,164 Mona Bascoy, Lynsey Holm, Edgar Perez and Kassy Skoretz

Neff-Lewis Scholarship

2007-08 - \$1,150 Katherine Wagner

2008-09 - \$1,120 Megan McDonough and Tori Muir

Two other scholarships are funded by Recruitment. The total amount of the Drama Scholarship is \$6,000, payable over four years; one scholarship is awarded, through an application process, to an incoming student each year. The scholarship is renewable if the recipient is heavily involved in the Drama Program. Current holders of this scholarship are Mike Tyler and Kyle Deaver. Writing Scholarships are awarded through the annual Writing Competition, sponsored by the Department of English and Communication each spring. Award amounts are \$10,000 (grand prize), \$5,000 (first runner-up) and \$2,000 (second runner-up) and are awarded to incoming students. These scholarships are also payable over four years, renewable if the awardees continue as departmental majors and maintain a GPA of at least 3.00. ■



Kathleen & Bob Dunn, 1984

For Bob Dunn, March 10, 2007

A soliloquy on the question of retirement*

(in the spirit of Mark Twain and William Shakespeare)

Bob: To retire, or not to retire: that is the question:
Whether 'tis nobler in the department to suffer
Quietly the slings and arrows of the unShakespeared,
Or to take arms against a sea of ignorance,
And by teaching enlighten them? To retire: to grade
No more; and in retirement to leave
The heart-ache and the thousand natural shocks
That professors are heir to, 'tis a daily occupation
Devoutly to be wish'd. To retreat, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of retirement what dreams may come
When we have shuffled off this daily toil,
Must give us pause: For who would bear
the fragments and comma splices of freshmen,
The administrator's sword, the scholar's contumely,
The pangs of impotent search committees,
The insolence of budgets, the methods and materials of
research in English, the students' excuses,
When he himself might his quietus make
With a bare inbox? Who would bear colloquia,
To grunt and sweat under assessment matrices,
But for the hope of something in retirement,
The undiscover'd country from whose hills
No traveller returns.

(Ponders the land of Retirement) O, wonder!
How many goodly creatures are there here!
How beauteous not working is! O brave new world,
That has such unencumbered people in't!

(Pauses while he considers continuing his work)

Alas English could make Shakespeare scholars of us all;
And I could yet regain my chair in the classroom
And cause young minds and pens to celebrate the bard.
I am overcome with the pale cast of hope
Of compelling lectures and great teaching moments.
Ah balmy breath, that dost almost persuade.

(Returns to his decision)

Out, damn thought, out, I say!
Here is my journey's end, here is my butt
And very sea-mark of my utmost sail...

(Enter Kathleen)

But, soft! what light through yonder window breaks?
It is the east, and Kathleen is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Come, let's away to retirement;
We two alone will sing like birds i' the tree:
so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of university news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon's the mystery of things.
Let us not to the retirement of true minds
Admit impediments. *(Exeunt)*

*Note: This piece was inspired by an occasion in which Bob identified for me all of the Shakespeare references in a comedic passage of *The Adventures of Huckleberry Finn*. The soliloquy here might come from a play in which Bob, as the central character, ponders the question of retirement. Written with much affection for an admired colleague and good friend. *Annemarie Hamlin* ■

Alumni Notes

Cara Lemos and Drew Powers (2005 BA, 2006 MA) are now the proud parents of baby Jack.

Dahlie Conferido (2005 MA) is enrolled in a doctoral program in English at the University of California, Riverside. American Lit!

Tracy Dawes to Wed

Tracy Dawes, former graduate student and department secretary, will marry Julius Daniels on May 25, 2008 in his hometown of Grove, Guyana. Tracy came to La Sierra from St. Catherine, Jamaica. She completed her MA in English in 2002, and then continued her education by earning an MA in School Counseling and an EdS in School Psychology. During much of this time, she worked as a secretary for the Department of English & Communication. “Tracy was the most organized secretary we have ever had,” states Winona Howe, former chair of the department. “She was an expert at things like tracking down what appeared to be little glitches in the budget, for example. She also developed a secretary’s manual for the office, so that the procedures she had initiated could easily be continued in the future.”

