

The Bibliophile

Department of English at La Sierra University

Fall 2013

Arthur Upfield and Me



"I'm sitting in 22B and waiting for takeoff. Destination: Brisbane, Australia. Flight time: 16 hours. In spite of that overly-long acquaintance with 22B, I'm excited and happy. Here's why..."

8

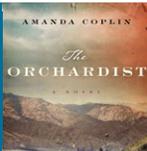
Natures Conference



The annual interdisciplinary conference will celebrate its 6th anniversary with Dr. Cheryl Glotfelty as plenary speaker.

13

Amanda Coplin's Visit



Professor Sari Fordham sits down with Award Winning Novelist Amanda Coplin, Her debut novel *The Orchardist* is a New York Times bestseller.

14

Alumni Spotlight



"Pigeon Post and Honest Writing" by Patrick Garrett York (BA 2010, MA 2012)

25



ALSO IN THIS ISSUE:

2014 Drama Season Preview, Book Recommendations, and more...



Relocation, Renovation, & Reinvention

Inside This Issue

- 3 Letter from the Chair: "Changing Chairs, Changing Hats" by Lora Geriguis
- 6 "Relocation, Renovation, and Reinvention" by Natalie Romero
- 8 "Arthur Upfield and Me" by Winona Howe
- 10 "Dr. Winona Howe Wins 2013 Distinguished Faculty Scholarship Award" by Lora Geriguis
- 11 "La Sierra Represents at MythCon 43" by Sam McBride
- 13 "The Natures Conference Anticipates its 6th Anniversary" by Lora Geriguis
- 14 "A Visit From Amanda Coplin" by Sari Fordham
- 16 "Surprised by Music: A Sabbatical Fugue" by Melissa Brotton
- 17 "2012-2013 LSDRAMA Season Review" by Shane Wood
- 18 "2013-2014 LSDRAMA Season Preview" by Shane Wood
- 19 "Drama Program Receives Coveted Awards" by Shane Wood
- 20 "La Sierra Students Attend KCACTF's 45th Gathering" by Shane Wood
- 21 "Observations on AEA" by Sam McBride
- 23 "Changes for Communication" by Mary Wilson
- 25 Alumni Spotlight: "Pigeon Post and Honest Writing" by Patrick Garrett York
- 27 "Sigma Tau Delta Members Remain Active in the La Sierra Community" by Laura Melchor
- 28 "Inclinations: Advantage, Undergraduates!" by Amy Shine
- 29 Student, Alumni, and Faculty Activities
- 35 2012-2013 Honors, Awards, Scholarships, and Writing Competition Results
- 36 Spring 2013 Graduates
- 38 Meet the Masters
- 40 Book Recommendations
- 42 Musings

The Bibliophile is a publication of the Department of English at La Sierra University.

Chair: Dr. Lora Geriguis

Editor: Natalie Romero

Thank you to all our writers
and contributors!

4500 Riverwalk Parkway

Riverside, CA 92505

951.785.2241

english@lasierra.edu

Letter from the Chair

Changing Chairs, Changing Hats

Lora Geriguis



Dr. Lora Geriguis, Chair

“Change” has been the operative word around the department this past year—with departures and sub-divisions, new arrivals and retirement announcements, role changes and hat changes, and even two babies!

The twenty-year combined English and Communication department structure was sub-divided into two stand-alone departments as of July 2013. With the sub-division comes the physical relocation of both new departments. Communication settled into a completely renovated Gladwyn Hall in September, and English is headed in December to a soon-to-be renovated old School of Business building, to be renamed the Humanities building.

The completion of the new Tom and Vi Zapara School of Business building at the front of campus in Summer 2013 left vacant the old business building near the library, which created an opportunity to establish a home for the humanities, sorely needed on a campus so often known primarily for its pre-health and science programs. Read more about the move in “Relocation, Renovation, and Reinvention” by Natalie Romero.

In a charming parallel to the departmental split, two faculty from the once combined department both announced their own sub-division plans, with each of them due to give birth to a baby girl in the next few months: Dr. Christine Law Fujitani (Communication) and Prof. Sari Fordham (English). In the wake of her birth announcement, Dr. Law decided to let go of her teaching position at La Sierra University, and will pursue online teaching opportunities from home while caring for her new baby. Prof. Fordham will take a leave of absence during winter quarter for her baby’s delivery, but will be back in the classroom beginning in spring.

One change that brings a mixed response of gratitude and nostalgia, tinged with regret at the anticipated loss of her full presence, is the prospective retirement of Dr. Winona Howe effective July 2014. Dr. Howe’s 23 years of service to La Sierra University overlaps the time span of the combined English and Communication department, positioning her both at its inception and its subdivision. Her role as a pillar of the department, her work as an intrepid chair and valued colleague, model teacher and effective mentor, will make her daily presence sorely missed. Thankfully, she is teaching classes during Fall 2013 and Spring 2014, and promises to return periodically in the future to deliver classes for the department when her travel plans allow. Dr. Howe’s life-long love affair with research was recently recognized with the 2013 Distinguished Faculty Scholarship award. Read more about that in “Awards.”

With all these structural and physical changes, the need for role change has arisen as well. After only a short break from chair duties during 2012-2013, during which Dr. Winona Howe served most ably as the interim chair, overseeing the combined department’s final year together, Dr. Mary Wilson has assumed responsibility for chairing the new Department of Communication, immediately conducting two successful searches for two-full time faculty members. Read more about the news from Communication in “Changes for Communication” by Dr. Mary Wilson.

With the department split, a chair for the new Department of English entity was required. Dr. Lora Geriguis accepted that role as of July 2013, noting the excitement associated with chairing the department at the moment of both its reinvention and relocation. Her goals for the department's future include seeking additional opportunities of undergraduate internships, expanding Writing Center services for both undergraduates and graduate students, developing a collection of antique books for use by MA in English students in a variety of research projects, and exploring the benefits for students and faculty alike of the synergy made possible by the housing of the variety of disciplines in the soon-to-be Humanities building. Her commitment to the annual Natures conference continues, with plans underway for the sixth annual event in February 2014. Read more about it in "The Natures Conference Anticipates its 6th Anniversary."

The hat of director of graduate studies needed a new head to rest upon, following Dr. Geriguis' move into the department chair position. Dr. Samuel McBride's brainy cranium was called into service to provide the MA in English program with his leadership. In addition, he has been tapped by our dean, Dr. Adeny Schmidt, to serve as the new Associate Dean of the College of Arts and Sciences beginning Fall 2013. While Dr. McBride's position will be a 50/50 split between the department and the college, he has kindly said that he "will continue to consider the Department of English as his primary academic home." The department could do with nothing less. While any reduction of Dr. McBride's involvement will be difficult for the department to absorb, the benefits his service can bring to the College will have long-range benefits for the university as a whole.

With the adjustment of Dr. McBride's duties, a new leader for Basic English was needed for the department. Prof. Sari Fordham, already tasked with headlining the department's creative writing activities, has accepted the role of leading the Basic English aspect of our operations. Having long taught for Basic English, along with her many creative writing classes, her passion for students at all developmental levels will guide her steering of that program. In the midst of acquiring these new administrative duties, Professor Fordham had a short story published in the Summer 2013 issue of *Cerise Press*, and she is in the latter stages of work on her book-length memoir, "Waiting for God to Notice."

Thankfully, some of our news also relates, not to change, but continuity. Drama continues to be housed in the new Department of English. Dr. Marilynn Loveless will carry on in her role as director of drama, which entails the challenging task of overseeing both the academic and production sides of drama. During Fall 2013, she is offering a new course on "Drama Appreciation" aimed at training first-year students to become more sophisticated audience members, which includes a service-learning component for Alvord's School District's after-school program involving children's theatre. Dr. Loveless is also hard at work developing internship opportunities for drama minors in the Riverside area. The 2013-14 drama season begins in the fall with the hire-wire theatrics of *Improv* and peaks in the spring with the musical *Godspell*. Learn more about all the excitement in "2013-2014 LSDRAMA Season Preview" by Shane Wood.

Dr. Melissa Brotton has agreed to continue in her role as director of College Writing for the coming year, which includes the large task of supervising the teaching training of our graduate students, who are also College Writing Instructors (CWIs). Dr. Brotton's expertise and energies are divided between her responsibilities for the College Writing program and her role as a literature faculty for both the graduate and undergraduate programs. Her continued research in the area of eco-theology is also providing the department with exciting intellectual enrichment, most immediately for an article she is co-writing with Drs. McBride and Geriguis for submission this fall to *Early American Literature*. She will present her paper, "Bickering Daisies, Preaching Lilies, and the Victorian Sentient Universe," at the Victorian Institutes Conference at Middle Tennessee University this fall. Learn more about Dr. Brotton's research activities in her Sabbatical report, "Surprised by Music: A Sabbatical Fugue."



Current faculty outside the “new” Humanities Building. Pictured left to right: Dr. Sam McBride, Professor Sari Fordham, Dr. Marilyn Loveless, Dr. Melissa Brotton, Dr. Lora Geriguis, Dr. Robert Dunn, and Dr. Winona Howe.

Dr. Robert Dunn, though retired, continues to teach and provide the department with his collegial support. He recently donated to the department a beautiful model of Shakespeare’s “Globe” created by two of his students, Christie Winter and Edith Dredol in 1971 (at a one foot=one quarter inch scale), which will find a place of honor in the renovated Humanities building. This model is a fitting testament to the powerful influence Dr. Dunn has had on Seventh-day Adventist English education throughout his career. Dr. Dunn’s contributions were remembered by faculty and students alike from across North America, at the Adventist English Association meeting held in June 2013.

Please also enjoy the many other articles included in this issue, all of which will give you more insight into the complex and exciting life of the new Department of English, as well as our departing sibling, the Department of Communication.



Current Faculty and Staff

Melissa Brotton, Ph.D.

Robert Dunn, Ph.D. Emeritus Professor.

Sari Fordham, M.F.A.

Lora Geriguis, Ph.D.

Winona Howe, Ph.D.

Marilynn Loveless, Ph.D.

Sam McBride, Ph.D.

Secretary: Natalie Romero, M.A.

For more information regarding our department, programs, and faculty, please visit www.lasierra.edu/english.

Relocation, Renovation, and Reinvention

Natalie Romero

The Department of English, flying solo for the first time since 1993, will relocate to the old School of Business building in December of this year, following its sister department, Communication, which moved to the recently renovated Gladwyn Hall in Fall.

It is odd for some to imagine a time when English and Communication were not together in South Hall. But despite fond memories, the departments have not always been joined. In the fall of 1993, the departments of English and Communication combined. It was a marriage that lasted twenty years. The co-department, under Chair Renard Donesky, made its home in the historic South Hall, a building that has been a part of La Sierra University since its founding in 1922. Prior to the joining of the departments, English was housed in La Sierra Hall. But in the wake of English and Communication's amicable split in July 2013, the new Department of English set its sights on the old School of Business building.

The Business building was coveted by many—it was common knowledge for several years prior to the construction of the shining Tom and Vi Zapara School of Business that the old building would eventually be up for grabs. (I even wrote an article about why English and Communication should inherit the building in an issue of *The Criterion* in 2011.) At the time, it seemed like an impossible dream; when interviewed about the possibility, most of the faculty simply smiled and said “it would be nice, wouldn't it?”

Dr. Winona Howe, however, was a firm believer in the possibility. “I'd be delighted if we were relocated to the old business building—which was the Home Ec building before that,” said Howe in February 2011. “It's a pleasant building and we would have room for everything.”

In Spring 2013, the hopes of the department were realized when the Buildings and Grounds Committee decided to house English elsewhere. The old School of Business, which is nearly 45 years old, will be renamed the Humanities building to reflect the joined forces of English and History, Politics, and Society (HPS). HPS will inhabit the top floor of the building, while English will make its new home on the main floor.

News of the relocation has lifted the spirits of many students. “I believe that the English department deserves a little more autonomy and space that we are not able to have in South Hall,” said graduate student Jason Wymore. “The ‘new’ building will give us that.”

While the department had originally hoped to move prior to the beginning of the 2013/2014 school years, plans were pushed back in order to leave ample time for renovation. While some issues, such as renovations of both the male and female restrooms up to ADA standards, have been needed to be addressed for some time, other aspects of the makeover are tied in to the way the department is reinventing itself.



The main entrance to the “new” Humanities Building

The long list of renovations includes:

- revamping the air conditioning and heating systems
- removal of the mysterious hump in the floor of the English lobby (which turned out to be from the roots of a tree outside the building)
- a healthy trimming (but saving) of the “pet plant” by the stairwell to shed more light on the lobby
- new railings for the stairwell
- a tint treatment of the exterior glass to reduce the heat and soften the light
- updating and expanding the kitchen
- refurbishment of the old computer lab/classroom into the new Writing Center with new computers, furniture, carpet, paint, and window treatments
- creation of a large shared office space for the College Writing Instructors
- removal of panelling throughout the building, to be replaced with drywall and painted
- replacement of all flooring: tile in the lobbies and bathrooms, nylon/non-allergenic carpet in hallways, offices, and classrooms
- reconfiguration of the old dean’s office into a seminar style classroom, and reconfiguration of the dean’s secretary’s office into two faculty offices
- possible facelifts for all the classrooms
- new, more secure and energy-conscious, exterior doors are being discussed



English lobby in a state of demolition in October. A new cement floor was poured shortly after!

In addition, each lobby will have new furniture. “The design is modern in its clean lines, but with a nod to history in the contours of wing-backs and club chairs. The color palette and fabric suggest a calm, contemplative mood, but there is good movement and energy infused as well,” said Dr. Geriguis, who has been working closely with a designer over the last few months. The upstairs HPS lobby will have a similar design to ensure continuity throughout the building; the color schemes and furniture are meant to be complementary, while still allowing each department’s identity to shine through.

