

Institute for Christian Teaching
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LITERATURE AND LIFE:
TEACHING FICTIONAL LITERATURE IN ADVENTIST HIGHER EDUCATION

By

David Vélez-Sepúlveda

Humanities Department
Antillean Adventist University
Mayagüez, Puerto Rico U.S.A.

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INTRODUCTION

During the past half a century, literary production has taken another bend in the road, especially from the Hispanic-American perspective, but by no means restricted to it. We have witnessed the transformation of the narrative genre that, from the 1940's on, has taken over the Hispanic literary scene. We have witnessed the unseemly explosion of this genre into the so called "¡BOOM!" in the Hispanic-American narrative. Consequently there have been several Nobel Prizes for Literature awarded in recognition of the major authors during these years. Here is the list: 1945 Gabriela Mistral (Chilean), 1956 Juan Ramón Jiménez (Spaniard, established in Puerto Rico), 1967 Miguel Ángel Asturias (Guatemalan), 1971 Pablo Neruda (Chilean), 1977 Vicente Aleixandre (Spaniard), 1982 Gabriel García Márquez (Colombian), 1989 Camilo José Cela (Spaniard), 1990 Octavio Paz (Mexican).

We see a similar phenomena occurring in the United States and in other parts of the world as well that counters this tremendous upheaval in the production of fiction. We witness this parallel in the area of criticism. In the words of Doctor John O. Waller:

Criticism of the drama and of poetry is much older, much longer established, than criticism of fiction. Almost all the best systematic fiction criticism has been written in the last forty years. In the ... (last) eleven years ... the advance of fiction criticism as a scholarly discipline has been accelerating rapidly, becoming the most innovative thing in all the ferment of English studies. ¹

Literary critics face a renewed challenge to analyze, critique, interpret, evaluate, catalog, and in many other ways, present this tremendous literary wealth to the public in an organized fashion. This is no easy task, to be sure. And more so from the standpoint of the Adventist educator, who faces the multiple challenge of selection, evaluation, justification, presentation, discussion, and so on. The task of justifying his choices and interpretations before fellow educators, administrators and students in itself bears no less importance than any of the other individual aspects. The literature professor, therefore, must not be left alone to face these burdensome challenges. It is

with this in mind that we have undertaken the present task.

Because literature is a presentation of the human needs, values, dramas, aspirations, and so on, its teaching should help the students appreciate these, if we may paraphrase Arthur F. Holmes' statement. ²

The study of literature has puzzled and perplexed more than one well-intentioned Adventist educator throughout the last few decades. More specifically, the reading and/or study of fiction has occupied an important part of the counsels of the Spirit of Prophecy, especially in regard to the youth of the Church, but not only for the youth. Adults of all ages are advised to be wisely selective in their choices of reading material.

Several serious studies have been made in relation to what should be taught in literature classes in Seventh-Day Adventist colleges and universities. We will examine some of the most prominent of these studies with the hope of shedding some light on the matter from a wider perspective than that held by most Adventist educators in general, and by Adventist literature professors in specific. Through the appropriate teaching of fiction Adventist educators have a perfect setting to integrate their faith into the subject matter, making it more relevant to the students. But this is a topic that merits the development of a paper all its own. We shall just mention this possibility and need here, opening the scene for future further study.

We pray this essay will be of benefit to educators as it clarifies the dilemma of fiction and its selection and presentation in Adventist colleges and universities, not only in the two geographical areas mentioned above, namely the U.S.A. and Hispanic-America, but also, because of the wide perspective from which it is seen, to other Adventist institution of higher education around the world that face this dilemma. As the tittle suggests, this essay deals not with literary criticism, but with a discussion of the legitimacy of the teaching of fiction in Adventist higher education.

I - DEFINITIONS: WHAT IS FICTION? ITS MEANING AND SCOPE IN THE MODERN WORLD

In order give greater significance to our discussion, and in order to provide greater ease in understanding, we must be familiar with the terms we will be using. We must also familiarize ourselves with the meaning of specific terms in different contexts.

The following are several definitions of the term fiction. The sources from which these are taken will be identified at the beginning of each group of definitions. Proper credit is given at the end of each group.

