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## The Student Movement Volume 107 Issue 15: Moving Forward: AU Rings in Black History Month

Anna Pak

Grace No

Nora Martin

Jonathon Woolford-Hunt

Aiko J. Ayala Rios

*See next page for additional authors*

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**Authors**

Anna Pak, Grace No, Nora Martin, Jonathon Woolford-Hunt, Aiko J. Ayala Rios, Andrew Francis, Hannah Cruse, Gloria Oh, Alannah Tjhatra, T Bruggemann, Gabriela Francisco, Elizabeth Getahun, Wambui Karanja, Charisse Lapuebla, and Chris Ngugi

## Moving Forward

AU RINGS IN BLACK HISTORY MONTH



Photo by Randy Ramos

# Humans

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## HUMANS

### Current Book Reads

Anna Pak 2.09.23



Photo by Aneta Pawlik on Unsplash

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*Books can offer us so many things in life, from knowledge, to an escape from reality, to a way to connect with others. This week, I asked students around campus what they are currently reading to get a glimpse of the different genres and books circulating around. Hopefully their reviews can help you out if you're in need of a good book!*

“I read “Unbroken” by Laura Hillenbrand. It’s a biography of Louis Zamperini who was in World War II and it follows him as he went through survival in a POW camp.”

*Nate Sitanggang (junior, finance pre-med)*

“I recently read “November 9” by Colleen Hoover! To put it short without any spoilers, it is about two people who agree to meet once a year on the same day (November 9) in the same place they met, having no communication with each other the remainder of the year. It was really interesting to see how each character

developed and how they always found their way back to each other, despite many mishaps in both of their lives.”

*Sydney Lapham (graduate student, physical therapy)*

“I’m reading “Where Do We Go From Here: Chaos or Community” by Martin Luther King Jr., and it’s about the progression of African Americans gaining freedom and respect. I really like it, it’s a very good book.”

*Jacob Kim (sophomore, psychology)*

“I’m reading “And Then There Were None” by Agatha Christie and it’s a murder mystery where ten people show up to an island. It talks about how the people slowly start to disappear or die in the way that a poem described.”

*Bianca Loss (sophomore, elementary education)*

“I read “When Breath Becomes Air” by Paul Kalanithi and it’s probably one of the best books I’ve read in a couple years.”

*George Isaac (sophomore, biology)*

“In 161 AD Marcus Aurelius, the philosopher king, wrote a journal revealing his ideologies and beliefs and offering us a look into the mind of one of history’s greatest emperors giving birth to “Meditations.” My simple opinion? I loved it. I’m very into philosophy and the abstract.”

*Kato Golooba-Mutebi (freshman, finance and data science/analytics)*

“I read “Finding Junie Kim” by Ellen Oh. This book is a historical novel about a girl named Junie who overcomes her insecurity of her race through her grandparents’ Korean War stories.”

*Se Bin Bong (senior, elementary education and language arts)*

“I am reading “The Poppy War” by RF Kuang and it is about war. It is very exciting.”

*Ashley Oh (senior, psychology)*

“I read “Atomic Habits” by James Clear and I enjoyed it because it was straight to the point about improving habits and how to get away from bad habits”

*Diego Garcia (freshman, physical therapy)*

HUMANS

# Interview with Kayla Goodman, Lamson Student Dean

Interviewed by: Grace No 2.09.23



Photo by Kayla Goodman

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*I interviewed a student dean for Lamson Hall and found out more about what it's like to work for the dorms and provide support for all the students who live there. I was able to get a closer look at some of the things that go on behind the scenes of Lamson and appreciate all of the individuals who work together to provide a living space for residents that's organized and peaceful.*

## **Can you give us a brief introduction of yourself?**

My name is Kayla Goodman (graduate, MDiv) and I am a student dean here at Lamson, and this is my first year doing it.

**What makes you passionate about working with this job?**

For me, it's always been about working with people. And I think that's what put me on this career path. I'm actually here at seminary for my MDiv as a pastor, and so I think working with people has always been something that I've really liked doing and getting to help them in a capacity of living has been a really cool experience so far.

**Has your job here impacted your own relationship with Christ and religion?**

I think that it's really cool to be with people and see where people are at, getting to talk to them about their life journey and where they're walking, coming from, how they feel what they need. So I think personally, it's been really impactful to see the ways to which God has worked in people's lives as well. It's great to be a part of that journey as well and give meaning to what I do.

**What are some of the things you do on a daily basis when you work?**

A big part of my job is doing a lot of stuff like taking care of evening accountability. So if students are missing, I follow up and call them or if they're sick or something's going on in their lives, I call to check in on them or go to their rooms to check in on them. It's a lot of checking in with the students to make sure that they're all doing okay. And if there's any extra support we can give them as a door to knock on.