In anticipation of the move, the Department of English is reassessing itself and how it is best able to serve students. For example, the office staff is working on organizing the department’s first antique book collection, which will offer students hands-on access to books too old for circulation by the library and too young for the Heritage Room, but of significant publication value for the study of book history.

Overall, the department hopes to emphasize all aspects of its programs, presenting a united front among the emphases of creative writing, drama, and literature. “When everything is done,” said Geriguis, “we will have a beautiful and functional new space in which to grow and thrive as a department.”



Arthur Upfield and Me

Winona Howe

I'm sitting in 22B and waiting for takeoff. Destination: Brisbane, Australia. Flight time: 16 hours. In spite of that overly-long acquaintance with 22B, I'm excited and happy. Here's why.

Several years ago, I was checking out the Book Exhibit at a conference when I noticed a book on the \$1 overstock table. The book was *The Spirit of Australia: The Crime Fiction of Arthur W. Upfield* by Ray B. Browne. I remembered that Tony Hillerman had cited Upfield as an inspiration because of the way he wrote the land. And how could I turn down a book that was only \$1? Later, a friend loaned me a few of Upfield's books; then I bought a few more. When I saw "Australian Authors" listed as a panel for the next Modern Language Association, I thought, "Why not?" and sent in a proposal—not on Upfield and the land, as I had originally thought I would, but on Upfield's portrayal of women, paired with his own recorded experiences with the opposite gender.

I couldn't find any more of his books online, and I knew that I needed broader exposure in Upfield before I started to write. My husband, son and I were going to Australia that summer, however, and I could find what I needed there. The following is from the introduction to the paper I presented at MLA in 2003: "Inspecting Women: Arthur W. Upfield and Napoleon Bonaparte."



Arthur Upfield (1 September 1890 – 13 February 1964)

As our family drove across Australia last summer, we stopped at a large number of used bookstores searching for copies of Arthur Upfield's books, especially those featuring Napoleon Bonaparte (or Bony as he is known to his friends), Upfield's half-aboriginal detective who is sensitive, intelligent, charming, intuitive and totally vain. The search turned into a longer quest than I had anticipated. "Upfield is very collectible," I was repeatedly assured (or consoled). "They sell out as soon as they come in." Still, we found the books scattered here and there: *The Will of the Tribe* in Hobart, *Bony and the Black Virgin* in Perth, *The Devil's Steps* in Geelong, *Madmen's Bend* in Darwin, and *The Death of a Lake* in a small town picturesquely named Ararat. The next-to-last book, *Mr. Jelly's Business*, was at Kill City Books in Melbourne; it took good old Amazon.com, however, to provide me with the final Bony book--*The Barrakee Mystery*, ironically the first Upfield wrote (although the specific book I actually purchased was the revised and retitled American edition, called *The Lure of the Bush*). Some booksellers had never heard of Upfield. They snapped their bubblegum as they pointed me in the direction of the mystery and Australiana sections and continued to chew as they rang up my purchases. Others, however, were Upfield critics and wanted to talk about the author. "You've got to realize, he was writing in a different era," some said. When I explained to the bookseller who sold me *The Widows of Broome* that I was examining how Upfield treated women, her answer was succinct: "He didn't."

He did, though. His books depict all kinds of women—young and old, black and white, strong and weak, innocent and knowing, good and bad, shrinking and violent, secure and desperate. Sometimes these women assist Bony in his endeavors; sometimes they are his antagonists as they frantically try to preserve their secrets from this intelligent and intuitive man. Clearly, Upfield was not presenting an Australian post-Victorian version of the “angel of the house”; his portrayals are far more complex than that.

Nicholas Birns, the editor of *Antipodes: A North American Journal of Australian Literature* was in the audience at MLA; immediately following the Australian panel, he asked if he could publish the article in his journal. Naturally I was delighted, and I assumed this was the end of “Inspecting Women”; however, in March 2011, I received an email from Kees de Hoog who has published a number of Upfield books:

Arthur Upfield first arrived in Australia on 4 November 1911. That means 4 November this year will be the 100th anniversary of his arrival, and I am aiming to publish a collection of critical articles about his works to mark that. I mean substantial literary analyses - not reviews of one or a few of his books nor articles for the "glossies" designed primarily to market his books etc.

One of the articles I have found is your "Inspecting Women: Arthur W Upfield and Napoleon Bonaparte", published in *Antipodes* of June 2004 I daresay you will by now have worked out that I am seeking your permission to include that article in my collection. I would be most grateful if you would agree to this request.

Once again I was delighted. The book (*Investigating Arthur Upfield*) was published in 2012, but there was one more episode in the life of “Inspecting Women.” In late April 2013, I received another email, this one inviting me, as a contributor, to attend a “Fryer Library Event” at the University of Queensland in Brisbane to celebrate the Australian launch of *Investigating Arthur Upfield*. Because it was during Spring term, it would have to be a very fast trip. I would miss two classes and would need to provide appropriate activities for my students. I would need to file a Travel Application and request international travel insurance coverage through the university. The College of Arts & Sciences offered support, and the paperwork was processed in record time. And now I was on a plane to Brisbane.

I had a wonderful few days in Brisbane, where I stayed at a Women’s College on the University of Queensland campus. I hadn’t been in a dorm situation since I left college, and I was surprised at how natural it felt. I met Kees and his co-editor. I talked Upfield with other Upfield scholars, and Victorian literature with a Queensland professor. (Most surprisingly, two of the individuals I talked to spoke nostalgically about visiting the famous bookstore, Acres of Books, in Long Beach; they were sorry and surprised to learn that it has been closed for several years.) I spent a couple of days in the research library, working as fast as I could, locating material on Upfield that is not available in the United States, and constantly adding money to my duplicating card.

I was gone almost six days and felt like I’d crammed a month’s activities into that brief space. My jetlag was minimal—my husband said I hadn’t been gone long enough for my body to adjust to Australian time. So the Upfield saga is over . . . unless when I’m looking over the material I gathered in Australia, another idea grabs me and I decide I must spend more time with Arthur Upfield and his famous detective, Napoleon Bonaparte.



Dr. Winona Howe Wins 2013 Distinguished Faculty Scholarship Award

Lora Geriguis

As one of the final acts as a combined department, the English and Communication faculty raised united voices last spring to nominate our respected and highly valued colleague, Dr. Winona Howe, for the 2013 Distinguished Scholarship Award.

Her subsequent selection for the award by the Faculty Senate Research and Scholarship committee, and its announcement at the 2013 commencement exercises, was an acknowledgment that Dr. Howe's scholarship is remarkable for its quality and quantity, versatility and breadth.

Dr. Howe's career has been one of steady work fueled by the true scholar's spirit. Early in her career, she was the recipient of a National Endowment for the Humanities (NEH) fellowship, a \$6,000 award that allowed her to attend eight weeks of a seminar at Dartmouth College in 1995. This experience was pivotal in shaping both the quality and direction of her later research.

Sustaining a consistently high rate of work over a 20-year period, Dr. Howe has averaged three conference presentations per year. The quality of Dr. Howe's conference presentations is evidenced in part by her record of having presented at the Modern Language Association conference four times (1992, 1997, 2003, 2011).

"Perhaps the epitome of scholarly performance for an English professor is to present a paper at the annual convention of the Modern Language Association (MLA)," said department colleague, Dr. Sam McBride. "Presenting there confirms that one has been fully admitted into the profession. "

Further, Dr. Howe has seen her scholarship published in peer-reviewed journal articles (twice in 1996, once in 2003 and 2004). Her journal articles were recognized for their significance on two different occasions, when book editors asked her to revise and extend her work for inclusion as chapters in two books (2005 and 2012). One of those books, *Hollywood's West: The American Frontier in Film, Television, and History*, was awarded the 2005 Ray and Pat Browne Book award by the Popular Culture Association

Perhaps even more significant, Dr. Howe's life as a scholar has made a lasting impression on the students she has mentored.

"Dr. Howe's guidance and influence over the course of my undergrad as well as graduate years have been indispensable," said Tiffany Hutabarat. "I am currently a PhD student at the University of Louisville, but part of my research interests as well as my work ethic as a scholar, has been due to watching, as well as having worked with Dr. Howe."

Dr. Howe's work represents excellent scholarship, a high level of passion for her discipline, and keen ability to harness her research interests to enrich her classes and the lives of her students. The Library Undergraduate Research Prize (LURP), which she helped establish at La Sierra University, will be a lasting tribute to the many ways she has nurtured the culture of scholarship on our campus.

La Sierra University, and particularly the Department of English, can be proud of the work Dr. Howe has conducted, and the face she has provided for the institution within a variety of scholarly circles over the course of the past two decades.



La Sierra Represents at MythCon 43

Sam McBride

The summer of 2012 saw a contingent from La Sierra's English and Communication Department enjoying a road trip. The destination: UC Berkeley for MythCon 43, the Annual Convention of the Mythopoeic Society.

MythCon is the premiere society for scholars of J.R.R. Tolkien, C. S. Lewis, and fantasy literature in general. Yet it remains one of the more peculiar venues for scholarly presentations, as it combines academic clout with elements of fan conventions. Along with readings of very serious papers (followed by intense debate) come events that don't fit the typical pattern for academic conferences, such as concerts (of music related to *The Lord of the Rings*, including a Beatles-influenced folk group called "The Lord of the Ringos"), costume events (featuring participants dressed as elves and hobbits), and even a Golfimbul competition (a trio of silly games based on a passage in Chapter One of *The Hobbit*). Some participants have been attending MythCons faithfully for more than 25 years, even planning their summer vacations around the event.

The La Sierra contingent included myself, current grad students Marjorie Ellenwood and Natalie Romero, and recent grads Kendra Kravig and Renee Hess. I presented a portion of a chapter from my current book project. Three of the grad students presented revisions of papers prepared for La Sierra classes, while the fourth displayed motivation for continued scholarship by writing a paper expressly for the conference.

Ellenwood's paper was motivated in part by recent scholarly examinations of ethnic stereotyping in Lewis's *The Chronicles of Narnia*, an issue especially pertinent since the books are being transformed into feature films. While previous scholars have argued that Lewis displays negative stereotypes of Islamic peoples (especially the Calormen of *The Horse and His Boy*), Ellenwood argued that the debated cultural depictions are more accurately identified with ancient Egypt; in contrast with Islamic cultures, the Calormen use pyramids as burial chambers and are polytheists. Her potentially controversial paper was well received; several participants noted to me that they were inclined against the paper's thesis prior to hearing it, but for it afterwards.



From left to right: Natalie, Kendra, and Marjorie in Middle-earth garb

Romero and Kravig presented back-to-back papers on music as a mode of creation in the Narnia stories, and “name magic” within Tolkien’s work, respectively. The papers went together especially well since they address “magic” (that is, the mechanisms by which material nature can be shaped and controlled within alternative realities). Both papers offered close readings of events or characters within Lewis or Tolkien; Tolkien fans and scholars in the audience, some of whom have been hearing Lewis and Tolkien papers for decades, expressed that both presenters opened new scholarly territory by taking their subjects in previously unexamined yet fertile directions.

Hess presented a paper written specifically for MythCon 43 on the recent book and film sensation, *The Hunger Games*. She argued that the book’s main character represented a third-wave feminist heroine, one who can engage in activities traditionally designated as masculine without experiencing significant internal conflict (in contrast with Éowyn from *The Lord of the Rings* who, after briefly embracing the masculine role of knight, only finds peace and wholeness by embracing a more traditionally feminine role as wife and healer).

All four paper readings were well attended, with more than 30 MythCon members in each audience. This was true despite placement of two of the papers in a room that did not appear on the conference center map. As I told my students, an audience of 30 for an academic paper is pretty spectacular (I once presented a paper for which the sole audience was one of my two co-presenters; the third presenter, and apparently the rest of the audience, had to leave early to catch their planes).

What’s more, each La Sierra scholar displayed strong presentation skills that invoked enthusiastic response from her audience. When audience members learned the presenters were my students, they asserted in no uncertain terms that I should be proud of their accomplishments (needless to say, I am). Several confided that they attend presentations by grad students with a degree of trepidation as to what they will find: “jewels or junk,” as one of my MythCon colleagues expressed it. The La Sierra contingent consistently displayed jewels.

A scene at the Society’s closing business meeting exemplifies the impact of La Sierra’s presence at MythCon 43. The topic of attracting new and younger membership arose (just prior to the closing ceremony, which included communal singing of “What Do You Do with a Drunken Hobbit”). One long-time member identified the crux of the problem sincerely (though paternalistically): “What we need are more people like those La Sierra girls.”

Indeed, the “La Sierra girls” well represented the University and the Department of English and Communication.

Alumni Profile: Kendra Kravig

(BA 2010, MA 2012)



“Hey, I just met you, and this is crazy, but here’s a book list, so read it maybe. Then write 15-20 pages of detailed thoughtful critique encompassing sociocultural, biographical, and critical analysis.”

- **Why La Sierra?** The program chose me. A glitch in the Registrar’s office signed me up as an English major, even though I was really undecided. So I found myself signed up for Dr. Howe’s Survey of British Romantic and Victorian Literature, and I never looked back. It never once occurred to me to study anything else; I love it so much that it seemed natural to study it at the graduate level as well.
- **What I Gained:** A healthy respect for those scholars who attempt to research Richard Crashaw.
- **What I’m Doing Now:** By day, I’m the assistant to the director of the Criminal Justice program at LSU. By night, I’m the writer your parents wouldn’t want you to read.