Webster's Ninth New Collegiate Dictionary includes several basic definitions for fiction. We will note the most relevant to our discussion.

- 1 a: something invented by the imagination or feigned;
specif: an invented story
- 1 b: fictitious literature (as novels or short stories)
- 3 : the action of feigning or creating with the imagination 'nation'

The Universal Dictionary of the English Language renders the following, among other pertinent definitions:

- 2.a: Literary compositions consisting of fictitious narrative of events; the representation of imaginary persons, their characters and actions, and the interplay of these, especially in novels, romances, dramas. '

The Oxford English Dictionary elaborates quite more on the multiplicity of meaning under the entry: fiction, the word in question. We have selected the definitions most in accord with our use of the term, indicating the corresponding number of the definition in the Dictionary's article:

- 1.b. Arbitrary invention.
- 2. Feigning, counterfeiting; deceit, dissimulation, pretense.

(Please note here the following example, from the many the Dictionary includes, where Bacon is quoted from an 1873 edition of Adv. Learn., I.vii. §7 (1873) 56: *A man of the purest goodness, without all fiction or affectation.*)

- 3.a. The action of 'feigning' or inventing imaginary incidents, existences, states of things, etc., whether for the purpose of deception or otherwise.
- 3.c. A statement or narrative proceeding from mere invention; such statements collectively.
- 4.a. The species of literature which is concerned with the narration of imaginary events and the portraiture of imaginary characters; fictitious composition. Now usually, prose novels and stories collectively (Emphasis supplied); the compositions of works of this class.

- 4.b. A work of fiction; a novel or tale. Now chiefly in depreciatory use.

(Consider briefly the following quotation from 1875, cited by the Dictionary as an example of the word's usage: Manning Mission H. Ghost ix, 258: *They read nothing but fictions and levities.*)

5. A supposition known to be at variance with fact, but conventionally accepted for some reason of practical convenience, conformity with traditional usage, decorum, or the like.

(Under the heading of 5.b. *gen.* the Dictionary exemplifies the point with a quotation from 1861 that is also very revealing: Mill Utilit. i. 2 *The elements of algebra... are as full of fictions as English law.*)⁵

From these definitions and examples it is quite clear that the term fiction has a wealth of meaning that not many of us suspected. Some of the definitions are almost identical in all three sources. The Oxford, however, cites examples of usage and gives the date of publication of the source. This I find rather illuminating, because it lets us appreciate the variation of meaning throughout a specific period. It also lets us know the most common meaning attached to a word at a particular time slot. Please also note that I have recorded some interesting examples from the period in which E. G. White was giving her counsel regarding the use of fiction.

This fact gains greater relevance when we study the most common meanings of the word fiction prevalent at that time. Note, for example, that in the second definition the Oxford cites, it is used as an antonym, as if it were, for the expression "purest good". Here the word is equivalent to "bad, perverse, evil, immoral," etc. No wonder E. G. White uses it constantly urging our youth and the church constituency in general, to stay away from fiction, because we can read as if she were saying "stay away from evil, from immorality". Let me assure that E. G. White was absolutely correct in her usage of the word. This is what it meant then.

Under definition 4.a. the Oxford again brings up a very interesting point. I have stressed in bold letters the phrase **Now** usually, prose novels and stories collectively. This "Now" makes reference to the Second Edition of the Oxford, completed in 1989. Cautious as not to put words in the mouth of Mrs. White, I wonder if, had she been alive today, she would have used the term fiction in quite the same way, keeping in mind the gradual change in meaning it has gone through. We know that she read, approved and recommended some stories, as we will show later, that must be catalogued under the broad term: fiction.

In definition 4.b. the Dictionary parallels "fiction and levities", a term apparently used to mean "light(weight), not heavy, that would levitate". In a more playful tone, yet without leaving its seriousness, let us look briefly at the example under definition 5, where we find the following: "*The elements of algebra... are as full of fiction as English law.*" We must remember that fiction has a "legal" meaning, as referred to previously. The point we would like to make is that fiction was used to mean so many different things, and with so many shades of meaning, that we must be sure how it was used during the nineteenth century and how it is used today if we are going to understand and interpret Mrs. White's references to it profitably.

