
THE INTERLOCUTOR

Newsletter of the Division of Humanities and Teacher Education (HUTE)
Seaver College, Pepperdine University
Spring 2018

Gracing the pages of this issue are the themes of research and seniors. It celebrates HUTE graduating seniors as much as it does students research. It highlights recent scholarly achievements especially among our senior (tenured) faculty, and features some of their thoughts and insights on reading fiction. As always, our appreciation goes to the contributors: students and faculty alike.

Makenzie Daggett (student editor) & Tuan Hoang (faculty editor)

REFLECTIONS FROM GRADUATING SENIORS

Daryn Sinclair (English)

If you would have told me four years ago that I would be graduating with a degree in the Humanities, I never would have believed you. The voices of my peers, society, and the world still echo in my mind today: *There's no money in that. You'll be stuck teaching someday. What a dead-end career path.* Yet here I am, as a Pepperdine senior sprinting towards the finish line, about to accept a Bachelor of Arts in English.

As a bright-eyed Senior in high school, preparing to enter the realm of college, I took pride in being a well-rounded, straight-A student. Although I loved all of my classes, what attracted me most was the precision, objectivity, and exactitude of math and the natural sciences.

Undoubtedly, I enjoyed reading and writing, and I held a position as my high school yearbook's editor-in-chief. However, the red-ink, all too rule-driven teaching style of my high school English teachers deterred me from loving English as a field of study. In all honesty, English terrified me; there were no right or wrong answers, and as a perfectionist, I feared the "subjectivity" that English presented itself.



Coming to Pepperdine as a young and unsuspecting Freshman with an undeclared major, I had originally leaned towards a major in the Communications Division, specifically Journalism. At least with that major, I knew I would be able to leave Pepperdine with a job. However, as I sat in on my first info-session for the Journalism major, I began to doubt the decision; I realized I was choosing the major based on eventual job security rather than out of a passion for the field. Feeling lost and thrown back to square one, I wandered into the Humanities info-session and immediately felt intrigued by the level of curiosity and academia in the room. The same day, I switched my major to English with an emphasis in Writing and Rhetoric.

As a Pepperdine student majoring in the Humanities, I have cultivated knowledge and fostered skills that I could have never gotten with any other major. Through my writing courses, I honed in on my passion for the art of creative nonfiction, argumentation, and persuasion. Through my literature courses, particularly the Great Books Colloquium, I learned how to think critically, analyze classic texts with nuanced creativity, and gain new perspectives on the world through the treasure of literature. Through my rhetoric courses, my curiosity for the way in which humans communicate across cultural, religious, racial, and gendered boundaries flourished.

Each subject I studied as an English major not only strengthened my skills to read, write, and think critically and creatively, but they also shaped me into a more empathetic and worldly individual. Studying English has given me the opportunity to traverse the sectors of humanity and gain insight, understanding, and experience through my work. Within the Humanities, I have broadened my perspective amidst the intersection of history, language, philosophy, rhetoric, art, and literature.

With the theoretical and critical foundation that I have gained through my education in the Humanities, I hope to find practical application after graduation. Next year, I will be continuing my education at the graduate level at the University of Georgia in the field of Communication and Rhetorical Studies.

Katherine Anderson (History)



Katherine (second from left) among students and faculty in the History Program at the HUTE Honors Banquet in March.

As I look back on my educational experience within the History and Education departments at Pepperdine University, I am exceedingly grateful for the ways in which these two departments, as well as the professors within them, have helped me grow as a writer, a thinker, a historian, and a future educator. Some of my most influential experiences came from the history classes in which professors encouraged students to actively apply the learned material to contemporary society. In several of my history classes, I learned to analyze the ways in which history alters modern perceptions, stereotypes, political ideologies, and religious affiliations. Such historical analysis helped me reevaluate my ideas regarding both the past and the present.

Within the education department, I came to realize the importance of education to the success, unity, and progress of our society. I learned ways to counter and overcome the challenges presented to educators within our nation and discovered specific approaches that can help equalize education within our school system. All in all, the Pepperdine History and Teacher Education Programs adequately armed me with the skills and materials needed to become a positive force in the surrounding community, wherever that may be.

Katrina Winnett (Contract Major)

My time in the HUTE division has been significant in the formation of my concept of vocation. My first introduction to the division occurred during New Student Orientation, when I walked into the CAC for my first Great Books Colloquium class meeting. Little did I know that the professor, Dr. Tuan Hoang, would play a role in shaping what is called a "contract major": one created out of two or more different programs. After long conversations in his office, I eventually began a unique program of study that involves three different division: Religion, Business, and, of course, HUTE.