The *Natures* Conference Anticipates its 6th Anniversary

Lora Geriguis

Natures 2014, the sixth annual interdisciplinary humanities conference to be hosted by La Sierra University, will take place on February 28, 2014 in the midst of Southern California's mild sunny winter. Scholars from across the humanities and all levels of their careers will be invited to present papers on the topic of "Paving the Way: Roads, Rivers, and Railways in Culture and Criticism." We are honored to have Dr. Cheryll Glotfelty (University of Nevada, Reno), a leading scholar in the field of ecocriticism, serve as the plenary speaker for *Natures* 2014.



Natures is an annual interdisciplinary humanities conference hosted by the Department of English and the College of Arts and Sciences of La Sierra University. Established in 2009 as a graduate student conference, the event broadened its invitation to include humanities scholars at all levels of their careers in 2013 in celebration of its fifth anniversary.

We were so honored to have Dr. Scott Slovic (University of Idaho) serve as our distinguished plenary speaker for *Natures* 2013. Dr. Slovic is an ecocritic of the first order, editor of *ISLE: Interdisciplinary Studies of Literature and Environment*, a very busy international speaker, and a prolific author. For his *Natures* 2013 plenary address, Dr. Slovic spoke about the complex critical identities that comprise the web of ecocriticism, a field too often mischaracterized as one-dimensional.

In his Seminar on Academic Life, Dr. Slovic gave conference participants a peek behind the curtain of academic publishing and otherwise share lessons learned from his extensive experiments with shaping scholarship to make a positive impact on the world.

Natures, in addition to its headlining plenary speakers, annually attracts between 20-30 other scholars who present papers on a variety of topics related to the broad field of the humanities. Universities regularly represented include University of California, Riverside, Claremont Graduate University, California Baptist University, other UC and Cal State campuses, and often a few come from outside of California and occasionally some from as far away as Canada and Asia. Our MA in English graduate students are regularly counted among this group of scholars, as they make presentations that often began as papers for their classes. The opportunity to present and help organize the conference has become integral to the training they receive as English graduate students at La Sierra University.

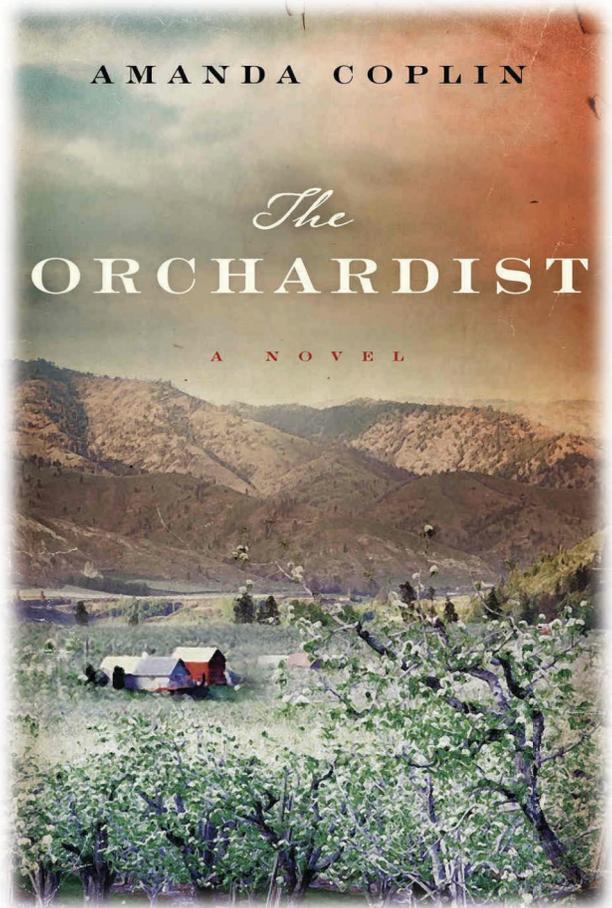


A Visit from Amanda Coplin

Sari Fordham

Before Amanda Coplin came to La Sierra University, her debut novel *The Orchardist* was a *New York Times* bestseller and was receiving rave reviews in *The New York Times*, *USA Today*, *Wall Street Journal*, and *The Washington Post*. The historical novel had been nominated for the Barnes and Noble Discover Award in fiction and shortly after she visited us, Amanda learned that she had won. Not that the two are *completely* connected.

Amanda spent a full day at La Sierra University. In the morning, she visited the Short Story class and spoke about the weird experience of being famous, how she came to create her characters, and how she loved Faulkner's *Light in August*. That evening, she had a potluck dinner with our faculty and graduate students, and then she gave a reading at Matheson Hall. The event had been written up in the *Press Enterprise* and was attended by many community members. One lady, who had grown up in Oregon on an orchard, came an hour early with five copies of the novel. She wanted to get a good seat and then later get her books signed and give them to her siblings. Amanda was a wonderful reader and the perfect guest. She later granted the Bibliophile an exclusive interview.



What inspired you to write a historical novel?

I've always been interested in the agricultural history of the Wenatchee Valley, where I was born and spent my early years. The region is naturally arid but has been manipulated over the years to become one of the largest fruit-producing areas in the country. I was interested in that change, and wanted to write a novel set in the throes of that change.

What's been the most exciting thing about having such a well-received debut novel?

When people identify deeply on an emotional level with the book and write and tell me about it—that is such a gift to me. When people from Wenatchee hold up the book and praise it—for them to love it and share it with people in their lives—as a writer you cannot ask for anything better than that.

What advice do you have for aspiring writers?

It is difficult to give advice because each writer is different. You need to find out how you work best, and tailor your life to create those optimal working conditions. Surround yourself with people who support and encourage you. And read. A lot.

What did you think of La Sierra University?

I thought the campus was beautiful! And I talked to some wonderful students, a few of whom made such incredibly astute observations about my novel that I was forced to think about the work in a new way.



Amanda and La Sierra students at her reading in Matheson Hall

Amanda and Sari with a group at Collegeville Institute



Surprised by Music: A Sabbatical Fugue

Melissa Brotton

If my creative self had told me before I began my sabbatical quarter that I would be writing about music, I would have flatly denied it. To which she may have replied, “You know that music metaphors saturate Barrett Browning’s nature poetry.” To which I may have answered, “You know, I might look into that.” And at some point music is inescapable, the learning ladder unsteady as I climb to look at stacks of musicology journals, absorbing terms and cultural movements from a dissonant field of study. How am I to wrap my mind around the burning question in my proposal – a theodicy question concerning God’s relation to nonhuman participants in nature and Barrett Browning’s poetical response to it, ranging from the *imago dei* in animal spirits of Eden to the Greek god Pan’s temper tantrum with a stream of music flowing through it?

Being placed on a panel called “Acoustics” at the tenth biennial Association for the Study of Literature and the Environment conference presents another challenge, as colleagues bring in subjects as diverse as Ojibwe oral culture and William Stafford’s concept of silence. And I am trying to find space for my British 19th-century poet? Yet polyphony gives birth to echoic melody (that is how fugues are born, incidentally), mainly pertaining to pastoral threads and expanding meanings of *acoustics*, and I transition to a higher octave. Milton appears and re-appears, and I feel flattered but ask him to leave on the spot as there is no room for him here, but he insists, he sits down, takes the score, begins to sing! And I can only ovate. In the end there are creatures singing to God and man; there are humans trying to recover their original ability to sing to nature; there are angels with dulcimers bending to complete our broken cadences, and over all a divine orchestration of clamor as Heaven’s song distills through the whole creation, demonstrating God’s love, still infinite, still potent, according to Barrett Browning, still manifest in an array of earthly sounds.



Elizabeth Barrett Browning (6 March 1806 – 29 June 1861) and Robert Browning (7 May 1812 – 12 December 1889)

2012-2013 LSDRAMA Season Review

Shane Wood

The 2012-2013 drama season tackled major classic stories and envisioned them in exhilarating new ways. The season started, as it always does, with the first performance of the newly-selected improv team. Leaders Sterling Spence and Darren Thomas, along with their team, brought new characters, new games, and new audience members to Matheson Hall to enjoy this long-held tradition of LSDRAMA, and managed to help us realize that a little Red Pill can be the best medicine on a Thursday night.

In December, director Shane Wood brought Joseph Robinette's adaptation of C.S. Lewis' *The Lion, the Witch, and the Wardrobe* (LWW) to the LSDRAMA stage. The novel has been a staple of childhood for over a half century, and the stage adaptation has been successful for over two decades. With a cast of La Sierra students, faculty, and staff, as well as actors from the pastoral staff at La Sierra University church, the

production created a breath-taking and unique world, enveloping Matheson Hall in the splendor—and at times, terror—of Narnia. “Shane was not like any other director I’ve worked with because of his encouragement and positive outlook on his vision of LWW,” said Irene Ryan nominee Joan Wanjau. “Cast as Frenis Ulf, I dedicated my discipline towards a role I really loved. In response to the performance, I was given the Irene Ryan award, which was honoring.” LWW was awarded five Kennedy Center American College Theater Festival awards and three Irene Ryan nominations.

But the snows of Narnia had barely

begun to melt before LSDRAMA was preparing for its annual Festival of One-Acts.

Artistic Director Marilyn Loveless decided to mix things up for the Festival by having the three directors each take on one act of Mark Twain's *Is He Dead?* Directors Rebbly Kern, Kristin Bagani, and Darren Thomas updated the play from 1840s Paris to the modern arts scene of San Francisco. Working with independent casts, each director took one act from the play, adding their own directorial style to the section. Set and lighting design were used to create a visually cohesive event and the results were truly fantastic.

In the spring, we invited Jerry Entze, MFA candidate from University of Portland, to direct *Twelve Angry Jurors*. Updating the story to 1968 and casting eight of the jurors as women, including the key roles of juror #8, juror #3, and juror #10, Entze took a well-known story and brought many provocative new insights to it. Marjorie Ellenwood, Irene Ryan nominee, was extremely moved by her experience in the play. “I enjoyed the dance—the dance of learning stage directions with eleven other people; a rather complicated tango where learning and nuance and closeness and space command the story. I enjoyed Jerry's quiet lessons—allowing us to create our own personas, to follow through with them, and the support he gave us to develop. And I thrilled in the quiet drama of a life being saved.” This play marked yet more innovations in set design for the department with the construction of the large, forced perspective juror's table, which helped to secure a meritorious achievement award for set design along with two Irene Ryan nominations.



The award-winning cast and crew of LWW

The final event of the season was the second annual drama showcase. Members of the advanced acting class, alongside voice students and student film directors, put together an evening of scenes, song selections, and short films. This evening was unique, as it allowed for the performers to show their performance range. The evening had a mixture of small, poignant pieces coupled with broad and humorous pieces. The films were sometimes witty and cute, and other times dark but beautiful. This is quickly becoming a favorite event of the season, and promises to continue to impress future audiences.

This was indeed a very ambitious season full of new innovations in story-telling, whether through performance, direction, or design. The talent represented in the 2012-2013 season was staggering, and with the many young talents involved, is just a glimpse of what is in store for the future of LSDRAMA.



2013-2014 LSDRAMA Season Preview

Shane Wood

The 2013-2014 drama season promises to bring back some of the university's favorite activities while continuing to expand the range of shows produced on the campus. There will be many ways to get involved, whether through acting, directing, design, or simply coming to watch and enjoy all this exhilarating season has to offer.

November 3rd and 9th will be the presentation of the Bi-annual 24 Hour Play Festival. The brainchild of Artistic Director Marilyn Loveless, this show brings together playwrights, actors and directors for a 24 hour period (ahem...technically 25 hours with the time change...she's clever that way) to write, direct, and perform original pieces for an audience. The team comes together at 7:00 p.m. Saturday night to receive their prompt and be sorted into groups of writers, directors, and actors. By 8:00 p.m. the teams are established and the clock is started. For the next 24 hours, they work collaboratively to bring to fruition a fully realized group of scenes for the Sunday night performance. It's a grueling but artistically rewarding experience that the audience truly enjoys. The Inland Theatre League will be in attendance for adjudication.

The annual Festival of One-Acts will again take place during Winter Quarter. This is an opportunity for new directors to practice their craft with the full support of the department behind them. This is also a great time for new actors to try out for a smaller time commitment than one of the large-scale productions of Spring Quarter. Whether presenting a selection of unique one-act plays or working together to collaborate on one full-length production, the Festival is always a crowd pleaser.

Spring will bring with it director Paul Mallery's LSDRAMA directing debut with his production of *Godspell!* This Broadway classic, based on the gospel of Matthew, presents the parables of Jesus with a 70s soundtrack. This is an incredibly versatile show and the possibilities for staging are endless. Because of the musical element of this show, casting will be done in winter to give an extended rehearsal period. Watch for posters and emails for more information on this truly exciting show.

And the drama season would not be complete without the third annual drama showcase. This is a unique show that changes every year based on the desires and talents of LSDRAMA's talent pool, but one thing is certain—it is an experience you do not want to miss. Like LSDRAMA on Facebook to keep up with all the latest news on upcoming shows, festivals, and opportunities.

Drama Program Receives Coveted Awards

Shane Wood

The 2012-2013 school year was a very successful season for awards recognition for LSDRAMA. In total, the season garnered six meritorious achievement awards and five Irene Ryan nominations. The first of those awards came to the fall production of *The Lion, The Witch, and the Wardrobe*.