We must conclude that today, "Now, as the Dictionary says, usually the term fiction is used to refer to prose novels and stories collectively. (Again the emphasis is ours). The word seems to have lost most of the negative connotations it really had during the nineteenth century and the first part of the twentieth. This is not to excuse anyone who uses it today, nor to condemn those that used it in years past, but to procure a dissipation of the cloud that has shrouded the term within Adventist literary circles.

There are today devout and very well meaning Christians, yes, Adventists, that are producing a trickle (I don't dare say a stream) of prose fiction. Let us just mention Dr. Rafael Escandón and June Strong, one hispanic and one Anglo. These and many other individuals are shaping the modern mentality of the youth in our church with materials well worth reading. Let not their efforts go to waste because we may be hung up on a word, on a meaning, very real to be sure, but also in dire need of a re-evaluation.

I would lead my reader to the exceptionally well researched papers by Dr. John O. Waller: "A conceptual study of Ellen G. White's Counsel Concerning Fiction" and "Fiction, Critical Theory, and a Graduate Criticism Course" , to which we will make reference later. '

II E. G. WHITE ON FICTION: COUNSELS AND ADMONITION

It is imperative that the counsels given by Ellen G. White be taken in the right light and in the right context. As Roy Adams very clearly and pointedly spells out in the June '93 Editorial of the Adventist Review, too often

we misuse the writings when we employ them in a way that Mrs. White herself would not approve...

Misuse turns into abuse when we wrest statements from their proper context so as to advance some pet theory of ours...

...a serious problem in the study of Ellen G. White (arises due to our) failure to pay adequate attention to time and place and circumstances.

Time, place and historical setting must be taken into consideration.'

E. G. White writes extensively to counsel and lead the growing Church to higher ground, to excellence in every aspect of the Christian life. Not the least of these are the instructions given in regards to the reading material to be readily available to children and young adults. She states in 2 Testimonies, p. 410:

I appeal to parents to control the reading of their children. Much reading does only harm. Especially do not permit upon your tables the magazines and newspapers wherein are found love stories. It is impossible for the youth to possess a healthy tone of mind, and correct religious principles unless they enjoy the perusal of the Word of God. '

There are abundant quotations regarding the use of fiction throughout E. G. White's writings, and as has been indicated above, we have found not one that sheds positive light on this activity. Let us review a couple of these.

You have indulged in novel and story reading until you live in an imaginary world. The influence of such reading is injurious to both the mind and the body; it weakens the intellect and brings a fearful tax upon the physical strength. At times your mind is scarcely sane because the imagination has been overexcited and diseased by reading fictitious stories. The mind should be so disciplined that all its powers will be symmetrically developed... '

Even fiction which contains no suggestion of impurity, and which may be intended to teach excellent principles, is harmful. It encourages the habit of hasty and superficial reading, merely for the story. Thus it tends to destroy the power of connected and vigorous thought; it unfits the soul to contemplate the great problems of duty and destiny ''

Dr. Waller, commenting on this often quoted paragraph says the following:

From the standpoint of literary art--techniques of presentation-- fiction has taken on much greater complexity and artistic subtlety. Consequently the better fiction is not

nearly so easy to gobble up as it used to be. In terms familiar to readers of Mrs. White, today's best fiction is not so likely as was yesterday's to "encourage the habit of hasty and superficial reading, merely for the story." Of course, simpler, old-fashioned stories are still being ground out for the popular market, but these are no longer the types that interest serious literary critics or competent English teachers. In other words, the best fiction both long and short, tends to be artistically better and more mentally challenging than it was in Mrs. White's time. ¹¹

Again, Dr. Waller points out with keen academic insight and historical accuracy:

So far as the fiction written during Mrs. White's years is concerned, the vast majority of it has long since died a natural death, been winnowed out as both artistically and philosophically worthless (just as Mrs. White said), of almost no kind of value except possibly to literary historians. I feel sure that no more than a fraction of one percent of the long and short fiction poured out during the years 1850 to 1910 would ever be even mentioned in any schools of the 1970's. ¹²

Various new kinds of fiction have replaced the kinds predominant in Mrs. White's time. ... Other stories seem not bad, but relatively good, both artistically and morally, once they are fully comprehended, but learning to read them can be a challenging business, requiring moral perceptiveness and critical know-how. The best twentieth-century fiction can not be very successfully approached with nineteenth-century prepossessions and expectations.