My contract major is called Intercultural Ministry. It allowed me to learn about both education and practical theology within an intercultural context. I knew I was interested in some form of ministry when I entered Pepperdine. But I did not begin to understand my place in ministry until I discovered how to perplex others in Dr. Stella Erbes' class. I learned about the great educational theorists in Dr. Carrie Wall's class, and explored what it means to teach English learners in Dr. Carrie Birmingham's class.

Those Teacher Education courses, along with the Great Books sequence I took with Dr. Hoang and Dr. Michael Gose, introduced me to wise thinkers, great ideas, and what I believe to be my vocation: teaching. I am so grateful to HUTE for providing me with the opportunity to broaden my understanding of the world from the comfort of a classroom. I look forward to utilize the lessons learned from the professors as I continue on in my educational and vocational journey after graduation.

THE INTERLOCUTOR CONGRATULATES
DARYN, KATHERINE, KATRINA, AND ALL GRADUATES
OF THE CLASS OF 2018!

BEST WISHES & GOD BLESS!

SEAVER UNDERGRADUATE RESEARCH SYMPOSIUM

MARCH 23, 2018

Ryan Harding (Creative Writing): “The Failure of a Husband and Triumph of A Wife”



As a freshman coming out of my first college English classes, I was excited and inspired to dive into the world of literary academia. When Dr. Connie Fulmer, my professor for British Literature, approached me regarding a summer research project, I was both incredibly nervous and excited. I had never done any research before and was admittedly doubtful about my abilities to succeed. Dr. Fulmer stood by my side and guided me with patience, compassion, and wisdom the entire time. She is still my greatest supporter and, as a female dean and widely-published expert on the Victorian Era, also a huge inspiration.

Dr. Fulmer focuses her own research on Victorian author George Eliot, and chose to share her passion by giving me the opportunity to complete research on the Eliot novel of my choice. I had very little prior knowledge of Victorian literature, except for the works I had studied in Dr. Fulmer's class, and knew nothing about Eliot.

As a Creative Writing major, though, I have a deep love for stories and a fascination with how people choose to tell them. I thought that delving into an author's life and works was the perfect opportunity to explore different literary perspectives and improve my own writing – both academic and creative – in the process. When it came time to choose an Eliot novel, I was immediately drawn to *Romola*. I had committed to spending my entire sophomore year abroad in Florence, Italy, the home of Eliot's titular character, and have always been interested in Renaissance culture – it was the perfect match.

I returned home that summer to work before spending the month of July in London with the Pepperdine *Harry Potter* program, so my research was done completely remotely and in two parts: May/June and then August. In my research, I explore gender roles and character development through the relationships between the novel's three main characters: Romola; her husband, Tito; and Tito's common law wife, Tessa. I used the Pepperdine online databases to find sources and communicated constantly with Dr. Fulmer to ensure that I was on the right track.

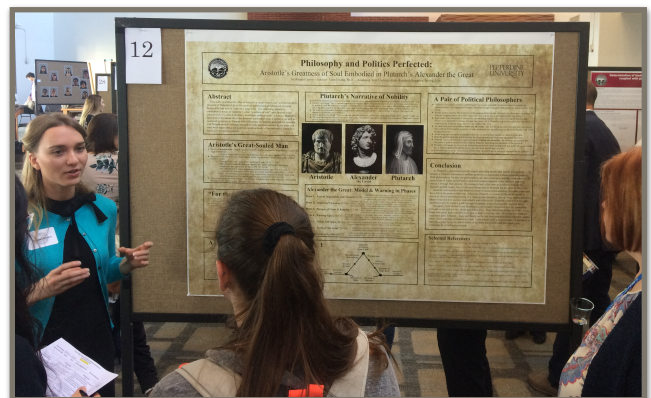
I am so grateful for the mentorship she provided, and I can honestly say that my summer research under her tutelage has been instrumental in the development of my critical thinking and academic writing skills, as well as my self-confidence. Understanding Eliot's unique style and mastery of character development has made my own writing more versatile and has challenged my methods of character planning and plot outlining. I completely believe that undertaking literary research is critical to the success of Creative Writing majors because it allows them to better identify and implement new techniques in their own works.