The Kennedy Center American College Theater Festival (KCACTF) awarded director Shane Wood (MA in English) his third Meritorious Achievement Award in directing, his first for directing at La Sierra University. Nikki Jara (English) won her second consecutive Meritorious Achievement Award for set design, having previously won for her spring 2012 design for *The Imaginary Invalid*. First-time winner Jay Wilson (Computer Science) was recognized for his outstanding work at technical director with a Meritorious Achievement Award, and Katherine Reyes (Psychology) and Ron Nance (Pre-med) were both awarded Meritorious Achievement Awards for their lighting design.

Three performers were also given the prestigious Irene Ryan nomination of Excellence in Acting. The recipients of this award were William Appiah for his role as Peter, Joan Wanjau for her role as Fenris Ulf, and Katie Huffman for her role as the dwarf. “The role of the dwarf was so far outside my comfort zone—the creepy voice and the hunched walk and the gross mannerisms I used,” said Katie when asked about the nomination, “but it was really fun to do something so different and it was wonderful to have that hard work noticed and appreciated.”

Spring Quarter’s production of *Twelve Angry Jurors* was awarded two Irene Ryan nominations and a Meritorious Achievement Award in set design. Kendall Trood (Accounting) had this to say about her nomination for her portrayal of juror #8: “Getting to be a part of the 12AJ production was an amazing experience, and one that I would freely recommend to anyone who has even the slightest inkling of desire. Getting the Irene Ryan was just icing; I had a lot of fun and I guess it came through thanks to an amazing cast, director, and everyone else who made the show possible.” Marjorie Ellenwood, veteran of the LSDRAMA stage, also received a nomination for her portrayal of juror #9, and Dr. Gary Bradley won his second Meritorious Achievement award in set design, his first being for *The Imaginary Invalid*.



12 Angry Jurors dress rehearsal

Though La Sierra has an ever-growing tradition of student recognition at the KCACTF festival, this was the first year that a faculty member was honored. Dr. Marilynn Loveless, Artistic Director for LSDRAMA, was awarded with the Recipient of Excellence in Theatre Education for her continued dedication to drama education.

All award and nomination recipients are eligible for participation in the annual KCACTF conference held in February. The 2013 conference was held in Los Angeles, and the 2014 conference will also be held in Los Angeles, at the Los Angeles Theatre Center.

La Sierra Students Attend KCACTF's 45th Gathering

Shane Wood

February 2013 marked KCACTF Region eight's 45th festival, which was held in Los Angeles. Because region eight is so large, encompassing Arizona, Central and Southern California, Hawaii, Southern Nevada, Utah, and Guam, it is not always possible for La Sierra University students to attend, but because of the proximity, several students were able to experience the festival, many for the first time.

Students Jessica Roe (Film and Television) with partner Patricia Fa'asua, and William Appiah with partner Patrick Garrett York, competed in the Irene Ryan competition, a rigorous three part competition in which students present scenes prepared in a structured format with prop and time limitations. William was incredibly proud of the work he'd done, even if he didn't make it as far as he'd hoped. "Competing in the festival was a great experience," he said. "Although we didn't get out of the first round, we had 3 minutes to show the people in the room that La Sierra has some talent up their sleeves. It was a great moment."

Besides the Irene Ryan competition, which is arguably the biggest and most well-known event at the festival, there are also competitions and presentations from every area of theatre. The best in the region present their work in costuming, lighting, stage management, makeup, dramaturgy, and many other fields from both realized and conceptualized shows for adjudication and a chance to present their work at the national festival in Washington D.C. However, there are also a number of workshops that can be attended. If there is anything a drama student wants to learn more about, KCACTF is a perfect opportunity to find an expert presenting on it.

Shane Wood used the opportunity to receive training as a KCACTF respondent. By attending workshops and shows at the festival, he was able to begin going to other colleges and universities and respond to their shows. "It's an amazing feeling to know you are learning to do something you have appreciated in others for so many years. I want to be that respondent that encourages students to continue pushing themselves artistically, even beyond the perceived boundaries of their programs."

This was an extremely special festival, however, because as mentioned in the previous article "Drama Program Receives Coveted Awards," faculty member Dr. Marilyn Loveless was a recipient of the Excellence in Theatre Education for her tireless work as LSDRAMA's Artistic Director. The John F. Kennedy Center for the Performing Arts in Washington D.C., describes the recognition as the most prestigious regional award given by KCACTF. She was honored at a dinner along with other six other outstanding theater educators from the region. To win such a prestigious award is an honor for anyone's career, but to do so when single-handedly heading a small program like La Sierra University's, is truly remarkable. In celebration of all the recognitions and experiences gained at the festival, Marilyn took many of the participants from La Sierra University out to a special dinner—the perfect ending to an unforgettable experience.



*Front: Sarah Lancaster, Joan Wanjau, Brianna Jones, Rebecca Kern, and Jessica Roe
Back: Jay and Kathy Wilson*

Observations on AEA

Sam McBride

La Sierra University's English Department was represented by two faculty and three graduate students at the 2013 Adventist English Association, which met in late June on the campus of Andrews University. The Association meets irregularly as an opportunity for English instructors at Seventh-day Adventist colleges and academies to achieve two goals:

1. To share research;
2. To discuss the status of English teaching within the Adventist educational system.



This year's meeting emphasized the sharing of research over discussing the current climate of English teaching. Most of the issues that troubled the Association in the past are, apparently, issues no more. Concerns that consumed sizable amounts of energy 50 years ago (whether novels, or Shakespeare's plays, should be taught at Adventist colleges, given various assertions by Ellen White) no longer seem necessary to address in the 21st Century.

In fact, participants were encouraged to review Paul Gibbs' essay "Literature in Adventist Schools," written under duress 50 years ago to assess the then-current state-of-affairs in Adventist English, and ostensibly a 'defense' of teaching English. Lines such as "I hope that we will never see a course in the novel taught at an Adventist school" seemed to harken back to a long-past dark ages, or to suggest irrational Cold War-era fears of Big Brother moralistically watching for Adventist English Teachers to rashly step out of line by assigning *The Scarlet Letter*.

As a side product of the overwhelming transformation that has produced contemporary English studies at Adventist colleges, the conference's theme was "Discipline and Discipleship." Speakers who addressed the issue of "Discipleship" included Kathy Goddard (Southern Adventist University), who urged teachers to use the classroom to tell their own stories of spiritual struggle and success ("English Educators as Disciple Makers").

Our own La Sierra contingent contributed to the "Discipleship" theme in a team presentation on "The Intersections of Biblical and Literary Studies in Adventist English Education: From Past Advancements to Present Best Practices." Lora Geriguis set the stage for the panel (and moderated it) by noting that the denominational move to require classes counted in some way as 'Religion' courses be taught by full-time member of the Religion Department would seem to remove the Bible as a topic for study within English Departments. I followed by arguing that the Bible should indeed be an object of study by English professionals while simultaneously serving as a mechanism by which God may influence its readers.

Alumni Profile: Alexander Hirata

(BA 2013)



*"While I wrote about subjects of my choosing, my friends wrote tedious and impersonal lab papers; I read *The Lord of the Rings* while they read business law textbooks. Even better, studying English allowed me to study with kind and skilled professors—the best at La Sierra, in fact."*

- **Why La Sierra?** I chose to study writing at La Sierra so that I could share with people the injustices of the world. I thought that writing—maybe even journalism—would allow me to do that.
- **What I Gained:** Learning craft and style, and being forced to write has not only made academics at La Sierra enjoyable, but it has provided a vehicle for processing and healing in my personal life that I haven't found anywhere else.
- **What I'm Doing Now:** Now I am working with Canvasback Missions, Inc., and am studying for my M.A. in International Studies at the University of San Francisco.

Grad Student Chloe Vander Zwan narrated her own 'conversion' story (that is, how taking a course in Biblical Literature, from Dr. Geriguis, motivated her to enter La Sierra's M.A. in English program). Her fellow graduate student Tami Perez applied several contemporary critical perspectives to biblical stories. Sarah Henderson (our colleague from Loma Linda Academy) and grad student Marjorie Ellenwood described methodologies for using the Bible as a teaching source in the classroom. The La Sierra contingent's presentation, billed as a "paper jam" (6 very short papers, rather than three longer papers), received animated (and positive) response.

The majority of the presentations were straightforwardly literary critical in nature, with nothing particularly Adventist-y about them. Highlights (in my opinion) included Judy Laue's (Southwestern Adventist University) witty presentation on Ernest Hemingway's egotistical misogyny ("My Pen is Bigger than Your Pen: Hemingway's Conflation of Literary and Sexual Virility") and a paper on Victor Hugo's use of economic imagery in describing moments of salvation ("Bought with Silver: The Economics of Salvation in *Les Misérables*") by Mary Christian (a Ph.D. candidate at Indiana University).

Equally important were opportunities to socialize with colleagues over lunch or dinner, a vespers trip to Lake Michigan, and a field trip to Chicago where we took a river tour of the downtown architecture and visited the Art Institute. Keynote speaker Marilyn McEntyre shared some of her poetry and spoke on the importance of teaching precision and economy in writing.

I left the Conference with the following convictions:

1. La Sierra University is on the same page as our Adventist "sister colleges" in teaching the full gamut of English-language literature and cultural theory.
2. Someone somewhere is spending a lot more money on Andrews University facilities than on La Sierra facilities.
3. It's nearly impossible to find a decent cup of coffee in Berrien Springs.



Changes for Communication

Mary Wilson

The rebirth of Communication as an independent department at La Sierra University was a smooth delivery, with an almost unnoticeable pain to its labor. Thanks to the good will and positive relationships among the entire faculty in Communication and English, the transition and division of assets and responsibilities occurred without a need for intervention or mediation.

Perhaps the most difficult aspect of becoming a new department related to the change in personnel. Two Communication faculty members left at the end of June 2013. Dr. Christine Law Fujitani was with the department for several years, completing her MA in English at La Sierra and then going to UC Santa Barbara for her PhD in Education. Dr. Law was a popular teacher; she fearlessly led the debate team to regional and national competitions, where they received several trophies and awards. Dr.

Law has decided to become a full-time mother, for at least the next six years. Professor Carl Christman is a La Sierra alumnus, graduating with both Communication and English degrees, and then earning an MA in Communication at Cal State Fullerton. Outside of his teaching responsibilities, Professor Christman's passion is in making mockumentaries and performing at the Magic Castle. His students will miss his sleight of hand and mentalist "tricks."

With the departure of two popular faculty members, a search was conducted for a faculty member with Public Relations expertise and another with solid Communication credentials and a research track record. Of course, both needed to love students and teaching, and be committed to working together to grow the new department. Candidates from across the country were sought and by the middle of the summer, Professor T. Lynn Caldwell and Dr. Melissa Tafoya became La Sierra faculty.

Professor Caldwell's teaching career has spanned seventeen years at both Andrews University and Southern Adventist University; professionally, she was the Public Relations Director at Andrews and the Associate Director of Communication at the General Conference of Adventists. While at the General Conference, she travelled the world, doing the Public Relations "front" work for GC Presidential visits. Professor Caldwell has taught a variety of courses including Newswriting, Public Speaking, Public Relations, and Mass Communication. Professor Caldwell is in charge of internships and helping the students network with the *Public Relations Student Society of America* (PRSSA) organization. She brings a wealth of experience, a love for students, a Southern sense of humor, and a deep interest in social issues and justice.

Dr. Tafoya taught at the University of Connecticut and Arizona State University. Her teaching portfolio includes Interpersonal Communication, Conflict Management and Negotiation, Research Methods, Gender and Communication, Introduction to Human Communication, Nonverbal Communication, Public Speaking, Small Group Communication, and Introduction to Communication Inquiry and Theory. She has a strong publication record and has collaborated on books with some of the most highly respected Interpersonal Communication scholars on the topics of Communicative Infidelity, Communication Conflict and Quality of Family Relationships. Dr. Tafoya's service to the discipline will greatly enhance the opportunities for our students. She is member-at-large on the Executive Council for the Western States Communication Association, Interpersonal Communication Division Chair (WSCA), and has served as Secretary for the Interpersonal Communication Division (NCA & WSCA), Editorial Assistant for the *Western Journal of Communication*.



Dr. Mary Wilson

To help us get acquainted with one another, develop bonds of trust leading to collaboration, and to begin planning for the new Department of Communication, the three of us decamped to a Palm Springs retreat on the weekend prior to the University Colloquium meetings.

Approximately one week before classes began in September, we moved into our new space in the completely redesigned Gladwyn Hall. We did not have internet, phones, copier, locks on our doors, furniture was yet to be installed in the classrooms, and the audio visual technology was not functional. Despite those little details, we are thrilled with our new space. We are currently using four classrooms in Gladwyn, and just as soon as the computers arrive for the computer lab, all of our classes will be scheduled in this new facility. One of the classrooms can hold 50 students, two classrooms hold 20 to 30 students, a conference room for faculty meetings, a workroom that will be used for media production purposes, and a spacious, light, airy lobby where students can study and visit. We are trying to stock the lobby with news magazines and occasionally food, to keep our students informed and fed. You are invited to visit when next on campus.

Our next goal is to grow the department. We currently have three emphases: Media Studies, Public Relations and Strategic Communication. This year we are strengthening the internship program and are starting a Communication club. We aim to fast-track the development of a community of communicators at La Sierra University. We are sponsoring students to PRSSA meetings and will take a group to the Western States Communication Association meetings in February. As of October 2013, we have 42 students who have declared Communication as their first major, 17 students who have declared Communication as their second major and five Communication minors. As noted in our last external review report, we need an additional faculty member to help us provide more breadth in our discipline. With the number of our majors steadily increasing, we are optimistic that we will soon be able to add a fourth faculty member to complement the areas of our expertise.