The application of systematic literary criticism -- literary theory-- to the study of prose fiction was still in its early infancy when Mrs. White wrote. ... Until very recently it has been possible for scholars to argue that no significant theoretical criticism of prose fiction existed prior to about 1880.

The study of literary prose fiction in college and high school ... was itself very young when Mrs. White lived. ... The college major in English ... was a late-nineteenth-century development... and in its present sprawling proportions is largely a post-World War II development. ... Now prose fiction has become the single literary medium studied most widely in public schools and colleges, having passed up its more venerable rivals, the poem and the play. ... I feel convinced that in SDA schools at all levels the total prose fiction assigned in English classes is no more than a fraction of the poetry and non-fiction prose assigned --which may very

well be as it should be. ¹³

We must also notice, however, that E. G. White distinguishes between what she calls "fiction" in accord with the contemporary thought of her time, and other forms of creative literature that are considered today as fiction, or part of the larger picture. In The Great Controversy, p. 252, she refers to John Bunyan's Pilgrim's Progress not as fiction, but as an allegory. ¹⁴ And it certainly is an allegory, but this does not make it factual, on the contrary, "allegory" is a form of fiction.

E. G. White is concerned with the uplifting of the young minds with which we come in contact through our teaching, for example. In Counsels to Teachers, p. 136, she speaks against some stories in real life, and states that they can be as harmful as fictitious creations because of their content and the treatment they are given by the authors. In one breath she encompasses Daniel Defoe's Robinson Crusoe and Harriet Beecher Stowe's Uncle Tom's Cabin, the first, a high suspense, adventure novel (fiction, which may be based on a real incident) and the second, a novel based on incidents during the U. S. Reconstruction era, after the Civil War. Here is the quotation:

The best way to prevent the growth of evil is to preoccupy the soil. Instead of recommending your children to read Robinson Crusoe or fascinating stories of real life, such as Uncle Tom's Cabin, open the scriptures to them, and spend some time each day in reading and studying God's Word. ¹⁵

Time and time again the Spirit of Prophecy will refer to the need to present reading materials that are appropriate to the students and the youth in general. Ellen G. White was so impressed with this need that she kept a personal set of scrapbooks where she collected "moral and religious reading". From these materials, collected over many years, she edited several volumes under the general title: Sabbath Readings for the Home Circle (1877-1878). ¹⁶

As Dr. Waller amply demonstrates, many of the clippings studied are clearly fiction, without losing the main characteristic: being "moral and religious" in content. The Guide to the Teaching of Literature in Seventh-Day Adventist Schools states that:

... such materials in the form of simple stories teaching "moral and religious" lessons "that defend a sound morality and breath a spirit of devotion, tenderness and true piety", at the same time specifying their value in contrast with "religious fiction" ... (were recognized by Ellen White as having) a proper limited use. ¹⁷

We must conclude that E. G. White had a clear view of what to read, of what to recommend as appropriate reading, and what to

recommend as inappropriate reading for the development of a Christian character. We do contend, however that we can not find an across-the-board condemnation of all fiction in the context of what the term denotes today. Essentially the same thing is said of dramatic productions and/or presentations, according to another well researched study from the writings of Ellen G. White done by Arthur L. White in an article included in Dr. Robert Dunn's already quoted Seventh-Day Adventists on Literature.¹⁸

III POSITION OF THE SEVENTH-DAY ADVENTIST CHURCH ON FICTION

A: The 1971 Guide to the Teaching of Literature in Seventh-Day Adventist Schools

As our investigation leads us to conclude, this Guide represents the official position of the church in regard to the teaching of literature. To our knowledge, it has not been revised since first published by the Department of Education of the General Conference, then under the direction of Charles B. Hirsh.