Tracy has been working as the Learning Specialist at Blue Mountain Academy for several years. Then Julius Daniels arrived at BMA (after completing an MA in Information Systems), to coordinate Computer Technology at the academy. It was not long before sparks flew between the two, and their developing relationship eventually led to a dramatic proposal witnessed by their students, colleagues and friends. When Tracy entered a classroom, she saw students holding up letters that spelled out, “Will you marry me?” Tracy was more than surprised, perhaps overwhelmed better describes her feelings at that moment, feelings that were only intensified as Julius sank to his knees to make a formal proposal in the time-honored tradition. She said yes, of course, while the students cheered, clapped and jumped up and down. “I really wanted to surprise her and she’s a difficult person to surprise,” Julius said of the scene. Clearly he was successful—Tracy was indeed surprised, and the happy couple is now planning their nuptials. ■



Baby Jack with Cara



Baby Jack with Drew

Gone But Not Forgotten

The Department of English & Communication is not quite the same place that it has been for the past several years. The change has occurred because a number of faculty have moved on to take different positions in new locations. Although we were sorry to see them go, we wish them well in their new endeavors, and are thankful for their many and varied contributions to the department.

Bob Dunn

Although Bob Dunn may have “officially” retired, he is still teaching part-time for the department. He may be found in South Hall 105 as much as (or perhaps even more) than he was before he retired. We’re glad to see him every day . . . and perhaps he enjoys seeing his students, friends, and colleagues on a regular basis also.

Susan Gardner

Susan Gardner accepted a position at Southwestern Adventist University where she divides her time between teaching English and directing SWAU's Writing Across the Curriculum Program. We don't know whether or not she's developed a Texas twang as of yet.

Bruce Gilman

Bruce Gilman is currently working as a lecturer at the University of California, Irvine. And of course he is enjoying his sailboat and working as much sailing into his schedule as possible.

Annemarie Hamlin

Annemarie Hamlin and her family moved to Bend, Oregon last summer. Dr. Hamlin is currently teaching composition at Central Oregon Community College. She reports that the entire family enjoys Oregon's seasonal changes and the small-town atmosphere of their new home.

Rosalie Lynn

Although Rosalie Lynn is still at La Sierra University, she no longer teaches in the Department of English & Communication. When the Center for Student Academic Success was formed last year, Mrs. Lynn became its Associate Director; her chief responsibility is to oversee student advising on the LSU campus. ■

*English and
Communication at the
Beach, September 2007*



Our Present And Future

The Department of English and Communication is pleased to welcome five outstanding new faculty members. Their energy, care, creativity and teaching expertise will help build the department and guide many students for years to come.

Melissa Brotton— 18th and 19th Century British Literature, Elizabeth Barrett Browning, Milton

Ph.D., English - U of N Dakota, Grand Forks, (2004)

Dissertation: *Elizabeth Barrett Browning's Juvenilia and Children's Culture in Georgian England: An Introduction to "Julia or Virtue."*

Although she was born in San Diego, Melissa Brotton has spent more time in the northern parts of the US, such as North Dakota, Idaho, and, most recently, New York. Traveling back and forth between the northern states and California has been a way of life maybe until now. She has taught in a variety of settings, including a public university, several small private colleges, and an Adventist academy.

Starting in July 2008, Melissa will direct the College Writing program.

Sari Fordham—the creative writing specialist

M.F.A., in creative writing – U of Minnesota (2007)

Publications:

"Driver Ants," *Brevity: A Journal of Concise Literary Nonfiction*, Issue 20, Spring 2006

The Writer's Almanac, script for December 12, 2004, read by Garrison Keillor, National Public Radio

Columnist, *Adventist Review* Cutting Edge Edition, 2004-current

Work has appeared in: *Signs of the Times*, *Women's Daily Devotional*, *Insight Magazine*, *Guide Magazine*, *Primary Treasure*, and *Our Little Friend*

Sari is currently working on a book, based on her experiences growing up with missionary parents in Idi Amin's Uganda.

Lora Geriguis—17th and 18th century British literature, colonialism, literary theory and criticism

Ph.D., English - U of California, Riverside (1997)
Dissertation: *Bows Without Arrows: The Role of Native Agency in the Travel Narratives of Daniel Defoe and other English Texts, 1668-1790*

She enjoyed attending Newbold College (1987-1989 Bracknell, England) as an undergraduate where she first discovered her passion for the literature of Great Britain.

Lora is the Graduate Advisor

Marilynn Loveless—Director of the Drama program

Ph.D., Griffith University, Australia (2004)

Dissertation: *Mrs. Shakespeare: Muse, Matriarch, Madonna, Whore, Writer, Woman, Wife—Recovering a Lost Life*

Dr. Loveless is the artistic director of the theater program at La Sierra University where she teaches script writing, acting, directing and performance classes. An award-winning director and writer, Marilynn has earned meritorious achievement awards from the Kennedy Center American Colleges Theatre Festival, for her direction of *Othello* (2005) and *The Taming of the Shrew* (2006).