We welcome your input and would be delighted if you can sponsor a student or two to attend Communication conferences where they can network and meet the people who will influence their career paths. Please contact us at communication@lasierra.edu or 951-785-2666.



A renovated classroom in Gladwyn Hall

Alumni Spotlight: “Pigeon Post and Honest Writing”

Patrick Garrett York

Four years ago, I started writing a novel. Four years later, I have 1500 pages of fire starter.

Some workshops in UC, Riverside’s MFA program have encouraged the project. On those days, I can sit for hours, clacking out scores of words, wielding sentences like carrier pigeons of grace, turning syntactic arabesques before conveying poignant cargo.

As I admire the bird’s flight, the next workshop claws the confidence right out of me, leaving my head and shoulders coated in fecal mire as my pigeon flies away, carrying no meaning, no message--into the engine of a passing Cessna.

I smear the ink of my emendations on my forehead, like ash of mourning, and weep.

My girlfriend suggests a walk during which I will whine for a while about spending four years on a single project, gnashing in pain every time it defecates and flies away. “Why not move on?” she says. I mumble something unconvincing about the...story...characters, blah, blah, blah.

The truth: four years on a single project and it’s still junk. I only admitted it recently. As an undergraduate I could always justify bad writing: I was rushed. I didn’t care.

Now I don’t have such protection. If I do a bad job, no one’s going to mark me down for laziness. I just won’t get a job or have food or a place to live, won’t publish anything, and won’t sell a movie. I’ll die on the street with a cardboard pillow and two degrees from La Sierra for warmth.

My level of hyperbole is appropriate, but no one else thinks so, and I’m glad they tell me when I’m being an idiot. My anxiety over publishing doesn’t keep them from inviting a bumme like me out on a Saturday night--my refusal to accept the simple solution does. If something doesn’t work and you know it, you’ve won half the battle, they say. Just write something good instead! But I haven’t won the first half yet: Is my novel good or not?

The worst experience for me, as a writer, is not being able to trust my own judgment. When I lay down words in a row, after a cursory glance, I think they “glitter with atmospheric dust” like Burgess’s famous line. But if a reader tells me they “reek of organic sludge,” I tend to believe her because...well I don’t know! She clearly knows more than I do about writing (whoever she is) and about my story and what I wanted to say (what did I want to say?).

A recent workshop in which nothing I wrote worked for the class or its instructor increased my confusion. My first reaction to their rejection was to sacrifice my aims and accommodate to the class’s aesthetic. But this failed, too. I talked with a friend after the class to see if I had gone insane. He tried his best to defend me: They don’t know what they’re talking about...critique is political...something about you they don’t like...blah, blah, blah.

As my work continued to receive only negative criticism and unusable feedback, even my well-meaning friend couldn’t assuage my anxiety. I was on my own. Listening and applying, cutting and focusing, resubmitting and taking note. But with every gesture: no improvement.

Long after the class ended, I realized I had been chasing my own tail. When I first turned in work, I had done so without first asking myself a vital question: is it any good? No workshop can answer because they *diagnose*--they can’t sign a birth or death certificate.

Because I hadn't investigated my piece's quality, when my cohort started in like sucking jet engines, I didn't defend my pigeon, taking their side and abandoning the poor avian like so many feathers lirting a jet stream.

I wrote something new, trying to avoid the first experience by writing *to* my cohort. This was my mistake. My goal turned from writing a good story to writing a story *they thought* was good. My appraisal of the work's value depended on their opinions. I sacrificed what is inherent in my writing, my voice, and my storytelling for a few pats on the back from a dozen people.

Don't misunderstand me: I admire and respect my fellow writers, who, in the past, have provided invaluable feedback, but this workshop was snake bitten for me from the start.

Sometimes having an unreasonable level of confidence is the only way to keep from taking a job writing GPS operating manuals instead of finishing the novel. I know people who've had great success on nothing more than a sack full of smiles and defiance. But that doesn't work for me.

My answer is more than just "believing in myself."

Failing to honestly ask and answer the question (Is it good?) has put me in a tough position because it has caused me to be so generous and so heartless by turns--between the elated formation of a creature and the horrified embarrassment after my cohort atomizes it. I gave myself mental pneumonia because I didn't believe in my work. This may have been because I was writing too fast or writing to impress or lost sight of what I was trying to say, or any number of other missteps. But the fact remains: I didn't look in the mirror before I went to my interview, as it were.

I'm talking to myself here: When you write a sentence, do it honestly. Is it good? Don't fall back on your academic tricks and ask what "good" means or "good for whom?" or "good for when?" Save it. Forget the context and throw out diplomacy. It won't do you any good. You'll find when your answers are sincere, you're better equipped to recognize good feedback.

Does your writing please you? Has it charged the space on the page or given it momentum? Potential? Are you surprised? If yes, cling to that. Hold it. Repeat again and again. Is it dead, repetitive, useless, flaccid? Then stop it! Do it better! If you can't, then try it again. As long as you lack confidence in your work, you'll always have pigeon waste on your palms, and no one will shake your hand.

I'm entering my fifth year with this novel and just finished my fourth full draft. I believe I have written this one honestly. Bad sentences, holes, and inconsistencies remain, but I feel empowered to admit I know that.

I don't always write well. But if I'm honest and have courage to declare my pigeon "good" or "bad," pulling him close as Cessna engines spool on approach, I hope the creature will give me an air show more often than a shower.

Alumni Profile: Patrick York

(BA 2010, MA 2012)



- **Why La Sierra?** To be honest, I was pressured into it.
- **What I Gained:** Too much to enumerate here. But the most important thing: La Sierra has all the potential to be the heart of future Adventist literary endeavor.
- **What I'm Doing Now:** I attend UC, Riverside's MFA program in Creative Writing and Writing for the Performing Arts, and I intern for PennWell Publishing.

Sigma Tau Delta Members Remain Active in the La Sierra Community

Laura Melchor

Sigma Tau Delta’s Alpha Iota Upsilon chapter here at La Sierra University (lovingly nicknamed Poe & Co. over the last few years) participated in exciting events last school year that will be repeated and elevated this year. LaSU’s Drama program performed C.S. Lewis’s *The Lion, the Witch and the Wardrobe* for the 2012 Fall quarter play, and Sigma Tau Delta carried that theme into its projects: we sold hungry Narnia-goers Turkish Delight, hot chocolate, and tea before they entered Matheson Hall, and we brought a few Narnian characters to Barnes and Noble for our annual Christmas crafts and carol-singing excursion. We had a lot of fun helping kids write letters to Santa and reading children’s books aloud to them in our best story voices.

When the warm weather returned to Riverside in the spring, we held a picnic at Tami Perez’s home for our Induction Ceremony, where we elected officers for the 2013-2014 year and welcomed new members. Sigma Tau Delta members produce lively conversation, and we spent the evening laughing, eating, and sharing stories with one another. Now that we are in a new year of school, we are happy to let the spirit of that picnic seep into our activities. Several members of Sigma Tau Delta are planning to submit papers to the Sigma Tau Delta 2014 International Convention, which will take place by the Savannah River in Savannah, Georgia. The theme for this birthday celebration—Sigma Tau Delta is ninety years old in 2014!—is “river current,” a suitable name for a club that has swelled and changed since 1924.

2013-2014 Officers

President: Marjorie Ellenwood

Vice President: Laura Melchor

Secretary: Jose Atil

Treasurer: Natalie Romero

Advisor: Rebecca Renee Hess

Faculty Sponsor: Dr. Melissa Brotton

‘Poe & Co.’ will also hold a few at-home events this quarter, the first of which is our annual Sidewalk Chalk event. This fall-themed poetry-writing time will happen on Thursday, October 31, from 11:30 a.m. to 1 p.m., and until the chalk washes off with sprinklers and rain, our copied and created stanzas will greatly inspire the many people who traverse South Hall’s front sidewalk every day. We also look forward to selling cookies and water bottles during the Winter and Spring performances (most notably *Godspell!*), continuing our relationship with Drama. We’re also excited for our Sunday, December 8 Barnes and Noble in-store day, which follows the weeklong fundraiser (December 1-8) for the Alpha Iota Upsilon chapter of Sigma Tau Delta. Regardless of where we are in the community, we hope to spread a love of literature, writing, and learning throughout all our activities this year.



Marjorie and Renee in their matching Tolkien-esque t-shirts



Current officers and last year’s officers—Natalie Romero, Katie Huffman, Laura Melchor, Marjorie Ellenwood, Tami Perez, Jose Atil, and Edgar Hernandez

Inclinations: Advantage, Undergraduates!

Amy Shine

“*Inclinations* came about as a result of the belief that scholars and artists, even those at the earliest part of their career, have ideas and opinions that can be aided and improved by sharing them in a group of like-minded individuals. The world of academia is ever-changing, and as such, those who hope to make an impact in that world--whether that be through obtaining a MA, MFA, or PhD. or those who otherwise hope to become professionals in their field--are finding that the admission requirements to paths for advancement are becoming more and more difficult to attain while demanded at progressively earlier stages in professional and academic development” (*Inclinations* proposal to the Department of English Faculty).

Inclinations is the ground-breaking brainchild of Shane Wood, College Writing Instructor and English graduate student, created to offer undergraduates an advantage in their continuing academic career, an advantage many don't yet know they'll need. As explained in the previous quote, academic progression is becoming more challenging, requiring more and more preparation and foreknowledge and *Inclinations* has been created to assist with both.

During last year's *Natures* conference—the international humanities conference hosted by La Sierra University's Department of English—plenary speaker Scott Slavic noted that in today's academic market, doctoral candidates are now expected to attain accomplishments once reserved for professors to gain tenure, graduate students are finding themselves anticipated to have reached conferencing and publishing goals once the purveyance of doctoral candidates, and that it wouldn't be long before undergraduates would find themselves required to meet expectations once not seen or heard of until graduate school. It wasn't hard to feel the impact of that observation as many graduate students in attendance had recently presented at their first conferences, intimidated to find they had been assigned into panels with university faculty, doctoral candidates, and other advanced scholars.

His first conference experience not far from memory, Wood realized that La Sierra's undergraduate students could assimilate to conference culture before entering the increasingly demanding world of graduate conferences if an undergraduate conference could be created. After many meetings and with the thoughtful support and guidance of the Department of English, La Sierra University will host this spring *Inclinations*, an undergraduate humanities conference.

Not limited to La Sierra University, undergraduate students are being invited from local universities and colleges and all Adventist post-secondary institutions to come join other like-minded scholars, to present scholarship in a conference setting. While attending, scholars will enjoy a presentation from plenary speaker Professor, Department of English and Associate Dean, College of Arts and Sciences, Dr. Sam McBride. Between presentations, students will have opportunities to attend workshops led by current graduate students, where they can experience and learn about a variety of interests and skills.

Wood and the Department of English are looking forward to welcoming promising scholars, intent on academic advancement, Sunday April 6, 2014 for a ground-breaking undergraduate conference. For further details, please contact Shane Wood at swood@lasierra.edu.



Activities

The department is always overjoyed when any of our students are published. These young writers, enrolled in Sari Fordham's Writing for Publication during Spring 2012, recently had their short stories and articles accepted to Seventh-day Adventist publications.

Katharine Huffman

"Tomato Face"—*Insight Magazine*

"Saying a Prayer for Sammy"—*Primary Treasure*

Hae-Lim Lee

"Surprise Apology"—*Insight Magazine*

Felicia Tonga

"Goosebumps"—*Primary Treasure*

"Taking a Risk and Diving In"—*Insight Magazine*

Laura Ojeda

"Natalie's Sophomoric Wisdom"—*Insight Magazine*

"Backflip Gone Wrong"—*Guide Magazine*

Joshua Boyak

"Tighty Whitey Revenge"—*Guide Magazine*

Kayla Santos

"The Alley of the Shadow of Death"—*Guide Magazine*

Alexander Hirata

"To Forgive and be Forgiven"—*Primary Treasure*

Ruthie Heavrin

"Is Doctrine Good for Adventism?"—*Spectrum Blog*

"Confessions of a Former Bully"—*Guide*

Alumni Profile: Ruthie Orozco

(BA 2013)



- **Why La Sierra?** Because I have a passion for humanity and real history. Textbooks provide dates of important events in Earth and human history, but literature tells readers the hows and the whys.
- **What I Gained:** From my experience, I have gained vast amounts of studying and writing tricks, life long friends, and an incredible debt.
- **What I'm Doing Now:** Right now, I am creating oral stories in the language of baby talk. My two month old son is my number one fan; I'm on his best sellers list. I'm also working at starting a radio show centered around poetry and the power of words. I still write everyday even if it's just a paragraph or two or even a simple poem.

Activities

Both current students and alumni have been extremely active in submitting to and attending academic and creative conferences during the last few years. The following people have helped represent La Sierra University across the United States.