**What do you think you would say is kind of the harder parts of the job?**

It's things like asking students to do things that it's not necessarily fun, like following up with harder things if someone is on some sort of probation and following up with keeping them accountable. That's not always the easiest because you want to be nice to everyone. And it's hard sometimes when you have to use disciplinary actions and such, but it's a necessary part of being a Dean.

**What do you enjoy the most about it?**

I really enjoy the friends that I get to meet as well as being with different people. And just getting to be a part of something much bigger than myself.

**If students want to reach out to you, what is the best way to do that?**

I work in the office mainly on Mondays and then once a weekend during a semester but I also live in room 206 in Lamson, and me and my cat are always welcome to visitors and guests!

HUMANS

# Meet Julaine Phillips, BSCF Vice President

Interviewed by: Grace No 2.09.23



Photo by Julaine Phillips

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*I got the opportunity to talk to Julaine Phillips (junior, medical laboratory science) this week about her thoughts on Black History Month and how she chooses to celebrate this time. As the vice president of Andrews' Black Student Christian Forum, we get a short introduction into the events that the club has planned for our students. It looks like this month will be packed with lots of fun activities to join, from weekly co-curriculars and worship to a banquet where you can dress up and dance the night away.*

**What events can we look forward to from BSCF this month at Andrews?**

This month we can look forward to so many different events presented by BSCF!



We will have short courses diving into Black culture each Tuesday, as well as IMPACT each Friday evening. Every Tuesday co-curricular will be different, so this week (Feb 7) we'll have a short course showcasing African culture, and in the following weeks we'll be teaching about Afro-Latino, Afro-Caribbean, and African-American culture. We are also looking forward to this month's spirit week, Valentine's Day fundraiser, Soul Lounge, The Dating Game, and of course the annual banquet.

**Is there a recurring event that you're particularly excited about? Why?**

In particular, I am very excited for the banquet this year. The venue is really beautiful and the theme is solid. I can't wait to dress up and have a great time with my peers. It's definitely one of the most anticipated events of the year.

**What does Black History Month mean to you? What makes it meaningful?**

For me personally, I think Black History Month should be every day! But during this time, I like to look back at how far we have come as a community and really take the time to appreciate those who have come before us. Black History Month is a time to celebrate and put emphasis on Black excellence.

**How do you like to celebrate this month?**

During Black History Month, I like to dedicate my time to learning even more about noteworthy Black figures and their contributions. I also like to support Black businesses. It's really a time where I honor the legacies of those who came before me.

**What are some of BSCF's overarching goals for this semester?**

One of the overarching goals for this semester is to continue to provide a comfortable aura for the Black community here at Andrews. We'd love to continue to create an environment where they feel safe and loved on this campus – safe, loved, represented, and seen.

**What would you say are some of the best parts of this club?**

I honestly don't know if I could choose the best part—all of the things that BSCF offers at once are what makes it so great. I guess my personal favorite part is the events that are put on for people to attend. We always have a good time.

**Where can students best reach out to BSCF?**

If you'd like to reach out to BSCF, please do follow us on Instagram @aubsclf!! Our DMS are open, and we'd love to see you at our upcoming events.

# Arts & Entertainment

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## ARTS & ENTERTAINMENT

# Creatives on Campus: Black History Month

Nora Martin 2.09.23



Photo by Kayla-Hope Bruno

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*This week, I interviewed three on-campus creatives to discuss their experiences creating and interacting with art. Jonathon Woolford-Hunt (senior, digital communications & global studies), a musician; Terika Williams (senior, English & Spanish), who runs a Bookstagram; and Valerie Akinyi (senior, political science), were kind enough to lend their time in discussing their processes and thoughts.*

Jonathon, a musician, explained that he has been surrounded by music his entire life.

“Growing up, I was trained classically,” he told me. “I played violin for upwards of twelve years, double-bass for five years, and piano for ten years. I used to be

oriented towards that kind of music, but as time progressed, I began to pivot into jazz.”

The dual-influence of his background is evident in his music: Jonathon’s songs tend to lean more jazz-fusion than anything—his YouTube channel sports a variety of jazz-classical mixes, jazz-rap mixes, even jazz-hymns. He tells me that his creative process is based heavily on the ‘feel’ for music that he developed over time.

“I usually play [the song] straight through first, the way it is written, before I record,” he says. “When I’m recording, I use jazz chords and jazz structures to make the song into something a little different. Since I was classically trained, often that’s ended up being classical music or hymns.”