Continued on page 19

Sam McBride—an Americanist (Twentieth-Century American Poetry, Fiction and Drama), Director of pre-Foundational Writing

Ph.D., English – U California, Riverside (1997)

Dissertation: *Performing Laurie Anderson*

Sam has an extensive academic publication and presentation history. He teaches 20th century literature and has launched the Writing Center at La Sierra. ■

Faculty:	Phone:	E-mail:
	(951)	
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Robert Dunn	785-2243	rdunn@lasierra.edu
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Marilynn Loveless	785-2274	mloveles@lasierra.edu
Sam McBride	785-2290	smcbride@lasierra.edu
Dan Tinianow	785-2264	dtiniano@lasierra.edu
Mary Wilson	785-2324	mwilson@lasierra.edu



English and Communication Faculty 2007-2008

Left to right: Lora Geriguis, Melissa Brotton, Marilynn Loveless, Winona Howe,

Sari Fordham, Mary Wilson, Dan Tinianow, Christine Law, Sam McBride

Experience Courses Attract Students to E & C

Lora Geriguis

As part of a department-wide push to increase the number of students in our classes and to encourage students to become English or Communication majors or minors, a new series of courses have been designed to attract first-year students into our department. In the past, most first-year students' experience with the department has been limited to their matriculation through the pre-foundational English and college writing courses. With the development of four new courses (ENGL 140: Experience Acting, ENGL 150: Experience Literature, ENGL 160: Experience Creative Writing, and COMM 140: Experience Communication), students will be exposed to what excites each of us about our disciplines. The courses are designed to introduce students to a smorgasbord of concepts and texts particular to each field. By having no pre-requisites for these classes we hope to attract students during their first year on campus when they are often short on classes for which they are eligible. It was this fact that helped to convince the University Studies Council to accept the Experience Courses as a part of their structure.

The department's strategy in offering these classes is to convince students to come back to the department for other classes and possibly convert a good number of them into becoming majors or minors in our fields. During Fall 2007, the beachhead course in this effort, Experience Literature, was offered, structured around the theme of heroes. The 15 students enrolled in the course, which included not only first-year students but also, surprisingly, juniors and seniors as well, read a wide range of texts, from Beowulf to The Legend of Sleepy Hollow, to The Lord of the Flies. Student support for the experience was

high, as indicated on the course evaluations: "I personally gained a better insight into the world of literature....[W]e learned about a subject that is very important and still applies today." As proof that the purpose of the class was being fulfilled, many enrolled in literature courses during Winter 2008, and six have declared E & C majors.

As the other Experience courses come on line during the 2008-2009 school year we hope to see even greater results in terms of enrollment and excitement about our department throughout the student body. ■

Senior Portfolio Winners

Each year, all seniors in the Department of English & Communication must present a Senior Portfolio to the department. The portfolio must contain representative work done during the student's time at La Sierra, a reflective essay that charts both academic growth and the growing sense of self, and may contain other items the student sees as contributing to the portrait of college education and personal growth that is being portrayed. Faculty carefully examine the portfolios and write comments that focus on the quality of the selected exhibits. The best portfolios win prizes, customarily gift cards to Barnes & Noble. A prize is given for the best Communication Portfolio, the best English Portfolio, and the best Overall Portfolio; the word "overall" has never been closely defined, and the prize in this category has been awarded for qualities ranging from superior writing, to creativity, to sophistication of concept, to artistic design and integration. Recent winners include:

2006

Communication: Nancy Hinojosa
English: Rebecca Lemasters
Overall: Courtney Diputado

2007

Communication: Leann Jimenez
English: Katherine Wagner
Overall: Christian Moro ■

Who's Who in CAS?

Each year, students who have demonstrated high academic standards, are involved in extracurricular activities, and have made contributions to the world around them are named to Who's Who Among Students in American Universities and Colleges. In 2006-07, fifty students were nominated by their departments and selected by LSU's College of Arts & Sciences as the best of the best; eight of these students were from the Department of English & Communication:

Undergraduates

Tiffany Hutabarat
Johanna Kim
Rebecca Lemasters
Tori Muir
Michael Tyler
Katherine Wagner

Graduates

Lina Geriguis
Stephanie Tamanaha

The department also chose Johanna Kim as the English & Communication Senior of the Year. An excerpt from her citation reads: "An introspective, quiet person, Johanna nevertheless distinguishes herself with her thoughtful manner and discussion. . . . [S]he enjoys art, art history, painting, bookmaking, and photography. She is an old movie buff, likes to participate in protests and marches to right injustice, and she *loves* to write." It is always a pleasure to have students who are engaged and committed, and Johanna is an excellent example of this type of student. ■

The Long Black Line

Each year, our students complete the requirements for graduation, don their black graduation gowns, march to the stage and pick up their diplomas . . . and move on to the next step in their lives. We miss them, but are proud of their progress and accomplishments.