Emily DeWitt (Liberal Arts, left photo): “Christianity in the Commonwealth of the Northern Mariana Islands”

Raised on Saipan, the largest of the Northern Mariana Islands, I grew up in a Church of Christ congregation of just thirteen members. A majority of my peers aligned with the Catholic faith, and I often wondered why the majority of the native Chamorros held so tightly to Catholicism. In an attempt to better understand the integral ties of Christianity to Native Pacific Islander identity, I examined the spread of Christianity throughout the Pacific with a focus on the Commonwealth of the Northern Mariana Islands (CNMI).

Dr. Dyron Daugherty in the Religion Division was my mentor throughout this project. Last fall, I was in Dr. Daugherty’s REL 539: History of the Restoration Movement course, during which I discussed my interest in mission work and my experience in the Church of Christ. He later contacted me in the spring about conducting research. Dr. Daugherty gave me the freedom to take the research into my own hands, but provided feedback on my writing and suggested places where I might find resources.

I investigated various secondary sources such as books, articles, and other texts in addition to conducting interviews with current leaders of churches of various denominations in the CNMI. From this experience, I have learned not only about the spread of Christianity in my homeland, but also more about the history and culture of the peoples of the CNMI.



Raquel Grove (English and French, right photo): “Philosophy and Politics Perfected: Aristotle's Greatness of Soul Embodied in Plutarch's Alexander the Great”

I was led to research on Aristotle and Plutarch at the invitation of my Great Books professor, Dr. Tuan Hoang. We had read the *Nicomachean Ethics* in Great Books I, and, having read and written on it several times in high school, I was naturally pretty passionate during discussion. When we started research, I found myself drawn to one part of the *Ethics* that always mystified me: Aristotle’s virtue “greatness of soul.” Investigating what made this seemingly contradictory virtue consistent with the rest of the *Ethics* was an immense, but vastly rewarding, challenge.

Initially, the paper was designed to compare the great-souled man and Emperor Augustus in Suetonius' *Lives of the Caesars*. As we moved deeper into research, it became clear that it was Plutarch's version of Alexander the Great, who truly embodied Aristotle's model of illustrative virtue. While we conducted the research during the spring, this change in direction meant the paper was written over the summer. I came away from this project with the thrill of having explored a fascinating (and largely neglected) topic and created a unique way to explain it, as well as the satisfaction of finally understanding an idea that had puzzled me for years.

I think the greatest thing I learned came from something Dr. Hoang said to me when the paper started to change directions: "The research decides where it wants to go—your job is to follow it." That's a piece of advice I plan to take with me for years of research to come.



Top left: Four English majors from Pepperdine and some students from other institutions at the Sigma Tau Delta conference in Cincinnati. **Top right:** Posing behind a portrait of Harriet Beecher Stowe. **Bottom:** Induction ceremony of Sigma Tau Delta new members.

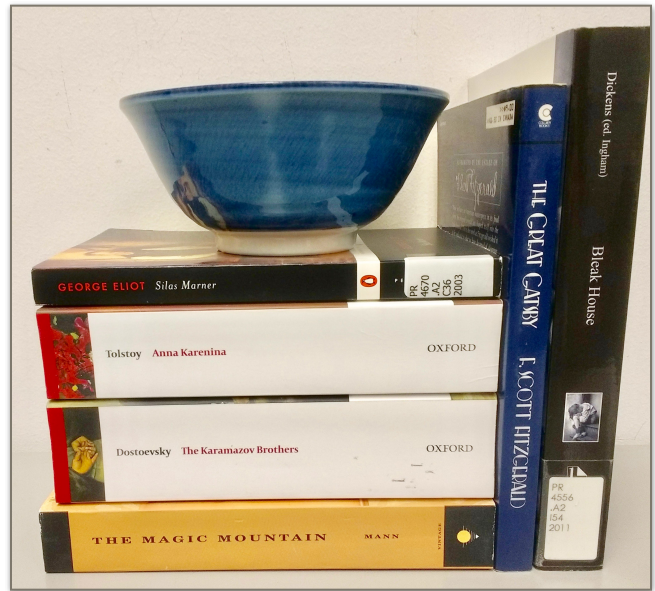


Top: Members of Kappa Delta Pi (Education), faculty, and parents at the HUTE Honors Banquet. **Middle and bottom:** Undergraduates, graduate students, and faculty at the MFA Screenwriting Banquet.