Terika Williams, who additionally writes and knits, runs a small Bookstagram account in her free time.

“I don’t post all the time, but I do like to make pretty aesthetic photos for my books,” she says. “I like to rate them as well, which I usually post on my story. It’s a little harder to keep up with the reading during the semester, so then I like to do the books I’m reading for class.”

Her genres, she tells me, tend to skew towards literary fiction, contemporary fiction, and fantasy. Her preferences in the literary/contemporary fiction genre are often books that make up the ethnic canon; so, stories that center around people from all over the world and how they interact with a distinctly post-colonial reality.

She notes, “I’m pretty interested in colonialism/postcolonialism, from right when it was occurring up until now. Narratives about freedom have always been very interesting to me.”

Terika also enjoys reading what she calls ‘silly books,’ and recommends a few authors—Taylor Jenkins Reid is a name that stands out in particular. I ask her what she thinks makes a good book.

“For me? Plot. I am willing to overlook small issues with character development or prose if there’s a good plot. Of course, the other things are important too—characters that you see yourself in, beautiful language, those kinds of things.”

Meanwhile, Valerie Akinyi holds a particular interest in fashion—fashion publications, fashion discourse, the like. She frequents a range of fashion

magazines—from i-D’s casual streetwear to Vogue’s high fashion to the middleman of The Cut.

“I tend to prefer i-D and The Cut, because they favor younger, up-and-coming fashion designers and models. Vogue is more about establishments, and while I think there’s a place for that in terms of finding and sourcing inspiration, newer things are more relatable and more applicable for me, as a young person.”

I ask Valerie what kind of things she thinks need to change about establishments, and what kinds of things don’t need to change.

“Well, it’s only been in the past couple of years that Black influencers and designers have been invited to the high-profile fashion events that occur every year (Paris Fashion Week, New York Fashion Week, etc.). It’s always interesting to see who gets invited to what shows, and who gets posted onto their public social media. I think that’s something that needs to change—especially since recent big-brand designers have publicly stated that they took inspiration from traditional African clothes and culture. It’s a little odd that they would say these things and then invite very few Black designers and influencers to their shows.”

Since the month of February is Black History Month in the United States, I asked the creatives about how their racial identity affects their art or their appreciation of it.

“I think that two main things drive me [in that matter]: the representation of seeing others like you doing things that you want to do, and also the differences in sound and rhythm in African-American music have been a great inspiration for me,” Jonathon says.

For Terika, identity is an active part of how she curates books.

“For myself, I like to read about things that reflect my own experiences. I value people that write about whatever they are called to write about, but I do nonetheless feel that it’s important to read (and write) what you know.”

Valerie considers her identity to be a complex factor in how she regards clothes. While she wasn’t particularly outrightly restricted growing up, the influences of the social internet have certainly put pressure on how she feels in groups because of her identity.

“The things that you see [online] play a big role in how you feel included or excluded; the particular stories they want to tell that have a certain kind of ‘look’ to

it. It doesn't necessarily prevent me from being exposed to those things, but definitely does affect how likely I am to pursue them."

Andrews' campus holds many creative minds, and they are active in making and analyzing art. In this way, they are contributing to our life on campus, but also to a broad structure of knowledge that is becoming ever-increasingly accessible. Through their art, criticism, and thought, they are World Changers.

## ARTS & ENTERTAINMENT

# Currently: You People

Jonathon Woolford-Hunt 02.09.23



Photo by Kayla-Hope Bruno

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*Hi guys! It's Solana, and this week I'm taking some time off to spotlight one of my amazing writers for Black History Month. I hope you enjoy Jonathon's thoughts on the controversial film "You People" that has been making the rounds on Twitter lately!*

The movie "[You People](#)," directed and produced by Kenya Barris, recently took the nation by storm with its comedic and multilayered look at what a mixed race

marriage would look like, exploring the challenges that arise when two people from different religious, cultural, and ethnic backgrounds come together. The cross cultural appeal was due to the fact that the movie had representation from Black, white, Jewish, and Islamic faith backgrounds. Due to its wide appeal, it has also sparked some interesting conversation, and people's reactions to the film have generally fallen into one of two camps.