2006 Graduates

BA in Communication
Yi Fong Chan
Ka Po Cheng
Lyndsay Fejeran
Nancy Hinojosa
BA in English
Courtney Diputado (Literature)
Tracy Douglas (Writing)
Brandon Herrmann (Writing)
Crystal McLean (Literature)
Jessika Tucker (Writing)
Sherian Waite (Literature)
MA in English
Lilian Correa
James Felix
Nathan Powers
Sarah Seaman
Garlyn Wacker
Jill Walker

2007 Graduates

BA in Communication
Dora Daniels
BA in English
Tiffany Hutabarat (Writing)
Rebecca Lemasters (Literature)
Megan Penington (Writing)
Jeff Thurber (Literature)
Katherine Wagner (Literature & Writing)
MA in English
Cynthia Chun
Lina Geriguis
Lisa Jones
Darcy Smith
Stephanie Tamanaha
Tim Wittlake ■

Honors, Awards, and Wreaths of Laurel

Winona Howe

The Dean's Award is presented to an outstanding student in the College of Arts and Sciences each year. Although academic success is an important component of the selection process, community involvement and engagement with various entities of the university are also important. The recipient of the CAS Dean's award in 2006 was Jessika Tucker, a senior in the Department of English and Communication. Although Jessika played in musical organizations at LSU, her chief contribution to the campus was her editing of the *Criterion*. The La Sierra newspaper had languished for several years; under Jessika's capable direction, the *Criterion* was published on a regular basis, provided wider coverage of campus attitudes and events, and exhibited a more professional approach to the writing of the articles themselves. Jessika also did a superb job as an intern for the *Pacific Union Recorder*, and presented "Propriety: a Rhetor's Best and Worst Friend" at the Western States Communication Association undergraduate conference.

The President of La Sierra University selects an undergraduate student and a graduate student to receive the President's Award at Commencement. For the last two years, the President has chosen a student from the MA Program in English for the graduate award. In 2006, the honoree was Lilian Correa. An excerpt from the departmental nomination reads: "I have seen Lili spending hours talking with her students, interacting with her peers, contributing to the laughter and serious discussion that goes on in our department, [and] assisting others in whatever way she can; she is kind, diplomatic and caring. I know that she has a complex, personal history as a participant of the global migration of so many families seeking opportunity and hope in the United States. I know that she has been inspired in writing classes to interview her 107-year-old grandmother and document her experiences surviving conflict and war in Peru."

The recipient of the President's award in 2007 was Lina Geriguis. Originally from Lithuania, Lina had published articles in Lithuanian journals as an undergraduate. She then decided to relocate to the United States, planning to explore the broader academic opportunities available to her here. While a graduate student at La Sierra University, Lina presented at two professional conferences, the Mid-Western American Society of Eighteenth-Century Studies Conference, and the Hawaii International Conference on Arts and Humanities. After completing her MA in English last year, Lina enrolled in a doctoral program in English at the Claremont Graduate University.

Bonnie Dwyer, editor of *Spectrum* was selected as the College of Arts & Sciences' Alumnus of the Year for 2007. Graduating with a BA in Journalism from the La Sierra campus of Loma Linda University, Bonnie has always maintained close ties to her alma mater. She served as PR director on this campus for several years, co-taught (with Juli Ling Miller) a PR course at LSU (flying to southern California each week to do so), and has helped to finance several guest speakers who have enriched not only our department, but also the entire university. In a larger context, Bonnie has been an important contributor to the Seventh-day Adventist Church, assisting with the Adventist Association of Women conferences, and editing *Spectrum*, the most important Adventist journal not published by the organization itself. The departmental nomination stated: "We nominate Bonnie Dwyer for her work first as fearless and objective reporter and since 1998 as progressive editor of *Spectrum*, which over the years has done much for thinking Adventists. Through extensive, careful investigation and balanced writing, she clarifies positions our church takes and difficulties in which it finds itself. Tact and honesty are her hallmarks as she writes about the major Adventist personalities and issues of recent years" The award was presented at the Alumni Homecoming Banquet, where alumni cheered as Bonnie accepted her award. ■

Friends of LSU Forensics

supporting the La Sierra University Speech & Debate Team and Pre-Law Club

GIFT GIVING OPPORTUNITIES:

Debate Tournaments (lodging, transportation, meals, fees) Fall Winter Spring

__\$2,000 Squad __\$1,000 5 students __\$400 2 students __\$200 1 student

Other \$ _____ THANK YOU!

Pre-Law Club

Field Trips (lodging, transportation, meals, fees) Sacramento Law Schools

__\$3,000 Squad __\$1,500 5 students __\$600 2 students __\$300 1 student

Other \$ _____ THANK YOU!