FAVORITE NOVELS AMONG THE FACULTY

JOHN STRULOEFF ON *ANNA KARENINA*.

What resonates with me the most about *Anna Karenina* is about more than the novel itself, but the transformation that Tolstoy experienced while writing it. The circumstances of his life were leading him to despair as he began writing the novel, and midway through the laborious drafting process, he was fantasizing daily about taking his own life. He had concluded that life was only suffering that led to death. It was through developing his character, Levin, that he realized how to find meaning in his own life: to live out of love for others and for the greater good.



JULIE SMITH ON *BLEAK HOUSE*. Despite its rather desolate-sounding name, Charles Dickens's *Bleak House* has a lot going on. What other writer could bring together so many disparate plots and characters alongside incisive political satire, a murder mystery, a Columbo-esque detective, a small pox epidemic, loafers, oddballs, orphans, lawyers, deadbeats, aristocrats, posers, French maids, virtuous and semi-virtuous heroines with secret pasts, crazy old bird ladies AND a spontaneous human combustion? It was written at what Dickens himself perceived as a high point in his career; in his preface to the book, he wrote, "I believe I have never had so many readers as in this book. May we meet again!" *Bleak House* is a novel that seeks out readers and cordially invites them into a Victorian England that is as flawed and complex—as tragic and comic—as our own world.

CONNIE FULMER ON *SILAS MARNER*. Published in 1860, it is George Eliot's shortest novel, and in many ways, her most artistic and the most straight-forward example of her moral philosophy. Silas is a humble weaver who lives alone in Raveloe, a small town in rural England. He is isolated, alienated, hardhearted, and alone. In the novel, his weaving symbolizes the way he and his experiences are woven into the lives of his neighbors after the gold he has hoarded is stolen and replaced by a little golden-haired girl, who teaches him the meaning of love. He mothers her, and she treasures him and their relationship so much that she refuses to leave him to accept a life with her birth-father, who is rich and important. Meticulously plotted and full of believable characters, rich metaphors, and beautiful language, the novel is a delight to teach and is a vital part of a book which I am writing called *George Eliot's Moral Aesthetic: Compelling Contradictions*.

PAUL CONTINO ON *THE BROTHERS KARAMAZOV*. I have been teaching *The Brothers Karamazov* for almost thirty years, and many students have echoed the claim of Dostoevsky's contemporary readers: "We've become better people because of the Karamazovs." Dostoevsky's novel depicts a family fractured by dereliction, drunkenness, jealousy, and violence. It depicts people striving, often failing, to be good and to become whole, even holy, even as the world pulls them asunder. Seen as an aesthetic and religious whole, Dostoevsky's novel offers a practical spirituality for those seeking a life rooted in love.



Last year, Great Books student Callaghan McDonough worked with Prof. Contino on a research paper about Dostoevsky's novels.

But it's a complicated vision. The novel's affirmations, like the Incarnation itself, emerge only through a descent into finite and messy particulars. Dostoevsky saw Christ as both divine and human, and the novel's insights take a corresponding "two-edged," "both/and" form. The novel represents reality as *both* graced gift *and* arduous task; persons experience *both* openness in their freedom to change, *and* closure in their acceptance of limits; the desire to be holy requires *both* willing receptivity *and* willed effort. Indeed, the novel's ideal of "active love" is characterized *both* by hungry **eros** *and* the self-emptying **agape**.

The novel's paradoxical "both/and" vision is condensed in a phrase repeated in the novel, and drawn from the Eucharistic prayer of the Orthodox

Divine Liturgy: "*for all*." Ivan, Alyosha's older brother, has rejected the human possibility of Christ-like love, and any "harmony" founded upon the suffering of innocent children. Alyosha responds by pointing to Christ, whose innocent suffering and death was offered up "*for all*." From his elder Zosima, Alyosha learns that "Christ-like, active love" entails "labor and fortitude." As his monastic mentor, the elder Zosima, emphasizes, "We are each responsible to all and *for all*." Grace is offered for all; each is responsible for all. The novel gives artistic form to Jesus's calling: "Freely you have received, freely give" (Matt. 10.8).

Alyosha exemplifies our potential for Christ-like love. The novel's incarnational realism is neither univocal nor equivocal but *analogical*. Human love is *both like* and – given our creaturely frailty – *unlike* the Creator's love. The novel images good deeds as small, tangible, and transformative – a kiss, an onion, a pillow, or a pound of nuts that open a child's eyes to the hidden ground of Trinitarian love, "in Whom we live and move and have our being" (Acts 17.28).