Sigma Tau Delta Convention—New Orleans—2012

Kendra Kravig—“The Afterlife”

Natalie Romero—“Tall, Dark, and Handsome”

Patrick Garrett York—“Inland Awoken: A Collection of Three Poems”

(dis)junctions at UCR—Riverside—2012

Kendra Kravig—“Storming the Castle: The Connection between Gothic Architecture and Literature in *The Castle of Otranto* and *Dracula*”

Mythcon 43 (Mythopoeic Society)—Berkeley—2012

Marjorie Ellenwood—“The Problem of Calormen in Narnia: Addressing Accusations of Racism and Islamophobia in C.S. Lewis and Recognizing Ancient Egyptian Influences”

Rebecca Renee Hess—“Katniss Everdeen, Girl on Fire: The Ambiguous Gender Role of the Female Hero”

Kendra Kravig—“One Name to Rule Them All: The Magic of Names and Its Connection to Religion in *The Lord of the Rings*”

Natalie Romero—“Music in the Void: Creation by Song in *The Silmarillion* and *The Magician’s Nephew*”

Southwest Conference of Religion and Literature—Oklahoma City—2012

Shane Wood—“Bloody Sweat and Tears: The Female Narrative Revealing the Plan of Salvation from Genesis to Revelation”

Natures at LaSU—Riverside—2013

Jose Atil—“The Transgender Terrain of *The Tempest*: An Eco-Feminist Analysis of Julie Taymor’s Adaptation”

Jennifer DoNascimento—“We Won’t Die on the Stalk!: Margaret Fuller’s Stance Against Patriarchy Through the Magnolia of Lake Pontchartrain”

Marjorie Ellenwood—“Beauty in the Beast: The Reinvention of Shelley’s Monster in *The Hunger Games*”

Rebecca Renee Hess—“The Martyred Heroine: Images of Death and Women in Mary Shelley’s *Frankenstein* and *The Last Man*”

Kendra Kravig—“It’s A Man’s Man’s Man’s World: Male Creators in *Frankenstein* and *The Truman Show*”

Natalie Romero—“The Man and the Marke: An Exploration of John Smith’s Words on Nature”

Shane Wood—“Sickly Sunlight and Suffocating Trees: Nature’s Clues Reveal Characters in Wilkie Collins’ *The Woman in White*”

Sigma Tau Delta Convention—Portland, OR—2013

Katharine Huffman—“Sketches, Edges, Complete”

(dis)junctions at UCR—Riverside, CA—2013

Jose Atil—“Rudyard Kipling’s *Kim*: A Picaresque Journey in Empire”

Jennifer DoNascimento—“When “The Realm of the Given” and “The Realm of the Fated” Collide: Agency in Bronte’s *Jane Eyre*”

Marjorie Ellenwood—“Philosophical Paths in the Wood: Bradstreet, Dickinson, and Whitman’s Natural Inspirations on God and Man”

Desiree Lacey—“Exotic Adventures: A Telescopic View into the Victorian Adventure Novel”

Tami Perez—“The ABC of Education as Shown Through Victorian Novels” and “Elizabeth Barrett Barrett (Browning): Poets, Pools, and Perceptions”

Alumni Profile: Megan McDonough

(BA 2008 MA 2010)



Megan McDonough is currently in her third year of her Ph.D. in Humanities at the University of Louisville in Kentucky. This year Megan will be taking her comprehensive exams and begin her dissertation. Her interests in children's and young adult fantasy, which began in Dr. Howe's Children's Literature course, have not been forgotten and will be worked into her dissertation on female agency in young adult fantasy. Having expanded her areas of emphasis into film studies, this year Megan is teaching a new Intro to Film course at the University of Louisville. Currently she is working on a co-authored paper with fellow alum Katherine A. Wagner, accepted as part of an edited collection of essays, on strong female protagonists in young adult dystopic fiction and their relationship with nature. Their collaborative effort was recently picked up by Ashgate, and they are hoping for a publication date in 2014.

Natalie Romero—"The Man and the Marke: An Exploration of John Smith's Words on Nature"

Shane Wood—"Blackwater, Black Rats, Black Heart: An Exploration of a Villain's True Intentions Revealed Through the Land He Tends"

SFSU Humanities Symposium—San Francisco—2013

Marjorie Ellenwood—"When Women War: How Tolkien's Shieldmaiden and Collins' Mockingjay Became Warriors and Healers"

Chloe Vander Zwan—"Little Guys and Big Fireworks: Tolkien's Pet Ideas in Middle Earth and His Children's Books"

Shane Wood—"The Magician's Nephew and the Boy Wizard: A Look at the Works of J.K Rowling and C.S. Lewis"

International Steinbeck Conference—Salinas—2013

Jose Atil—"The Pain and Grief of Mice and Men: Regio-ecomarxism in the Salinas Valley of Death"

Shane Wood—"The Pearl, The Payoff, and the Repercussion: An Analysis of Quickly Obtained Wealth and its Ramifications in Steinbeck's *The Pearl* and Collins' *The Hunger Games*"

Research Emphasis Week at La Sierra University—Riverside—2013

Shane Wood—"Fourteen Problems but a Will Ain't One: An Analysis of the Malleable Use of "Will" in Shakespeare's 135th Sonnet."

Adventist English Association—Berrien Springs—2013

Marjorie Ellenwood—"Teaching Literary Archetypes in the Bible, Film, and Television."

Chloe Vander Zwan—"Reading the Bible as Literature Leads to New Understandings and Opportunities."

Rocky Mountain Modern Language Association—Vancouver—2013

Marjorie Ellenwood—"The Angel of the Earth: Betsey Trotwood as Partner and Mother."



Activities

In addition to teaching countless classes, our faculty continues to be active in research activities. Drs. Geriguis, McBride, Howe, and Professor Fordham share snippets of their paper-writing below:

Dr. Lora Geriguis

—“The Energy Crisis in Defoe’s Travel Narratives.” Third Biennial Meeting of the Defoe Society. Normal, Illinois. August 8-9, 2013.

Crises regarding dangerous or depleted sources of energy can be said to characterize the diverse body of Defoe’s travel narratives. One particularly combustible energy source lies in the potential for agency among otherized characters, such as Friday, or the Africans that Singleton meets while crossing land and sea. So too do Defoe’s travelers experience anxiety about the sustainability and limitations of their own innate sources of energy. Patricia Yaeger’s idea of “cultures of energy” was harnessed in an assessment of the pre-industrial energy crisis at the core of Defoe’s travel narratives. Primary examples were taken from *Robinson Crusoe*, *The Further Adventures of Robinson Crusoe* and *Captain Singleton*, but also one of Defoe’s lesser-known works, *The Four Year Voyage of Captain George Roberts*. What a thrill to find a new work by Defoe to read after all these years!

—“An Ecocritical Re-reading of the Rabbit-Breeding Woman of Surrey, Mary Toft (1726).” Association for the Study of Literature and the Environment, Kansas University, May 28-29, 2013.

In October of 1726, the English court and countryside alike were titillated by reports of Mary Toft, a poor woman from Surrey, giving birth to seventeen rabbits over a number of weeks. Before Christmas the hoax was revealed and Mary was jailed, but not before the reputation of a number of prominent doctors and scientists was sullied by their involvement in verifying the validity of the inter-species deliveries. While this episode has long been a favorite anecdote of eighteenth-century scholars, a yarn spun out to illicit the interest of students, and the topic of numerous scholarly articles and books, the tools of ecocriticism have yet to be fully brought to bear on the case. This paper takes a dual approach to the Mary Toft episode, by examining the representation of animal life and death in both the primary and secondary texts connected to the case, to trace where the accounts merge and differ, and to examine the politics of each.

Dr. Sam McBride

—“Psyche’s Ugly Sister: The Woman Warrior in C. S. Lewis’s *Till We Have Faces*.” *Sirens: Collected Papers 2009-2011*. Hallie Tibbetts, ed. Sedalia, CO: Narrate Conferences, 2012. 106-116.

This paper continues my ongoing examination of women characters in the writings of C. S. Lewis and J.R.R. Tolkien. The paper addresses fellow Lewis scholars; when I arrived at the conference and learned there were no fellow Lewis scholars present, and that in fact none of the participants had even heard of Lewis’s *Till We Have Faces*, I hurriedly wrote and then presented a different paper, serving more as an introduction to the book. It was a fascinating conference, as I was the one token male among several hundred enthusiastic female fans of women’s fantasy.

- “Where Have All the Postmodernists Gone?” or, Why My Dissertation is Now Meaningless (Musings on Theory-Fads by a Reluctant Eco-Critic). 5th Annual Natures Conference, Riverside, CA, February 2013.

Dr. Geriguis twisted my arm to write this paper, in which I grudgingly "came out" as an Eco-Critic. I had lots of fun implementing blatantly postmodern literary critical techniques (such as self-referentiality, reflexivity, performativity), as well as creating a convoluted title; it took me back to my grad school days when postmodernists thought of ourselves as changing the world for the better (which, interestingly enough, now eco-critics believe they are doing).

- “Nature, Religion, and Critical Discourse: A Collaborative Spiritual / Ecological Analysis of Richard Lewis’s ‘A Journey from Patapsco to Annapolis’” (with Melissa Brotton and Lora Geriguis). 5th International Conference of the International Society for the Study of Religion, Nature and Culture,” Malibu, CA, August 2012.

A very enjoyable collaboration with two of my colleagues. We worked very hard to research and analyze a little-known American pastoral poem from the 1730s. We first presented it at a conference in Irvine, CA in 2011, to an audience of one. Because we had done so much work, we felt we were justified in doing a major revision and presenting it again at Malibu; that time we had an audience of two (one of whom was our colleague from the History Dept., Andrew Howe). Now we are in the midst of another massive revision for possible publication, which, given our rate of success so far, I expect will have a readership of three.

Dr. Winona Howe

- “‘All Spurs and Moustaches’: The Incomparable Brigadier Gerard.” Popular Culture Association, Washington, D.C., March 28, 2013.

Arthur Conan Doyle, the author of the Sherlock Holmes series, created another unique character, a character whom Doyle believed was superior to and more unique than his famous detective. In a series of stories Gerard recounts his experiences while serving as a hussar in Napoleon’s army. Howe’s paper focused on the Brigadier’s vanity and his relationship with Napoleon, Gerard’s commander and idol.

- “‘Green Confusion’: The Three Islands of Dr. Moreau.” Eaton Science Fiction Conference, Riverside, CA, April 12, 2013.

“Green confusion” is a term that H. G. Wells uses in his novel, *The Island of Dr. Moreau*, when he is describing the tropical growth on the island, but it also symbolizes the moral confusion present because of the lack of clear boundaries between good and evil, man and beast, etc. Howe examined the novel itself, the first film based on the novel (*The Island of Lost Souls*), and an unpublished play (*Moreau*), by screenwriter Sean Gaffney, identifying the focus of each and tracing the development of social concerns as presented in these texts.

- “Dion Boucicault: Citizen of the World, Outsider . . . Dramatist.” International Popular Culture Association, Warsaw, Poland, July 24, 2013.

This paper considered the life and career of popular Victorian dramatist Dion Boucicault. Born an Irish bastard, he moved to England in his mid-teens; from then on, he lived in either England or the United States, but never abandoned his loyalty to Ireland. Although he wrote plays that critiqued the politics, customs and moral values of all three countries, it is the Irish plays that are the most emotional and heartfelt.

Professor Sari Fordham

—“Posts, Tweets, Blogs, and Faith: Writing for the Digital Public Square”

On June 11, thirteen ministers, theologians, and priests descended on the tranquil lakes of St. John’s campus in Minnesota. One former Pastor’s kid was there as well: yours truly. We had come to the famed Collegeville Institute of Ecumenical & Cultural Research to write, to talk about social media, and to worship together. Verity Jones, project director of the New Media Project, ran the seminar in the mornings and I ran the writing workshop in the afternoons. In the evenings, we listened to the cry of loons and the Abbey bells, and we took walks through the woods. This was my sixth summer teaching at Collegeville Institute, and it was, as always, wonderful.



Back: Sari Fordham, Sam McBride, Lora Geriguis, Winona Howe

Front: Melissa Brotton, Marilyn Loveless, Robert Dunn

2012-2013 Honors, Awards, and Scholarships

Scholarships:

Marie Barber Marchus Endowed Scholarship—

- Laura Ojeda Melchor
- Jose Atil
- Marjorie Ellenwood
- Jason Wymore

Edna Maye Loveless Endowed Drama Scholarship—

- Darren Thomas
- Shane Wood
- Jeslyn Leon

Student Awards:

*Senior of the Year—*Katharine Huffman

*Graduate Student of the Year—*Natalie Romero

\$10,000 Writing Scholarship Competition

For seven years now, we have been proud to sponsor the \$10,000 Writing Scholarship Competition, which is open to high school seniors. Last year, we had a wonderful batch of submissions! We are proud of these outstanding students, their schools, and their faculty sponsors.

First Place: Kimberly Marin

Loma Linda Academy, Sponsoring teacher: Sarah Henderson

Second Place: Virginia Dedman

Holbrook Indian School, Sponsoring teacher: Stacy Knight

Third Place: Alexis Marca

Loma Linda Academy, Sponsoring teacher: Danelle Taylor Johnston

We are excited about this year's upcoming competition. The deadline is December 31, 2013. Students may submit academic or personal essays, short stories, or poems. For more information, visit www.lasierra.edu/LaSierraWritingContest or contact Sari Fordham at sfordham@lasierra.edu.

Alumni Profile: Katharine Huffman

(BA 2013)



"I loved the balance between the writing and literature courses. I benefited from the small class sizes because I got to know my fellow classmates and my professors so well."

- **Why La Sierra?** I knew I wanted to study English, and knew from the many alumni in my family about the quality of education at La Sierra. Following in their footsteps seemed like the best choice.
- **What I Gained:** Internship experience, editing practice in creative writing workshops, and a long list of classic literature repertoire.
- **What I'm Doing Now:** I am earning my Master of Fine Arts in Creative Writing at Chapman University and I will be working part time at Saddleback Educational Publishing, where I interned as a La Sierra student.