The first group's reactions included praise for the movie's willingness to discuss issues of diversity within relationships. The main characters, Ezra (Jonah Hill) and Amira (Lauren London), are two young people who come from different backgrounds. Ezra is a white male who grew up in a Jewish family, who also likes to learn about and immerse himself in Black pop culture. Amira, who is a Black woman, grew up within a Muslim family, and has much more progressive views than her parents. Many found this movie very funny with the presence of well-known comedians: Eddie Murphy as Akbar, Amira's father; and Julia Louis-Dreyfus as Shelley, Ezra's mother. This movie also pulled on the heart strings of many young people, showcasing a love story with two unlikely individuals defying the odds and fighting for their love. I can understand how viewers who are not directly impacted by the complex issues of inequality and bias were allowed to feel good, as all of the racial tension in the movie was finally simplistically resolved. As an African American male in America I don't have the privilege to live in the less complicated utopia that this movie presents. Hence, I did not benefit from the 'feel good' escape that was offered and experienced by many.

However, amidst all the positive energy circling around this film, there have also been people who are more critical in their review. Some of their concerns include Ezra's character and how he represents a stereotypic version of "Black culture." His character adopts a culture that is different from his own, but in doing so, people feel that there's a disconnect between how Black culture is perceived through the eyes of a white man in this movie and what Black culture actually is, from a lived Black experience. Ezra wore the clothes, listened to the music and immersed himself in Black 'Hip Hop' culture, but this is only one segment of the Black experience. He could appropriate certain aspects but he couldn't really experience or understand the challenges of being Black in America.

In addition, the film used the parents of Amira and Ezra as the main source of conflict—and once the conflict is resolved between the families, the overall outlook of the movie changes for the positive. This plot ignored the issues that come up between the two main characters within the actual relationship. It was mentioned

that there was going to be some tension between their backgrounds—but it turns out the solution is just to get the parents to stop being willingly or unwillingly biased, and everything will be okay. This narrative completely ignores the very real structural and institutional racism that is a reality for many minorities in this country. An example of this was when Amira was having difficulty securing a new job because of the unacknowledged societal barriers for women and women of color. These systems of racism will not be resolved by simply getting individuals to be more accepting of each other, without changing the systems that maintain inequality. The absence of these concepts within this movie makes it feel at times like a waste of a well-funded opportunity to push these conversations further—in other words, the creators are playing it safe.

This idea of playing it safe started in the beginning by creating a narrative around a mixed race couple in which the male is white and the female is Black—one of the most accepted combinations within society at large as it portrays a familiar imagery from slavery. This concept is heavy but this movie's unwillingness to dive deeper into these social and racial issues made it predictable instead of thought-provoking. At the end of the day, it was a comedy that people found funny and entertaining—but moving forward, when it comes to discussing racism, I feel there is much to gain if movies decide to dive deeper into concepts rather than playing it safe.

ARTS & ENTERTAINMENT

# Shining Talent at Young Artists Concert 2023

Aiko J. Ayala Rios [2.09.23](#)



Photo by Howard Performing Arts Center

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I invite you to imagine this situation: there is an almost-full concert hall with dozens of people attending. On the platform, a full orchestra tuning on A440Hz, preparing for the performance. You are there on the side, behind the stage door. You feel nervous and excited at the same time, but you know you have been preparing for this moment. Your fingers are shaking, your heart is beating faster, and your body is full of adrenaline. The orchestra finishes to tune, and now it is your time to enter with the orchestra conductor. The lights are pointing at you, and after being received in applause and bowing to the public, when the conductor raises his hands to start, you know your time to shine and show your talent has come. That is what the soloists felt last Saturday night at HPAC. The night of the Young Artists!



For some of the students in the music department, the preparation and training starts just the semester before; for others, it takes even years of preparation and practice to achieve this musical goal. Either way, the Young Artist competition is not easy to travel to. Those who wanted to perform as soloists accompanied by the orchestra had to prepare one movement (or a selection of pieces) for their instrument with orchestral accompaniment. For the competition, a piano accompanist would play that orchestral part, so both the pianist and the soloist had to prepare and rehearse together. The soloists gave their best, and from the participants, eight winners were chosen—five for the main concert and three to be set to perform at future orchestra concerts. As someone who participated in the competition, I experienced all the effort, strength, and dedication needed to participate and perform.

And while it seems that, after the competition, it is done and you are ready to play, the soloists still had to practice more to improve their performances. They also had to dedicate extra time to rehearse with the orchestra to match the timings, the dynamics, and the feeling to be communicated to the audience. All of this to prepare for one of the most important nights of their lives! What an adventure it is to be a Young Artist winner!