The statements the Guide makes are clear and should have been adhered to in our schools during the last twenty years, but there is still a great deal of misunderstanding in this respect within the mind of the general Adventist constituency. The Guide establishes a philosophy, from which section I quote the following paragraph:

Acceptable literature, whatever its form, is serious art and should be taught in such a manner that students will become vividly aware of its aesthetic qualities - its beauty of word and structure, of rhythm and rhyme, of light and shade. The teacher should share with his students an innate and cultivated love of the best in literature that they might learn to appreciate the highest and to employ its principles in their own literary endeavors.¹⁹

The Guide goes on to establish the following general criteria:

- a. Be serious art. . . .
- b. Avoid sensationalism (the exploitation of sex and violence) and maudlin sentimentality (the exploitation of the softer feelings to the detriment of a sane and level view of life.)
- c. Not be characterized by profanity or other crude and offensive language.
- d. Avoid the elements that give the appearance of making

- evil desirable or goodness trivial.
- e. Avoid simplified, excitingly suspenseful, or plot-dominated stories that encourage hasty or superficial reading.
 - f. Be adapted to the maturity level of the group or individual. ¹¹

In addressing fiction, the Guide also begins, as we have done, defining the term. It arrives at the conclusion that:

... In the minds of many the term fiction denotes less broadly the perverted, harmful form of imaginative writings often designed to exalt sin and sordidness. In most literary circles the term fiction has been understood merely to mean the categories of the novel and the short story. (Emphasis provided). ¹¹

It goes on to enumerate the five characteristics that Ellen G. White attributes to the works of fiction.

(1) It is addictive. (2) It may be sentimental, or sensational, erotic, profane, or trashy. (3) It is escapist, causing the reader to revert to a dream world and to be less able to cope with the problems of everyday life. (4) It unfits the mind for serious study, and devotional life. (5) It is time consuming and valueless. ¹²

We must keep in mind that these characteristics were generally accepted for the type of literature referred to as fiction by E. G. White. We have to remember that there were other types of works being produced that we must catalog today as fiction, but Ellen G. White considered them differently in her day. Note, for example, that she refers to Pilgrim's Progress as to an allegory, which it is, but it also is within the scope of the modern definition of fiction.

Reference is also made here to the volumes of Sabbath readings as other examples of fiction that is also acceptable. The Guide also discusses Biographies as another type of literature that must be viewed and taught carefully. If the following section had to be succinctly expressed, it would be properly done by saying that "men are not to be glorified".

A criteria is set forth in regard to the relevance of the literature chosen for presentation in the Adventist classroom. It is recognized that

...literary study can promote understandings that may be useful for problem solving and for coping with personal and cultural change. The following criteria should be considered:

- a) Teachers of literature in Adventist schools

should build on the premise that both selection of materials and methods of teaching be governed by relevance to the development of students into mature Adventist Christians, committed to the search for wisdom and truth and concerned with the physical and spiritual well-being of their fellow men.

b) Teachers of literature should assist students to discover the relevance of the literature of the Bible and the writings of Ellen G. White to present-day concerns.

c) Adventist schools (particularly on the higher level), recognizing students' interest in currently pressing human problems, may include in their literature program such materials as encourage sharpened perceptions and fresh insights and challenge values that students have accepted or held without critical examination. The teacher's judicious attitude toward such material and candid explanation should reveal to students its usefulness for such higher values as perception and insight despite certain drawbacks. The teachers should inform administrators about the purposes and approaches involved in the use of such material. Appropriateness of topics and materials to the age of the student and harmony with the philosophy expressed in this document must always be important considerations. ²³

B: Semi-Official Papers

There have been several very important contributions to the teaching of literature in Adventist schools. We will mention some of these briefly as the interested reader may find them very challenging and illuminating.

Robert Dunn has edited a volume of essays that is invaluable for the teacher of literature because it compiles the work of leading Adventist educators and investigators. This compilation has already been quoted from, the well researched Seventh-Day Adventists on Literature, edited at the Department of English of Loma Linda University.

In our Bibliography we have noted several other important publications so that the serious investigator's job is facilitated somewhat, if a more detailed research were to take place.

IV WHY USE FICTION IN ADVENTIST SCHOOLS?

Someone may very well pose the above question to a literature

teacher, asking to justify such position when the counsels of the Spirit of Prophecy are so abundant against it. We have tried to clarify this concept. However, there are several reasons that have not been yet alluded to and that we consider important in a well rounded response.