__/We Would like to make a donation to the LSU Forensics Initiative

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Make checks payable to La Sierra University

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In the event that the specific purpose for funding that you have chosen has been fully funded, your gift will be used for another comparable purpose.

For the purpose of strengthening the development program at La Sierra University 5% of all gifts may be used to partially defray related fundraising costs. We welcome your feedback as we steward the essential gifts necessary to fulfill the mission of La Sierra University. Donations are tax deductible.

Please Contact:

Carol Bradfield regarding Pre-Law club trip sponsorships, complete forensic squad sponsorships, or other opportunities. Phone: 951-785-2500, email: cbradfie@lasierra.edu

✂ Please cut here, fold where indicated and mail. Thank you very much.



Spring 2008 Debate Challenge, Speech & Debate Team members, clockwise from top left. Rachel Angilau, Adwoa Asamoah, Christine Fitzpatrick, Javon Payton, Jason Ewert, Mona Bascoy, Christine Law, Jonathan Finau, Heather Corona

Your gift will bring us closer to achieving our dream of qualifying for nationals in 2008-2009. Thank you.

Fold here

A stamp please

La Sierra University Office of Advancement
4500 Riverwalk Parkway
Riverside, CA 92515

Attention: Carol Bradfield

The Changing Face of Drama at LSU

Dahlie Conferido (MA graduate)

Returning as interim director of the Drama Program in the fall of 2006, I was very conscious of the fact that the program was changing. As a student I had participated in the drama for over five years. Back then actors worked as their own stagehands and directors built their own sets, all to put on a play without a stage under lights that balanced precariously on tripods. During those years every production felt like a miracle. By 2006, however, the program was no longer a grassroots campaign. The drama minor was firmly established, students were learning theatre in classrooms rather than just on the fly, and stage lights were finally shining brightly on a permanent Matheson stage. It was intimidating returning to a program that had grown in my absence, to a student body whose faces had changed. As interim director, I had one year to try and contribute to this change, but how?

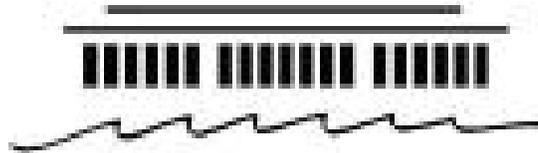
I found the answer in La Sierra University itself. The campus has always been blessed by a diverse community of people, both students and faculty, full of rich experiences and stories. I thought that this might be a good time to tap into those stories and see how they might help audiences and actors re-see the present and envision the future.

Thus the 2006-2007 drama season opened with *Five First Dates*, a collection of one-act contemporary comedies that asked audiences not only to laugh but also to question what love is and what relationships really require. Interspersed with these scenes were interviews with longstanding couples from our own campus faculty who generously offered stories of courtship, and advice for a new generation of daters. The winter season continued the program's tradition of student-written and directed drama by featuring Katherine Wagner's *A Difference of One*, a World War II drama which was inspired by her experience in Germany. Studying the German language and learning

the stories of Germans she met, encouraged Wagner to share these stories with the LSU community in a play that made us take a look at our own familial ties. The season ended with the spring production of *Oedipus Rex*, directed by Andrea and Patricia Poblete—an opportunity for audiences to revisit the tragedy that can unfold from one man's mistake and to return to the Greek roots of La Sierra theatre.

What I had forgotten about directing theatre, however, was how powerfully it can affect both the one holding the ticket and the one holding the reins. I was reminded of this during our second winter production, *Twilight: Los Angeles, 1992* by award-winning playwright Anna Deavere Smith. I chose to direct this play about the 1992 Los Angeles riots because I thought that, with the diversity of today's student body and with my own growing awareness of Los Angeles' many cultures, it was important to revisit this part of California's recent past. But instead of being the storyteller, I became the one to whom stories were told. I learned that several actors, professors, and even audience members had intimate knowledge of the Riots: their parents had lived in the city back then or their brothers and sisters had worked there. Some also shared their experiences in present-day Los Angeles, a city that continues to exceed its municipal boundaries to touch residents in neighboring counties including Riverside.