Spring 2013

Graduates



Rebecca Kern



Kimber Werner

BA in Communication

Rebecca Kern

Rose Menos

Felicia Tonga

Kimber Werner

BA in English

William Appiah

Joshua Boyak

Courtney Young

Leanne Galvan

Ruthie Heavrin Orozco

Alexander Hirata

Katharine Huffman

MA in English

Edgar Hernandez

Tami Perez

Natalie Romero



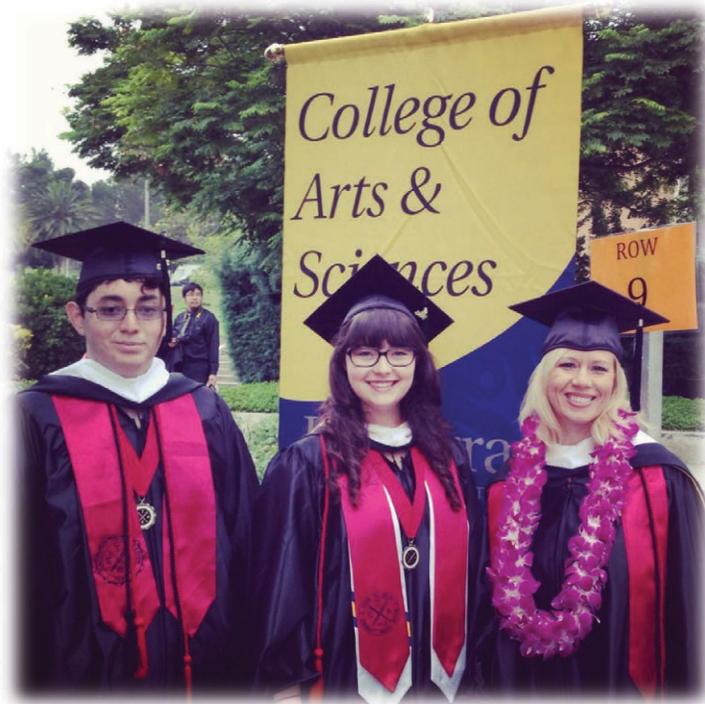
Rose Menos



Felicia Tonga



The last photo of the combined department—faculty, graduates, and alums included!



New MA holders Edgar Hernandez, Natalie Romero, and Tami Perez



Katharine Huffman and William Appiah

Alexander Hirata and Ruthie Heavrin Orozco (far left) with Leanne Galvan (far right)



Meet the Masters:

A brief guide to the fast-paced lives of our graduate students

Amy Shine (1st year)

Back to her undergraduate roots, Amy Shine has returned to English for an MA with special interest in Restoration Theatre and the women working both on and behind the stage during that era. Having earned her first masters in Theatre Arts, Ms. Shine is pursuing a career rife with discoveries of female authors borrowing from and elaborating on the styles, subjects, and works of the Renaissance.

She is pleased to have her academic absence from literature overlooked and to have been welcomed to La Sierra University as a College Writing Instructor and Writing Center Coach. Acts of God and other unforeseen events withstanding, Ms. Shine will graduate with the English MA in 2015.

Shane Wood (2nd year)

Shane Wood came to the English Masters program from a BA in psychology and drama from Walla Walla University. His time in the La Sierra masters program has afforded him many opportunities to expand his literary interests through attending classes and organizing and presenting at conferences, but his true love will always lie in English Renaissance dramatic and religious literature and he hopes to pursue a PhD in this field. In 2012 he was honored as one of the department's "Who's Who" award recipients. He also received the Edna Mae Loveless Endowed scholarship, the drama performance scholarship, and two KCACTF meritorious achievement awards for directing and costuming. He spent the 2013 summer splitting his time between the University of London Summer Paleography and Codicology program and a six week intensive in Italian language, art, and culture in Florence, Tuscany.

Shane is a College Writing Instructor with the department as well as a graduate assistant in the drama, directing, facilitating workshops, guest lecturing, and most recently becoming a KCACTF Respondent. Shane will graduate in spring of 2014 with hopes to further his education and return to Adventist education as a professor.

Marjorie Ellenwood (3rd year)

Marjorie Ellenwood will graduate with her Masters in English Literature degree in June 2014. She has filled her time at La Sierra by teaching college writing courses, tutoring Humanities classes, researching 19th and 20th c. British lit, acting for the Drama and Music departments, and more recently, organizing and publicizing events and writing for the campus Women's Resource Center.

In her *very* spare time, she nerds out about *Doctor Who*, *Downton Abbey*, and *Firefly*, and writes free verse poetry and opinionated rants on women's issues in the 21st century.

Desiree Lacey (3rd year)

Desiree M. Lacey is a third year graduate student. She enjoys gaining valuable teaching experience as a College Writing Instructor. When she is not in front of a class, or studying, she aids students as a Writing Coach in the Writing Center. In her spare time she enjoys writing creative non-fiction pieces. The projected date for her graduation is June 2014.

Grace Hannah Nambela (1st year):

This is Grace's first quarter in the English MA Program. She is very excited to again be part of the student body at LaSU (Grace attended as a freshman in 2005-2006). Currently, she is working with elementary students via a local tutoring organization, and is also a Writing Coach at LaSU. After obtaining her English degree, Grace hopes to become a professor at a local community college.

Chloe Jacqueline Vander Zwan (2nd year):

Chloe Vander Zwan began her MA in English adventure after taking a course in Biblical Literature. She plans to finish her teaching credentials for both elementary and secondary age levels and pursue a teaching career once finished with the program. Currently she is employed as a communications assistant for the Southeastern California Conference of Seventh-day Adventists. If she finds free time she enjoys spending it with loved ones. Her projected graduation date is June 2014.

Jason Wymore (2nd year):

At the age of six, Jason Wymore began writing stories about dragons, ninjas, and the ghosts of house cats. As he grew up, he continued to write, hoping to one day earn a degree in creative writing. After transferring to La Sierra University, he graduated with his BA in English: Writing in 2011. After graduation, God intervened and guided him back to La Sierra with the opportunity to earn an MA in English Literature while simultaneously working as a College Writing Instructor.

When he isn't grading papers, planning transition sentence group activities, or reading archaic British literature about secret maps and ghosts, he enjoys cage fighting, watching TV shows where the bad guy wins, and spending time with his girlfriend Michelle, her son Jagger, and the family Boxer, Spanky.

After graduating in June 2014, he will either move to Hollywood to write the modern version of *Cheers*, or search for the remnants of the Dunedain outside of Pittsburg, where he believes the current, surreptitious location of Middle-earth lies.

Cassandra Hicks (1st year):

Cassandra is returning to graduate studies after a six year hiatus and hopes her fellow students forgive her excessive enthusiasm. She does not recommend such lengthy forays outside the blissful walls of academia to anyone. If she isn't playing pirates at the beach with her toddler, you can find her in the Advancement offices in the administration building, working behind the scenes to make all the LSU magic possible. When she's not Mommy, Pastor's Wife or Advancement Assistant, she's writing and reading comics.

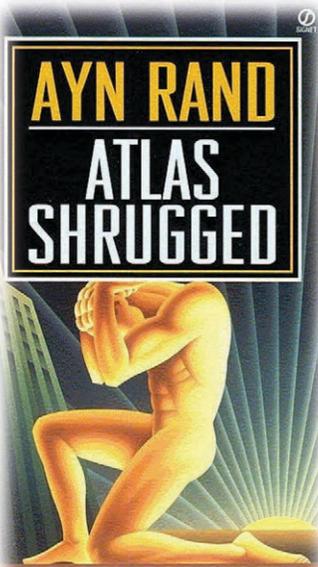


Six of our ten graduate students: Back— Dorival DoNascimento (2nd year), Jason Wymore, Shane Wood, Jose Atil (2nd year). Front—Amy Shine and Chloe Vander Zwan

Book Recommendations

***Atlas Shrugged*, by Ayn Rand**

[Blurb by Sam McBride]

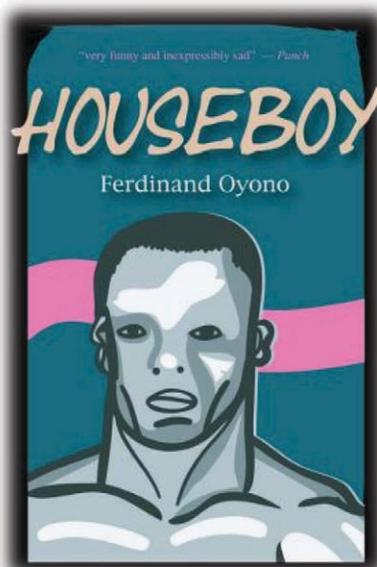


This monstrously long novel accomplishes the surprising feat of engrossing readers while also expounding a rigorous philosophy. John Galt has invented a device that transforms static electricity into clean and cost-free usable power. Rather than capitalize on his work (which would necessitate submitting to government regulation), Galt abandons it to organize a “strike” among those individuals he considers the true benefactors of society:

primarily inventors, industrialists, and scientists, though also like-minded creative types who consider individual rights the primary social good. Convinced by his rhetoric, these individuals (and individualists) remove themselves from society, which soon devolves into chaos. The drama in the novel stems from the slow revelation of Galt’s purpose, the steady and mysterious disappearance from society of those individuals who embrace his cause, and the transformation in the book’s primary character (and Galt’s eventual love interest), Dagny Taggart, the dynamic and driven railroad executive who vows to fight Galt and save American society, until she too realizes that society does not deserve saving if the price is the self-sacrifice of the personal liberties of individuals with vision and drive. Along the way we meet Francisco d’Anconia, Galt’s BFF, an apparent Latin playboy and copper mine-heir who in actuality maintains fidelity to his one true love (Dagny Taggart); Hank Rearden, a married industrialist who invents a metal stronger than steel and who learns his true worth to society through his mistress (Dagny Taggart); and Ragner Danneskjöld, a Norwegian pirate, Galt’s other BFF (who, oddly enough, has no love interest whatsoever in Dagny Taggart). Also along the way readers learn of Rand’s unique philosophy, Objectivism, which offers a bracing contrast to the conventional liberalism of academic circles. NOTE: Feel free to skip most of Chapter 7 in Part 3, a transcript of a two-hour radio speech that supposedly every adult human in the United States listens to in rapt attention.

***Houseboy* by Ferdinand Oyono**

[Blurb by Winona Howe]



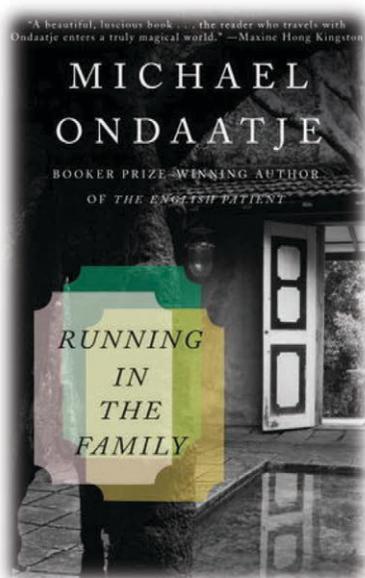
As we were going to travel to Ghana this summer, I was trolling the Internet looking for a good novel set in West Africa, preferably Ghana. The title *Houseboy* (authored by Ferdinand Oyono) turned up on several lists, but I ignored it because it is set in Cameroon and I was going to Ghana. A few days later, however, I stopped by

the library book sale and a copy of *Houseboy* was sitting on a sale table. Clearly it was meant to be my holiday read.

Houseboy is a short book—only 122 pages—but it’s so packed with wisdom, truth, comedy and tragedy that it seems longer. The hopes and dreams of Toundi (the protagonist) are not destined to be fulfilled. Attracted by the glamour of the white world, Toundi leaves his village, abandoning the familiar context where he is surrounded by family: “I was going to learn about the city and white man and live like them.” Unfortunately, that life is an option that will never be open to him; furthermore, returning to the village is not an option either. Through interactions with a variety of individuals (priests, colonial administrators, fellow servants, etc.) readers see how cultural misunderstandings come about, and the incredible harm that can ensue, whether the perpetrator is manipulating events for his/her own good, or whether he/she is merely unwitting and bumbling.

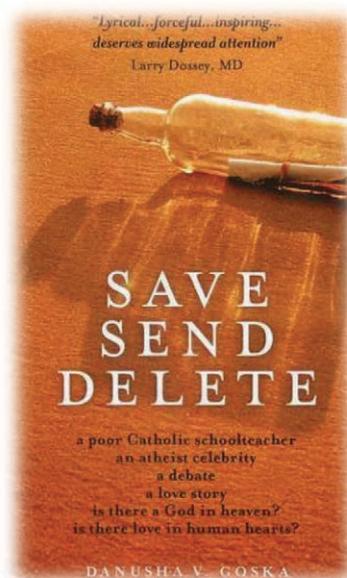
Oyono is a precise and careful observer of racial/cultural interactions, demonstrating both how the interactions work, and how there will always be individuals or groups that will take advantage of those around them, particularly if they are perceived to be in a weaker position because of gender, race or class. It’s a sad book, but I laughed at many things. And, as I said, it’s filled with truth.

Running in the Family, by Michael Ondaatje
[Blurb by Sari Fordham]



Michael Ondaatje, best known for his Man Booker Prize winning novel *The English Patient*, has also written this stunning memoir set in Sri Lanka. The narrative is told through an unorthodox mixture of memoir, poetry, and at times even speculative nonfiction. What emerges is a vibrant portrait of a family in a unique time and place. Ondaatje's prose sings, and his story will linger.

Save, Send, Delete by Danusha Goska
[Blurb by Lora Geriguis]



The epistolary novel, popular in the 18th and 19th centuries, was the genre Jane Austen used for her first novel (*Lady Susan* c. 1794). C.S. Lewis also dipped into the mode for his *Screwtape Letters* (1942). More recently, when the art of letter-writing might be thought to be dead, popular culture has revived the genre in such works as *Bridget Jones' Diary* (1996) and *Diary of a Wimpy Kid* (2007).