JAMES THOMAS ON *THE GREAT GATSBY*. I find genuine pleasure in teaching Fitzgerald's 1925 novel *The Great Gatsby* because I consider it to be *poetic*, *prophetic*, and, strangely, quite *personal*. First, countless lyrical passages throughout are beautifully wrought; and, most notably, the final four paragraphs are sheer poetry. That *Gatsby* overall is a prose poem is, to me, why it can never be successfully adapted for film, although it has been adapted seven times.

Secondly, the book is prophetic in its implications that a lavish party—or a bull market—cannot last forever; and *Gatsby*'s violent end and poorly attended funeral foreshadow the crash of 1929 and the ensuing bleak Depression years. Fitzgerald's title is ironically prophetic as well, as Americans remain impressed by that which is "great" or by how we can make everything "great again."

Finally, *The Great Gatsby* is personal. I believe it resonates with anyone who has loved and lost or anyone who "loved not wisely but too well" or anyone who still remembers his or her first love—and I may have just described just about all of us. Carl Rogers's observation that "What is most personal is most universal"

comes to mind. Jay Gatsby loved Daisy first and, unlike most of us, loved only her for his whole brief lifetime. Thus he wishes, assumes, and steadfastly believes the impossible: that we can repeat the past.

So after more than fifty years since I first read it, I still love reading and teaching *The Great Gatsby*—from the first word of the novel to the last, which is the word “past.” And that reminds me that through literature and by rereading great books, we find a way of being young again and of actually accomplishing what poor, rich, doomed Gatsby so desperately longed to accomplish: to repeat the past.

FRANK NOVAK ON *THE MAGIC MOUNTAIN*.

Challenging the intrepid reader to scale its heights, Thomas Mann’s epic *bildungsroman* depicts a world in microcosm comprising a diversity of nationalities, personalities, and perspectives. As the novel opens, Hans Castorp, a rather “mediocre” young man from a distinguished Hamburg merchant family, arrives at the International Sanatorium Berghof in the Swiss Alps to visit his cousin Joachim Ziemssen, who is residing there because of a tubercular condition. Hans’s planned three-week visit extends to a seven-year sojourn on the “magic mountain.”

The narrator suggests that Hans would not have remained so long after “his originally planned date of departure, if only some sort of satisfactory answer about the meaning and purpose of life had been supplied to his prosaic soul from out of the depths of time.” Just as the whaling ship in *Moby Dick* serves as Ishmael’s Yale College and his Harvard, the hermetic Berghof community becomes Hans’s Heidelberg University and his Tübingen. In his quest to discover that “satisfactory answer,” our enterprising “young hero” undertakes various adventures “in the flesh and spirit.” These experiences prove to be illuminating and profoundly transformative. The story follows Hans’s education in science and philosophy; his uncanny visions and dreams are by turns beautiful and dismaying; he becomes fascinated by the exquisite complexity of the human body and enthralled to the enchantment of music. The story recounts his initiation into both the carnal ecstasy of love and the sacred terror of death. The novel includes several indelible characters who are important to Hans’s education and development. Ludovico Settembrini, the Italian humanist and proponent of reason and progress, assumes the role as Hans’s pedagogue and mentor. Hans is also attentive to the arguments of Settembrini’s intellectual antagonist, Leo Naphta, the brilliant but tormented Jewish Jesuit who is described as a “revolutionary of reaction.” Hans establishes a bond of brotherhood with Mynheer Peeperkorn, a charismatic personality who mesmerizes with his incoherent eloquence and indulges his grand appetite for the “classic gifts” of life. Hans falls in love with Clavdia Chauchat, a Russian woman whom he finds both objectionable yet irresistibly seductive, alien yet uncannily familiar.

Resembling a Beethoven symphony or a Wagnerian opera in scale, tempo, and use of the leitmotiv, *The Magic Mountain* is an encyclopedic novel of ideas, a meditation on the nature of time, an exploration of the uncharted “upward regions,” and an inquiry into “the mystery that is man.”



Five first-year students at the Great Books Program's spring lecture and dessert reception

RECENT SCHOLARLY ARTICLES

The richness of research pursuits among the faculty can be spotted from the following titles.