By the close of the season the Drama Program no longer bore an unfamiliar face. The names of some of the actors and theatergoers had changed, but their eagerness for storytelling, for interaction, for reaching and being reached in turn was still the same. In many ways it still is the program I remembered, albeit with fancier lighting. And yet it continues to be a program that shifts, stretches, and grows. I look forward to seeing what new plays will grace the La Sierra stage and how lines, props, and costumes will continue to reflect, reinvent, and inspire the stories of this community. ■



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

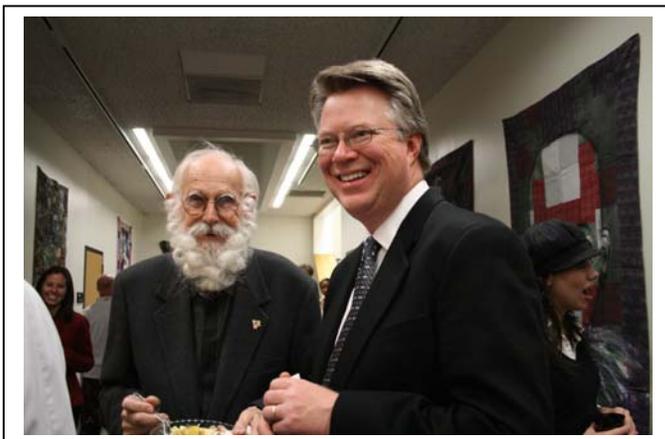
LSUDrama production entered in
The Kennedy Center American College Theater Festival™

Mrs. Shakespeare's, *Twelfth Night*, directed by graduate student Katie Wagner, was the first show entered in the Kennedy Center American College Theater Festival (KCACTF) by La Sierra University. The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2008.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Two students, Diana Wheeler and Stephanie Troyer, were nominated to participate in the Irene Ryan scholarship competition at the regional festival held in February 2008 and LSUDrama artistic director, Marilyn Loveless was invited to be a respondent for the Irene Ryan competition, at the festival. ■



*Architect Robert Burman and President Wisbey
at the Drama fundraiser, February 2008*

LSUDrama—Another Year and a Multitude of Plays

Winona Howe

Under the aegis of Marilyn Loveless, the new Artistic Director of LSUDrama, this year began promisingly with an Improv show. Improv has not been previously staged at La Sierra and the campus may have been skeptical about this kind of entertainment. The audience, however, laughed more and more loudly at the antics of the judges, and the increasingly creative and over-the-top efforts of the participants (students from LSU, LLU, and WWC).

A full-length Shakespeare play was the second offering of the year. *Twelfth Night*, directed by graduate student Katie Wagner, demonstrated both the versatility of some of LSU's actors, and the challenges of dealing with a small stage, many scene changes, and a large cast. (For more on *Twelfth Night*, see Mike Tyler's article, "Shakespeare at Matheson.")

Following *Mass Appeal* in early February (see page 28), the Festival of One Acts enlivened the end of February and the beginning of March by presenting seven short plays, some with only two characters, each directed by a different director. The press release described what was in store for the audience: "There's tenderness, love, treachery, scary crazy girls, repressed drama teachers, dentistry, murder most foul, mayhem and everything else you expect from a boisterously comedic/dramedic show." This was a fairly good description of the evening; at least part of the fun was the quickly-moving changes of tone as one play succeeded another. All seven of the plays were engaging, but an audience vote showed *The Fifteen Minute Hamlet* by Tom Stoppard to be the most popular play. With an exceedingly fast-paced script, and a total of five actors (some of whom played multiple roles), it was the most complex of the plays; furthermore, the campy quality of the lines and the attitudes the actors

struck while uttering them with such obvious relish, clearly made this play a favorite.

Loveless will direct *Sylvia* (A. R. Gurney's tale of changing relationships and their problems), in mid-May. A competition to find a model for the title character is sponsored by LSUDrama and the Riverside County Department of Animal Services. Artist Jan Inman will paint a portrait of the special dog that wins this contest.

The Festival of Original Student Works will close out the year. This year, multiple 2-page plays will be staged, all of which must be related to a lime and a lobster. The requirement of extreme brevity forces authors to be economical with language, and it will be interesting to see the different themes and approaches that writers will employ under the announced conditions. Other limitations include number of characters (maximum of 4), numbers of entries (maximum of 5), and the fact that the only costumes allowed are those of the lime and the lobster. The selected plays will be directed by a number of directors. ■



Lobster and Lime, from Marcus Chapman's "Now What?"

Mass Appeal Proves to Be Appealing

Marilynn Loveless

On Saturday night, February 2, 2008, a group of supporters of LSU Drama enjoyed a night of good food, beautiful music, great art and fabulous theater. The evening began with a dessert reception in the Brandstater Gallery, where guests feasted on an assortment of delicious desserts while listening to Emerald Waworoendeng's harp music and wandering through the gallery to examine exhibits created by Beatriz Mejia-Krumbein (chair of the Art Department), and view *BLUE: I Dream A World*, a video installation about peace, war and conflict (curated by Reggie Woolery, director of the digital studio at the UCR California Museum of Photography).