Our colleges and universities are mostly oriented towards the acquisition of a liberal arts education. Emphasis is, of course, put on specific academic programs, but the end result, the end product, we would expect, is a well rounded, mature, Adventist Christian, whether a minister, an economist, a farmer, a nurse, a teacher, or a secretary, to name just a few possible careers.

The liberal arts curriculum of our universities require that the student be knowledgeable of major trends in world literature, as in the social sciences: history, sociology; in the fine arts: poetry, music; in mathematics: algebra, trigonometry, statistics; in the sciences: biology, chemistry, physics; and so on. We also strive to teach our students to care for their bodies: e.g., health and physical education courses; to procure a correct relationship with their Creator: e.g., religion, philosophy; and so on.

Modern fiction is an unavoidable part of literary studies. It must be approached from the correct perspective and for the correct motives, but we feel it has to be approached because it is an integral part of college and university curricula.

Fiction is sometimes likened to a mirror. We can see other aspects of life vicariously, as when the reader is brought to partake of experiences that have not been lived personally, thereby gaining an added insight, a cumulus of experience that will permit the alert individual to learn from the experiences of others that which is valuable and virtuous. This vicarious experience must be led correctly by a knowledgeable individual with christian morals and values, or it can lead to undesirable consequences. We, therefore, recommend the selective use of fiction, presenting the subject matter in consonance with our beliefs, principles and expectations.

Through a correct approach to fiction we are better able to deal with and relate to the great philosophical questions of human existence: Who am I? Where did I come from? Where am I? Why am I here? What is my final destiny? Why must I (or anyone, for that matter) die?

Through the use of fiction we can explore these and other questions that humanity has been asking for ages, and explore, as well, possible plausible answers and their impact with a determined set of circumstances that may be varied and altered with great ease. The student may also be directed to possibilities encountered by characters in diverse situations, some of which may be

similar to the present. The solutions arrived at may or may not satisfy the students' quest for a way to solve the continuously more complex riddle of every-day living. But as Edison is said to have said when his one thousandth experiment in search for the right filament for the incandescent bulb failed: "I now know a thousand ways that don't work." But he kept his laboratory open, and his experiments going and his enthusiasm undaunted, the results of which we are all familiar with.

CONCLUSION

After a thorough review of the literature that deals with our subject we have come to a very firm conclusion that will be summarized in the following statements:

1. It is possible and desirable to use selected pieces of fiction in our Adventist colleges and universities.

2. The study of these selections should be dealt with by those appropriately trained professionals; individuals whose religious experience has girded their intellects to mold the young, pliable minds of the up-coming generations. We mean committed christian teachers, individuals with a vested interest in the Adventist Church, its mission and its message; not mere salaried retailers of information. We mean those committed to the enrichment of the society and the church through quality and excellence in education.

3. Teachers must always be on guard else strands of "trashy, frivolous" or passing fads in fiction filter into their syllabi and their teaching. This will only hinder their affirmative influence upon the students; and will, in the words of Mrs. White, «obscure the intellect and unfit the mind for serious study» in any chosen field, not only of the students under their influence, but also of the teachers themselves.

4. The approach with which fiction will be presented is of utmost importance. It will not be just a matter of selecting a book or a series of books and sending the students to read and analyze. It is the responsibility of the teacher to select and present the selected material guiding the minds of the students under their care so as to extract the most meaningful lessons from the excerpts or selections. The teaching of fiction will not be an indiscriminate jumble of texts into which the students delve without guidance or direction.

N. B.:

I must include a note in recognition of, and in respect to two notable Adventist scholars whose work I have used extensively in my research: Dr. John O. Waller and Dr. Robert Dunn. In the introduction of the anthology that Dr. Dunn puts together, as well as at the end of one of Dr. Waller's essays, they both state very clearly that the material contained in their research is for the exclusive use of professionals in the field of teaching English in tertiary and graduate schools because of the sensitivity of the subject matter. In keeping with their rightful reservations, I wish to state my full compliance with their concern, and also would like to include this essay in the same category of reserved materials.

I must include within the scope of accessibility, however, the literature teachers in the Spanish speaking countries, where we encounter the same situation, with the difference of the language. Spanish professors must also find the necessity, the desirability to teach fiction in their advanced classes. Once again, this material is to be used wisely, so as not to give in to misunderstandings and malinterpretations by individuals not prepared to deal with the very delicate subject of fiction in the Adventist higher education circles.