Paul Contino, "Nadryv in New York: Dostoevskian Laceration in Arthur Miller's *The Price*"

Michael Ditmore, "What Do We Know about the New England Puritans, and When Did We Know It? Twenty-First Century Reconsiderations of William Bradford and John Winthrop"

Colin Enriquez, "'You Should Terrify Them': Absurd (?) Violence in Edward Albee and Adrienne Kennedy"

Constance Fulmer, "Edith Simcox as Biographer of George Eliot in the Periodical Press"

Bryan Givens, "'All Things to All Men': Political Messianism in Late Medieval and Early Modern Spain"

John Peterson, "The Interconnected Bioregion: Transregional Connections in Mary Austin's *The Ford*"

Jane Kelley Rodeheffer, "Illuminating Dante and Milton: A Cross-Disciplinary Collaboration Between Students in Great Books and the Fine Arts"

Julianne Smith, "Teaching the 'Forgotten' Genre: Victorian Drama"

Heather Thomson-Bunn, "Student Perspectives on Faith in the Classroom: Religious Discourses and Rhetorical Possibilities"

Carrie Wall, "The Fifteen-Week Interview: Student Teaching as an Opportunity to Job Search"

Leslie Kreiner Wilson, "Mae West, *She Done Him Wrong*, and the Code"

RECENT ACADEMIC PRESENTATIONS

Reflecting their current interests is this partial list of presentations since Summer 2017.

Joi Carr, "(De)Mythologization of Black Criminality: From *Birth of A Nation* to *Boyz N the Hood*"

David Holmes, "Citizens of Color and for Color"

Edward Larson, "The Antarctic Legacy of Ernest Shackleton"

Stephen Parmelee, "*Point Blank*: John Boorman's Existential Los Angeles Thriller"

Jennifer Smith, "Reginald Pecock as Editor: Corrections to *The Book of Faith*"

Julianne Smith, "Preserving Victorian Theatre: Working in the Archives"

Lisa Smith, "Beyond Strunk & White: Using Comics to Teach Students to Write Analytically"

Leslie Kreiner Wilson, "The Screenwriting Workshop: Strategies for Encouraging Student Engagement in Diversity, Inclusion, and Convergence"

FACULTY BOOKS PUBLISHED IN 2017

On Faith and Science by Edward Larson (with Michael Ruse)

This book is unlike most of your books in that it is co-authored. How does that fact affect the book's design and your own writing?

Prof. Larson: I actually have done two other co-authored books before -- they offer me a chance to draw on and respond to other ideas. In this case, the two of us alternated chapters and clearly identified who wrote each. We did work to make the flow work by having me go over the entire book for style.

You are a believer; your co-author is an atheist. Yet the book has garnered considerable praise. Why do you think that is the case?

Larson: My co-author is not a believer but sensitive and respectful of belief. I am a believer but understand and respect skepticism. We were both committed to telling the story fairly. On a topic like science and religion, if we are going to get anywhere, I believe we need to talk with respect to each other rather than shout dismissively at each other. Each of us hoped that our thoughts could reach a broader audience by writing together. That said, each of us wrote alternative chapters of this book and clearly identified who was writing. That allows readers to know who is speaking.

Editors' note: Prof. Larson, who must have written faster than some of us read, already had a new book out this year: *To the Edges of the World: 1909, the Race for the Three Poles, and the Climax of the Age of Exploration*.

Twilight Idol: Poems by Jeffrey Schultz

This is your second collection of poetry, and you've noted elsewhere that your relationship to music changed during the years that you wrote these poems. Can you explain this change?

Prof. Schultz: My interest in poetry came about by way of my interest in music, and I've always thought a lot about the intersections between the two fields. Over the course of the last several years, I think I may have exhausted my thinking in regard to all of the pop forms. All pop songs—defining "pop" as broadly as possible so that it's essentially synonymous with what most people think of as a "song"—seem at least three minutes too long for me at this point; the forms are all essentially standardized and repetitive.



As my interest in pop forms has waned, I've become more interested in classical music or art music, and I've begun the project of trying to take what I've learned from those more complex and developmental forms into my poems.

Thematically, is there a different emphasis this time? Or do you continue to explore the themes found in the first volume?

Schultz: There's certainly a lot of continuity in the themes between the two books. I think what's different in the second is depth and development. The poems in the new book are very long and dense—there are only seven poems in the entire collection—and this reflects my attempt to find forms that will allow for the scope of development I'm looking for. I hope that these poems feel more complete, more whole in and of themselves, than the poems in the first book.