The second part of the evening consisted of Bill Davis' play, *Mass Appeal*, staged in Matheson Hall. This two-person play focuses on the lives and attitudes of a longtime priest (played by Jim Bock, LSU Drama Artist in Residence) and a seminary student (played by Kyle Deaver, LSU student); it examines issues such as idealism, rationalization, and the difficulties of different generations in understanding one another. Although *Mass Appeal* is both amusing and heart-warming, it is also a challenging work that insists its viewers think through the issues being presented on the stage.

Viewers of *Mass Appeal* (whether at the Fundraiser, or other performances staged specifically for the campus or for Peace Week), were unstinting in their enthusiasm. Positive comments from the audience touched on the set, props, lighting, dramatic flow, and the chemistry between the actors. While some focused on these specific components, others described the experience as a whole. "Attending the play, *Mass Appeal*, was a wise choice . . . a magnificent performance" said one viewer, while another summed it up quite simply: "One of the best performances I have seen on a college campus."

Proceeds from the evening (over \$5000) were split between a fund for future drama productions and the Edna Maye Loveless Drama Scholarship. ■

"Now What?"

Marcus Chapman (*undergrad student*)

The dreaded question: "What is your play about?" My answer: "Um, it's a comedy about two guys with different outlooks on life, uh, trying to figure out what to do after they graduate from college." I say dreaded because it's embarrassing to me to have that kind of attention, and I don't feel that the play is really about anything. The reality is that I am trying to figure out what to do after college and those two guys are my inner struggle between maturity and juvenility (if I may make up a word). But the bottom line is that not many people can say that their class final got produced for the stage.

The playwriting class final was to write a one-act play. As I was about to hit the job market myself, I wrote about two guys waiting to go to an interview. I incorporated a real-life story about my dad and his tie, a few conversations with my friends and input from fellow class members. The final went better than I expected and I was able to relax. A couple of weeks later, Dr. Geriguis, the playwriting professor, informed me that the department wanted to produce my play, but they felt that it needed more scenes. As my first scene was about waiting for an interview, naturally the second scene would be about the interview itself. I wanted to make the point that connections were sometimes more important than anything else in getting a job, so everyone in the office was related. The rest of the scene was inspired by my belief that this hiring practice is unfair. Considering the first and second scenes, the third and final scene obviously had to include a fight scene between a lobster and a lime wedge (credit for this idea must go to my classmates). In this scene the conflicts are resolved and the play ends with a cell phone call and the Lobster asking, "Now what?" A triumphant ending to a play about nothing. ■

“You know I’m not a Nazi, don’t you?”

Katherine Wagner (graduate student)

One of my teachers asked me a similar question while I was studying in Germany at the Theologische Hochschule Friedensau. My fellow Americans and I were horrified. How could anyone believe that this woman was a Nazi?

When I returned to the States, I found myself haunted by the assumption that most Americans consider Germans, past and present, to be Nazis. Worse, I was dismayed to learn that, despite the fact that the German nation is appalled by its history, a misguided perception of them still exists.

Due to a combination of misguided history lessons, Hollywood blockbusters and neo-Nazis, most Americans have no chance of understanding the factors behind Hitler’s coming into power. I began to wonder what would happen if people could see characters trapped in a web of lies. Could I show that events like 9/11 have affected America’s politics, society and economy in similar ways that WWI affected Germany?

Although I did not want people to agree with the Nazi party or condone Hitler’s actions, I wanted to show what life was like for an ordinary family ensnared in extraordinary circumstances; I wanted to show how some terrible situations start small. With those admittedly lofty goals in mind, I wrote the fictionalized *The Difference of One*. Set in 1939 Germany, the play looks at the Lehmann family as they deal with common problems like anger, hurt, abandonment and hope. Yet the Lehmanns (and the audience) quickly find themselves fighting to discover the differences between propaganda and truth, between wrong and right. And they learn that these decisions must be made, and soon, because a beloved woman in their midst is actually Jewish.

Produced February 8-12, 2007 at Matheson Chapel, *The Difference of One* was met with positive feedback. The play exhibited a spectrum of emotions and left the audience with a powerful question: how do we change the tide of prejudice and make sure that history will never be repeated? ■

Walk for a Day, Walk for a Lifetime

Cynthia Chun (MA graduate)

The phrase “to walk a day in someone else’s shoes” has been used so often, it is hard to regard the words as anything other than hackneyed. Yet it is possible for the meaning behind the phrase to emerge and make an unforgettable change in your life. During winter quarter of 2007, students at La Sierra University had the opportunity to see just what kind of a difference could be made by walking in another’s shoes. Regardless of age, theatrical experience or skin color, the stage was filled with actors preaching a uniform message – awareness and acceptance – via Anna Deveare Smith’s provocative play, *Twilight: Los Angeles*, directed by Dahlie Conferido.