Danusha Goska has reinvented the epistolary novel genre yet again, modernizing it to reflect our digital culture in her absorbing book, "Save, Send, Delete." Rather than long hand letters written in beautiful script passed between lovers, Goska's characters pass furtive emails in moments stolen from their otherwise incompatible lives. Mira is a Catholic professor of English, who gets embroiled in a digital relationship with Rand, an atheist author and 'talking-head' celebrity. What transpires between the two is an exploration of faith, the nature of art, and the human need for soul-connection with another human being. Mira's unconventional defense of God (warning: her language might shock you), and Rand's denial of and yet desire for the divine, is a story cleverly told.

Anyone interested in exploring the impact of modern technology on human interaction, anyone interested in tracing cultural influences down through the centuries, anyone looking for more authentic arguments in favor of God's goodness, will treasure this book.

What Some Students are Reading:
[Book list for the Gothic Novel Seminar (ENGL 605B) taught by Dr. Winona Howe]

- *The Castle of Otranto* by Horace Walpole
- *The Mysteries of Udolpho* by Ann Radcliffe
- *The Monk* by Matthew Lewis
- *Melmoth the Wanderer* by Charles Maturin
- *The Private Memoirs and Confessions of a Justified Sinner* by James Hogg
- *Dracula* by Bram Stoker

Creative Writing Journal

Musings

For many years, the Department of English and Communication published a yearly journal called *Musings*, featuring a mixture of short stories, poetry, and photography. Somewhere along the way, the publication was forgotten. This year, to help mark the beginning of this new journey as a single department, we have decided to revive a portion of *Musings*. Please enjoy this small collection of creative works.



"Empire" by Jeremy Caesar (BA 2012)

One Stop

Kendra N. Kravig (BA 2010, MA 2012)

Sometimes, when it's quiet, I can remember what my life was like before moving to Cedar Springs. Cedar Springs is what I call a "one stop town." Drivers pull off the interstate to refuel their cars or stomachs and drive off again. One stop. As a waiter at Cedar Spring's premier truck stop diner, I know that 95% of the boots that step through the door are one-stoppers. Locals will walk in and take any table. A one-stopper will wait for the imaginary hostess to show them where to sit.

Judy, my manager, told me that the diner used to have a sign telling customers to choose their own table, but, as she puts it, it's "much more damn funny" to watch the visitors look awkward and confused.

The people I knew before I moved to Cedar Springs wouldn't find this funny. Just rude.

Only one one-stopper ever took a table without having to ask: Bonnie.

She rolled in on a Wednesday morning and took the table with the best view of the parking lot. Probably about eighty years old, she wore a violet scarf wrapped around her head and gold bangles on each wrist. On the chair next to her she placed a birdcage which held a small avocado-green parakeet. "Didn't want to leave her in the car," she said to me, "Too damn hot outside."

I should have told her that she had to keep the bird outside, but the diner was empty and my boss was out sick. "Sure thing," I said to her, "Just don't tell anyone it was me that let you."

She ordered a coffee. I poured her a cup. She gulped down half and then filled it up again with cream and sugar. "Wish I had something stronger than this," she told me, "But it's socially unacceptable to drink before noon."

I left her alone and began helping Irwin, our cook, with the morning rush's dirty dishes. I could see her from where I stood drying plate after plate, cup after cup. She waved me over a few minutes later, and asked for more coffee. When I came back with the pot, she asked me to sit and drink a cup with her. The morning rush was over, the diner quiet, so I chose companionship over sweeping the old linoleum.

"What's your name?" she asked me.

"Joe Schmo," I joked, "Where I'll go, nobody knows."

She arched her eyebrow, the action deepening the years of laughter, smiles, frowns, and tears etched into her face. "I'm Bonnie," she said, "And this is Rose." She motioned to the parakeet.

"Hello, Rose. Hello, Bonnie." I sipped my coffee. "So what brings you this way? Passing through?"

Bonnie shook her head. Her meticulously pinned scarf didn't sway one bit, not a single hair visible from underneath the purple silk. "I'm headed to the Mackinac Bridge."

"Oh, to see the Lakes?"

"No. To see the bridge."

It was an odd answer, but Bonnie seemed like an odd woman. "So," I said, "That's a nice car ya got."

She nodded. "People keep trying to make me sell it. 'Bonnie,' they say, 'You just don't know what it's worth.' Oh, I know its worth, all right. And I know enough not to sell it. Besides, Rose wouldn't like it if

I did.” She poked a frail pinky finger through the bars of the bird cage. Rose the parakeet chirped and pecked at Bonnie’s finger. The bird moved away, disappointed, once she realized Bonnie had no food for her.

“It’s a ’63, right?” I asked her. I craned my neck to look at the parking lot. There it was, a beautiful candy apple red 356B Porsche Roadster. I knew it was worth more than every dollar that I’d ever earned all put together.

“’61.” Bonnie said, “The year my daughter was born. My husband gave it to me when I was six months pregnant. Not a practical gift for a mom-to-be.” She looked wistful then, like she remembered hundreds of car rides in dozens of cities with her daughter being the only constant. “Not practical,” she said, “But damn it all if Rose and I didn’t have fun in that car.” I didn’t think she was talking about the parakeet.

We sat in silence for a long time. Since I moved to Cedar Springs, I didn’t often talk to anyone outside of “May I take your order?” or “Would you like a refill?” Bonnie reminded me of my younger sister—she was a lady with a plan. I remembered a time before Cedar Springs, when I used to have many conversations. My sister and I once took a trip to the Rocky Mountains in her old Jeep. We drove to the top of the highest peak we could find, just so we could say we did it, and we talked and talked and talked for hours. I hadn’t talked that much since.

Bonnie stared and stared and stared at the parking lot. Her eyes, after years of looking, saw everything. “It’s strange,” she said to me, “How much trust we place in people we don’t know. I trust you to bring me coffee and not to poison me. You trust me not to stiff you the bill. We trust each other enough to be honest, at least somewhat. Some people we do know don’t even get that much.”

I didn’t know what to say. She was just a one-stopper. In twenty minutes, she’d be gone.

She said, “I’m going to set Rose free. She’s spent too long inside this cage. Time to let her fly.” She cooed at the parakeet. “Time to let her fly.”

“It would be nice to fly,” I said, “To forget everything that’s on the ground.”

“Mmhhmm.”

I poured us another cup of joe. The diner, still empty except for us, resonated with the tinny sound of the old jukebox in the corner playing “Yesterday” by The Beatles.

“What kind of car do you drive?” she asked.

“An old Jeep Cherokee,” I said, “I brought it with me from Denver. I’m surprised she made it this far. She—she’s been through a lot. Been banged up and spent months in the shop. But the car’s full of memories; I couldn’t leave her behind. When I broke down here in Cedar Springs, I just never left.”

She nodded. “What’s keeping you here now?”

“I don’t know.”

Bonnie stared at the parking lot again. “I should go,” she said, “There’s somewhere I’ve gotta be.” She stood up. “Do you want to come with me?” she asked. “Have you ever seen the Lakes?”

“I can’t,” I said, “I’m the only waiter.”

“OK,” she replied, “Some trips you’ve just gotta take by yourself.” She left some money on the table, grabbed her birdcage, and walked out the door. I never saw her again.

I saw a note on my windshield that afternoon when my shift ended. In clear penmanship, it read: “Thank you for having coffee with an old woman. You’re a kind young man. Now get out of this hole in the middle of nowhere. –Bonnie.”

I put my key in the ignition of the old Jeep and heard it crank to life. The Jeep grumbled to the parking lot’s exit. Turn left and I’d be at my cramped basement apartment in six minutes. Turn right and I’d be at the Lakes in about four hours. And beyond the Lakes: Canada. I stared ahead at the empty lot on the other side of the lonely intersection. Turn left. Turn right. My hand hovered over the turn signal. Turn left? Turn right?

On top of the telephone wire, I saw a flash of avocado green. Rose.

The Jeep groaned as the wheels rotated. I waved goodbye to Rose as I put the diner in my rearview and became just another one-stopper.



In This Moment
Ruthie Heavrin Orozco (BA 2013)

In this moment
 when my lungs
 are extended and there’s
 still no air, when my heart
 is wrenched
 from its valves and slips
 down each rib
 like a bar of soap
 on a wash board,
 in this moment as
 I lie in darkness
 gripping my beloved’s hand consoling,
 each chirp of the midnight cricket,
 I recognize bliss in a mirror.
 It reflects not pride, but self
 admiration like a child
 who recognizes art in crime
 or prey that accepts death
 to feed another.
 In this moment, I’ve taken notice
 that I’m alive.
 Nay, I’m thriving
 as the cattle in a slaughter house,
 the elephant in the poacher’s scope,
 the prisoner in the electric chair.
 Pain is inevitable, but in this moment
 I’m alive. For this, praises to God
 rest on my lips and my soul stills.

Fog
Natalie Romero (BA 2011, MA 2013)

The fog was deep with unshed tears,
 A cloud upon my very fears.
 It drew me in and broke my heart
 A smoky, whitened work of art.

The water in the canal wept
 As vines around my soul crept, crept.
 The dewdrops on the trees were hung,
 Crystalline notes still left unsung.

Red flowers on the graves were left
 By mourners sad and so bereft.
 Like drops of blood upon the ground
 Poinsettias ‘round the yard abound.

His tombstone’s there, just ‘round the bend.
 As prayers to heaven my heart sends,
 My knees sink down into the bog
 And we’re surrounded by the fog.

*Ruthie’s and Natalie’s pieces were published in Volume 41,
 Issue 3 of Spectrum Magazine.*

Dragons
Katie Huffman (BA 2013)

Shadows fly overhead
 Fire-breathing, scaly-backed
 Dragons
 I’m dead



"Blossoms" by Jeremy Caesar (BA 2012)

You Did Not Call Back and I Love You for It

Edgar Hernandez (BA 2011, MA 2013)

The sun blinded me as I left my apartment. It was 6 p.m., but felt more like 4 a.m. Every day drained me, every action taking too much energy. Before I knew it, I slid my way into the crevices of society, sometimes never leaving my apartment. It began three years ago, before I decided to move to New York City. It was supposed to start a new life, a bold one, but I just wasted away.

I walked down the street, ignoring people until I caught a glimpse of *her* face. For a moment, I thought I was just imagining things, my mind trying to see shapes out of shadows. Yet, as anyone would, I stopped. And for the first time since I moved to this city, I looked at a magazine stand. There was no doubt about it. It was *her* face, the face with those enchanting eyes, the most surreal and fantastical eyes that could only belong to a character out of a fairy tale. She smiled the smile I remembered so well, the image of legitimate happiness, a smile that forced you to realize the beauty in life.

I picked up the magazine and stared. The vendor grew impatient and shouted at me in some uncharted accent to buy it or leave it. I had no choice. I paid him and walked back home, the magazine carefully rolled up in my hand. I did not know what magazine I purchased. It didn't matter. I did not intend to read it. I just wanted to see her face again. But the memories hurt. The regret burned from inside. I hurt her and destroyed the best thing I ever had.

I never thought I would get to see that smile again. I don't think she even smiled during our last year. I just remember the tears, each a weight to my conscience, and the words I should never have said. But there it was, that smile I loved and missed, rolled up in the half-sober hands of the one person who wanted to see her the most. At home, I placed my phone on my desk and stared at it. How long had it been? A year? Two? I lied to myself by asking. I knew exactly how long it had been.

I dialed her number, my finger dancing the still familiar sequence, forming a cross with the last four digits. Something about it felt right, as if I were gaining something I lost many years before.

The tone rang once. *Crap*, I thought. *What am I doing? She wouldn't want to speak to me after what I said. No, she would never forgive me for what I did.* The tone rang again. *Besides, who could say this was still her phone number? She might have changed it some time ago.*

It rang once more and I felt a form of relief. If she didn't pick up, I could just pretend I never called. I could pretend and move on. But a message played. It was her voice, an apologetic voice asking to leave a message, promising to call back later. I considered hanging up. If I did not leave a message, I might move on.

"I am sorry," my voice cracked and I paused, "...for everything."

She never called back and I hated her for it; I needed it. How could she smile when I suffered? The unfairness filled me with rage and a formed a passion I had never felt. I unplugged the television and wrote. I worked for weeks, never allowing myself to stop for any type of distraction. I isolated myself and disconnected from reality.

When I turned in my completed manuscript, my editor grinned and called it my best in three years. Before leaving her office, I requested to add a dedication, something I never did. My editor was surprised at first, but she added it without question. It was only single line: "You did not call back and I love you for it."



Stay Connected with the Department of English at La Sierra University

Home of Creative Writing, Drama, and Literature

Dear Alumni,

We love hearing from you! We welcome your personal and professional updates. If you are writing literary gems, or exhibiting any work via journals or academic conferences, let us help spread your news among your old classmates and current La Sierra students! *The Bibliophile* is an easy way to keep in touch with La Sierra acquaintances. Feel free to share recent accomplishments and other news with us via email at english@lasierra.edu. If you would like to receive a digital copy of *The Bibliophile* in the future, please send us your name and email address.

For current updates on our activities, classes, drama performances, and more, please visit our new website: www.lasierra.edu/english. You can also find us on **Facebook** (The Departments of Communication and English) and **Twitter** (@LaSierraEnglCom).

If you would like to update your mailing address or contact information, please email Alumni Relations at alumni@lasierra.edu.



La Sierra University
Department of English
4500 Riverwalk Parkway
Riverside, CA 92505

english@lasierra.edu
951.785.2241