***Where the Sacred and Secular Harmonize* by David Holmes**

How is this book different from your first one, Revisiting Racialized Voice?

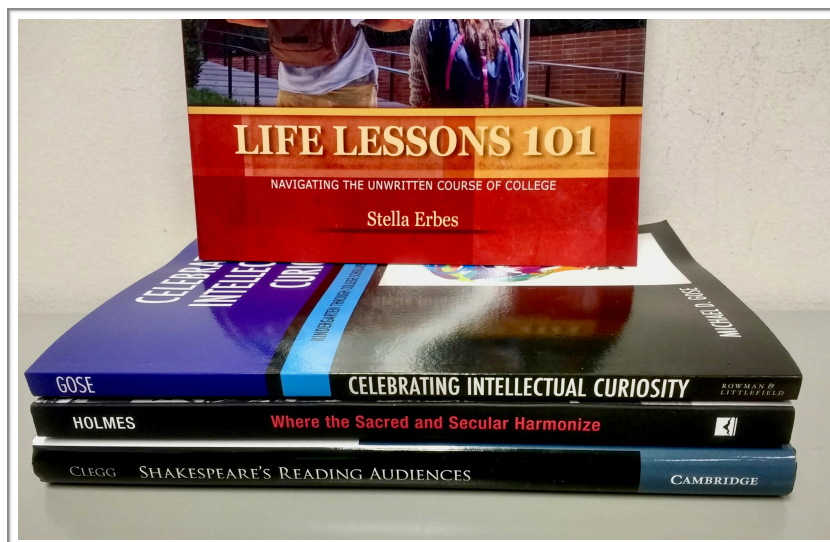
Prof. Holmes: Both of my books address some aspect of the African American rhetorical tradition. In *Revisiting Racialized Voice*, I track the metaphor of the black writer's voice through five authors from the late 19th and early twentieth centuries. *Where the Sacred and Secular Harmonize* examines the oratory of six speakers from the Birmingham Civil Rights Campaign of 1963.

This book studies the oratory in mass meetings of the civil rights movement in 1963, and you did a good deal of transcribing the meetings. What was that experience like?

Holmes: Transcribing was a treadmill-like experience. While I've received a little help from a few students over the years, I completed the bulk of these transcriptions over a period of nine years. *Where the Sacred and Secular Harmonize* takes several speeches from nine mass meetings that were transcribed in their entirety. I thought the process of transcribing would never come to an end. It was like a personal relationship with highs and lows.

You spent a semester at University of Kansas during the course of writing this book. What was it like for a native Southern Californian to be in the snowy Midwest from January to May?

Holmes: Living in Kansas included some depressing moments. During the winter, I was snowed in for days a couple of times. On the upside, I met a number of great colleagues and drafted three chapters for the book. Weathering the winter in Kansas instilled in me a profound appreciation for spring when it arrived.



***Celebrating Intellectual Curiosity* by Michael Gose**

At least three times in the book, you evoke the name of Elliot Eisner, the late Stanford professor of education and art. Can you tell us the impact that he has had on you as a teacher at Pepperdine?

Prof. Gose: Especially from my perspective as a Great Books teacher, I concur with the Socratic idea that "knowledge is one." My advisor at Stanford, Elliot Eisner, became President of the American Educational Research Association. In a field dominated by the assumptions of the logical positivists, Eisner acknowledged the importance of discursive language, but that full cognition demanded for depth perception the bi-focal perspective of art and science, discursive AND non-discursive language. His field at Stanford was Curriculum, but he was even better known internationally for his work in Art Education.

Curiously, despite his stature as President of AERA, one of its members, and one of his colleague at Stanford, argued that Elliot had never contributed anything to the field of knowledge. That critic was locked into a single paradigm, and one that I think continues to dominate decisions of tenure and promotion committees.

***Shakespeare's Reading Audience* by Cyndia Clegg**

After several monographs on press censorship in England, how different was it to research and write this book? Were there any similarities, too?

Prof. Clegg: In some respects, the research was similar. Virtually all my work involves my expertise in the field that has come to be known as "History of the Book"—which combines traditional bibliography (describing material texts and printing practices), studies of readers and reading practices, and histories of book circulation.

Generally, I apply this to a historical problem. For example, historians have considered the prevalence of Puritan thought in early seventeenth-century England. I discovered that even though the authorities tried to restrict Puritan printing, the fact that there were no restraints on anything other than first editions allowed Puritan printers to flood the market with Puritan sermons, biblical tracts.