Cast members pushed themselves to see what it meant to step out of their comfort zone and live in a context beyond their previous knowledge. Caucasian played the role of Asian, Hispanic of African. Some actors discovered the difficulties of assuming the persona of another race, of actually becoming someone they were not, while others found difficulty relating to a character of their same race. In addition to donning accents and mannerisms, many actors undertook the challenge of portraying the opposite sex; rehearsals were filled with females learning to walk with a swagger and stand like a man. In the end, however, the biggest challenge was the profound task of becoming someone else, of seeing

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– not looking, but seeing – through another’s eyes.

Although the experience of walking like a man was over for some after the play’s short run, the bond between actor and character, between audience and stage will continue to live in our daily experiences. On a campus as diverse as ours, it is impossible to escape meeting someone who comes from a different race, a different perspective, and a different walk of life. So how should you react when you encounter this individual who is so different from yourself? What I gained from portraying someone else’s life in *Twilight: Los Angeles* is the knowledge that when you truly walk for a day in someone else’s shoes, you are not walking for merely a day, but rather for a lifetime. ■

Shakespeare at Matheson

Mike Tyler (undergraduate student)

There is nothing quite like stepping out into blinding stage lights, face caked in makeup, hair fossilized by numerous products, body wrapped in an uncomfortable costume, and opening-night nerves causing miniature spasms. I have done it dozens of times, but the exhilaration of that first moment on stage has never quite gone away. La Sierra University has given me the opportunity to inhabit the bodies and minds of characters as imagined by their authors—from Wilde to Gurney, Sophocles to Lady Gregory, and of course, William Shakespeare. Twice I have been given the privilege to act in a Shakespeare play: first, during my freshman year, playing Orlando in *As You Like It*; and, more recently during fall quarter of this (my senior) year, taking up the role of Malvolio in *Twelfth Night*.

Though the task of the actor is never easy, Shakespeare presents unique challenges, most notably with the language. In both plays, I was confronted with vocabulary foreign to modern ears, and dialogue written like poetry. How is one to realistically deliver lines, or even memorize them, when they roll off the tongue like a car accident? If Shakespeare’s witty humor isn’t enough to keep cast and crew entertained at rehearsal, then the comedy (tragedy, perhaps?) of listening to young actors attempting to master dialogues and monologues is certain to keep them rolling on the floor.

Another challenge that a director of Shakespeare is presented with is casting. The sheer size of the casts of *As You Like It* and *Twelfth Night* had me thinking on more than one occasion, “What is our little department doing, attempting to pull this off?” These two comedies bring us not only a vibrant cast of young lovers as main characters, but also a plethora of colorful minor characters who provide much of the memorable humor. Although the amount of lines or stage time may make a smaller role seem easier, these unique cameo-type characters can be more challenging than the romantic leads. If an actor wishes to portray more than a caricature, serious thought must be put into bringing a touch of reality to these absurd characters. Malvolio, although the role is not a small one, is a prime example of this challenge. His extreme arrogance and disturbing infatuation with Olivia lead him to be comically manipulated by some of the other colorful characters in the play; yet, I felt challenged to make him more than a clichéd creep. All of Malvolio’s words, actions, and movements were given an explanation from the biography I created for him and, though much of what became “Malvolio” in my head was never revealed on stage, it was that grueling work that brought him to life.

Anyone who has acted on our humble stage in Matheson is familiar with what I call “production week chaos.” This is the time when there are moments when we realize we might not quite be ready. Lines are dropped, blocking changes, props are lost and found, added and subtracted, and cast and crew are desperately trying to get synchronized so that the insanity of backstage never spills before the eyes of the audience. Emotions always run high, and often rehearsals run late into the night. Student actors are spread throughout the theater, doing homework they would usually do in their room or the library. This has proven especially true with the two Shakespeare plays that I have been involved with. I remembered thinking two days before opening night that *Twelfth Night* might end up being a disaster. But we kept working under the direction of Katie Wagner and it became one of the finest productions in which, I am

proud to say, that I have been involved with at LSU.

These are a few of the things that are going on backstage and in the heads of the actors when you see us stepping out under those bright lights for the first time. In my four years at La Sierra, the Drama Program has fearlessly allowed students to tackle some of the most difficult plays the English language has to offer. We are given the opportunity to take part in every aspect of a production, from makeup crew to lights, actor to director. We’ve never backed down from challenges, even in the craziness of production week chaos. We’ve put on original works and dramas by Shakespeare. These experiences are some of the most memorable I have had in my time here. It is that unrelenting determination to be more than a tiny department in a tiny theater that makes me proud of the time (and money) I have spent at La Sierra. This is the University experience, where education meets action and truly shows its value. ■



Drama Stars 2007

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