The use of fiction is to be directed by consecrated teachers whose aim it is to glorify God and to help students grasp the utmost significance from their educational experience. Untrained individuals can do much harm if the concepts herein explored are used indiscriminately to justify a perverted taste for fiction that is not in keeping with the parameters set by the Spirit of Prophecy, the Guide to the Teaching of Literature..., by the scholars quoted above or by this essay. We sustain that a well guided study will enrich the individuals involved and will permit a broader world view from the christian perspective. This is not to say that all fiction is to inundate like floodwater our colleges and universities. Caution and wise restraint, as well as a sanctified mind and a desire to do God's will in whatever circumstances must be used in the selection, discussion and presentation of literature in Adventist centers of higher education.

NOTES

1. John O. Waller, "Fiction, Critical Theory, and a Graduate Criticism Course" as reprinted in Dunn, Robert. Seventh-Day Adventists on Literature. (Riverside, CA: Loma Linda University Department of English, 1974) p. 142.
2. Arthur F. Holmes, at the 13th International ICT Seminar on June 14, 1993 at Union College, Lincoln, Nebraska.
3. Frederick C. Mish, Editor in Chief. Webster's Ninth New Collegiate Dictionary. (Springfield, MA: Merriam-Webster, Inc., Publisher, 1983) p. 460.
4. Henry Cecil Wyld, Editor. The Universal Dictionary of the English Language. (New York: E. P. Dutton and Company, 1932) p. 415.
5. J. A. Simpson and E. S. C. Weiner, The Oxford English Dictionary, Second Edition. (Oxford: Clarendon Press, 1989) Vol. V, p. 872, cols. 2, 3.
6. John O. Waller, "A Contextual Study of Ellen G. White's Counsel Concerning Fiction" and "Fiction, Critical Theory, and a Graduate Criticism Course" as reprinted in Dunn, Robert. Seventh-Day Adventists on Literature. (Riverside, CA: Loma Linda University Department of English, 1974) pp. 47-62 and 140-149.
7. Roy Adams, Editorial: "Abusing Ellen G. White". Adventist Review, Digest of the General Paper of the Seventh-Day Adventist Church. Inter-American Edition. June, 1993, p. 3.
8. Ellen Gould White, Testimonies for the Church. (Mountain View, CA: Pacific Press Publishing Association, 1948) Vol. 2, p. 410.
9. -----, Mind Character and personality: Guidelines to Mental and Spiritual Health. (Nashville, TN: Southern Publishing Association, 1977) p. 591.
10. -----, Counsels to Parents, Teachers, and Students Regarding Christian Education. (Mountain View, CA: Pacific Press Publishing Association, 1943) p. 383.
11. Waller 142.

12. Waller 142.

13. Waller 143.

14. Ellen G. White, The Great Controversy Between Christ and Satan. (Mountain View, CA: Pacific Press Publishing Association, 1911) p. 252.

15. -----, Counsels to Parents, Teachers, and Students Regarding Christian Education. (Mountain View, CA: Pacific Press Publishing Association, 1943) p. 136.

16. John O. Waller, "A Contextual Study of Ellen G. White's Counsel Concerning Fiction" as reprinted in Dunn, Robert. Seventh-Day Adventists on Literature. (Riverside, CA: Loma Linda University Department of English, 1974) p. 56.

17. Guide to the Teaching of Literature in Seventh-Day Adventist Schools. (Washington D.C.: Department of Education, General Conference of Seventh-Day Adventists, 1971) p. 7.

18. Arthur L. White, "Dramatic Productions in Seventh-Day Adventist Institutions" as reprinted in Dunn, Robert. Seventh-Day Adventists on Literature. (Riverside, CA: Loma Linda University Department of English, 1974) p. 27.

19. Guide to the Teaching of Literature in Seventh-Day Adventist Schools. (Washington D.C.: Department of Education, General Conference of Seventh-Day Adventists, 1971) p. 4.

20. Guide 5-6.

21. Guide 6.

22. Guide 7.

23. Guide 9-10.

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