In short, Puritanism was pervasive. Knowing this allowed me to make a very different interrogation of Puritanism in *Macbeth*—and not from the perspective of Shakespeare as "author," but from what his audiences could have read. The issue for both is the circulation. So, research is the same but application changes with the interpretative problem, historical or literary.



Prof. Jennifer Smith's class on Shakespeare attended a performance of Henry V at A Noise Within Theatre in Pasadena.

***Life Lessons 101: Navigating the Unwritten Course of College* by Stella Erbes**

Can you tell us about the origin of this book? How much is it the result of your teaching experience? How much the result of research? Any other factors?

Prof. Erbes: I have been teaching FYS for the past 7 years and have developed a solid understanding of students' needs and development as they transition from high school to university. I also spent the first decade of my teaching career in the K-12 sector, which included about eight years as a high school teacher. This experience, combined with my university teaching, helped me understand that university students are introduced to numerous life lessons that shape their character.



I was frustrated and surprised that the first-year seminars did not share a common text or curriculum, and so I decided to create one. The text includes current research on topics such as managing technology, student wellness, and communicating with others. The students have responded positively to the book. They find it practical, appropriate, helpful, and easy to read.

"The college years are not simply about grades," you state in the book, "They are about growth." The book talks about different areas of growth: communication, time management, development of healthy habits, etc. What it amounts to saying is that college years are pretty unique, right?

Erbes: Yes! I do believe that the college years are unique in that they aren't just about academics. The college years involve a great deal of self-growth. From the book's introduction: "The college journey initiates a time of tremendous personal growth that stems from learning life lessons that promote social, moral, sexual, ethical, spiritual, intellectual, and professional development... College students do not formally register for a class that explicitly teaches life lessons. This is the unwritten course of college that accompanies all college students as they live independently, reflect deeply, and choose carefully how to respond to and manage all the dimensions of these formative years of development."

Your children have been in college in the last few years. Which areas in the book have you shared with them the most?

Erbes: For our two sons, Joshua (22) and Jacob (18), my husband and I have taught and tried to model many of the lessons presented in the book.

Some include: (Chapter 1) Vocation - understanding their vocation - learning that a career or hobby is not just for personal gain but to benefit the greater good in some way; (Chapter 3) Communication - knowing how to communicate with others via email, phone, or in person with respect and professionalism (We have definitely underscored the value of writing thank you notes!); (Chapter 4) Time Management - understanding how to be purposeful with their time. These are just a few of the important lessons we have shared the most.

NEWS AND UPDATES

Congratulations to the following graduating seniors... To **Lauren Hail** (Liberal Arts, left) and **Jessica Wall** (English Education, center) for receiving the Fulbright to spend next year in Taiwan and Greece, respectively... And to **Moises Babra** (Film Studies, right) for making the short list of the 2017 Student BAFTA Award, and winning the Reelstories Film Festival's Best Picture (2017) and Audience Choice (2018).



Among the faculty and staff, congratulations to **Cyndia Clegg**, who flew to a small village in Germany over Thanksgiving Break and got married to Karl Maier. Their wedding announcement appeared two days later in the *New York Times*... To **Heather Thomson-Bunn** who recently welcomed baby boy Dash (left below)... To **Stewart Davenport** (right), who did not wait long to introduce his daughter Shiloh to his scholarship... And to **Michelle Googe Gray**, HUTE's former administrative assistant and alumna (Film Studies, Class of 2011) on the birth of baby boy Nathaniel.



Ed Larson received the Friend of Darwin Award, given by the National Center for Science Education for the promotion and advancement of science education... **Jacqueline Dillion's** monograph on Thomas Hardy was nominated for the Katharine Briggs Award from the London-based Folklore Society for promoting the study of folklore... **Tuan Hoang** was elected to the Executive Committee of the Vietnam Studies Group, a member of the Association of Asian Studies... On May 1 **David Holmes** will begin the newly created position of Associate Dean of Curriculum & General Education for Seaver College... **Michael Ditmore, Jennifer Smith, and James Thomas** will be teaching in the Florence and London programs this summer... In the meantime, the division looks forward to the return of **Sharyl Corrado** (Shanghai), **Jane Kelley Rodeheffer** (Buenos Aires), and **John Struloeff** (Lausanne).