That night, the audience heard a high-quality selection of pieces by Beethoven, Debussy, Dvořák, Bizet, and Brahms. Starting with the Piano Concerto no. 1 in C Major by Beethoven, the piano soloist Carlos Lugo (junior, music performance piano) mentioned to me that this concert represents “a new beginning” and “happiness.” He described the piece as majestic and brilliant. His playing of the *cadenza* (a part of the piece for solo piano, without orchestra) left many people shocked—in a good way—even the orchestra members. After him, Jason Marquez (senior, music performance clarinet) performed the “Premiere Rhapsody” for Clarinet and Orchestra by Debussy, which was a combination of colors and characters not common in classical music, but that created such a magical journey full of light and energy. To finish off this program's first half, Jamison Moore (senior, music performance cello) played Dvořák’s Concert in B minor for Cello and Orchestra with astonishing technique. Jamison told me that, among the few pieces of classical music he likes nowadays, this piece in particular called to him the most, so he was more than willing to learn and perform it.

After the intermission, the room was thrumming with energy when Davielle Smith (junior, music performance voice and mathematics) came out in a beautiful green dress to perform Bizet’s extracts from the opera "Carmen". She interpreted

Carmen, the protagonist, and her friends Elsie Mokaya (graduate, music performance voice) and Taznir Smalling (junior, business) filled the roles of Frasquita and Mercédès. Their voices filled the hall with brilliance and an expressive demonstration of the lyrics since they are in French and not English. Finally, to conclude such a wonderful night, a tall guy in red pants (which means he was really serious about his performance) came onto the stage. It was none other than Simon Luke Brown (senior, music performance violin), a violinist known around campus for his eccentric style, who took the challenge to perform Brahms's Violin Concerto in D minor, a piece known for its length and complexity. Simon also described the piece as a work that "has many things to say, but also it says it in various ways." The performance amazed the audience, giving the night such a shining ending. In the end, all soloists came to bow to the public as a sign of gratitude.

All the performers, soloists, and orchestra members were exhausted but very satisfied with the concert. Dr. Élysée, the conductor of the Orchestra, mentioned that "the soloists were able to demonstrate they can represent not only AU's talent but also to represent their own abilities as artists." Everybody was really pleased with what they could see and hear, and the night ended with excitement to see what would be the next steps of those promising artists. From the Student Movement, we wish the musicians all the best in their future endeavors, and we hope to see them succeed in their careers!

# News

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## NEWS

# BSCF's IMPACT Vespers Kicks off Black History Month

Andrew Francis [2.09.23](#)



Photo by Randy Ramos

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Andrews University students and staff began the month of February with the opening Black History Month events. A Thursday chapel service and other co-curricular activities were the first on the itinerary of events that the Black Student Christian Forum has scheduled all month long. On Friday, February 3, Black Student Christian Forum BSCF's "African-American" themed IMPACT vespers service attracted students of all racial identities. Northeastern Conference of SDA minister, Pastor Edsel Cadet, an alumnus of Andrews, spoke both for Friday vespers and Sabbath service at New Life the following day. Pastor Cadet was able to weave themes of the struggles that African-Americans and others of the African diaspora have endured throughout history, with the common daily struggles of

young adults of all backgrounds and how faith and trust in Christ can help turn struggles into prosperity.

During the weekend he was speaking, I was able to sit down with Pastor Cadet and hear him expand the messages of his Friday sermon and the impact Black History Month has on him personally.

**What is one thing you wanted students and other listeners to learn and take from your Friday sermon?**

So, I am a clinical mental health counselor as well as doctoral student in [theology], so I'm merging theology and mental health through my ministry. One of the things I find with people who experience trauma is that it forms a narrative about themselves or the world around them. The word of God has the power to give us a more accurate narrative than the trauma we experience. We often develop these rules to live by—based on the trauma that we've experienced—that aren't true. Many times people go to therapy to learn that reality. In fact, in cognitive behavioral therapy, one of the things that happens is that you have to identify the core belief that is unhealthy, and then we work to replace that core belief with something that is more sound and more accurate. In theology we are taught the very same thing. We are taught to memorize these scriptures that help us understand ourselves and help to understand the world around us as well. So, I see a merger between the two. I think that when we understand that your trauma is not your truth, [we can ask] what is the truth? What is the truth about my life and the world around me? We can find these answers in the word of God and when we allow these answers to sink into our hearts, I think we find a deeper understanding in the scripture. Absorbing the word of God allows it to become part of our identity.

**As a Black Andrews alumnus [as well as a graduate student], what is one impactful thing you remember and cherish from your time as a student?**

I cherish DMC (Deliverance Mass Choir), New Life, IMPACT. Just seeing a concentration of Black worship [and] people who were knowledgeable about the Black experience and teaching those things, was really powerful for me. Growing up in a Caribbean context like the Northeastern Conference, I didn't meet many African-Americans. It wasn't until coming out here that I met people who were like, 'No, I'm not from any island, I'm not from Africa, I'm from Virginia.' So that was also very enriching to meet people of that heritage and to learn the history and to see how we can partner together to make progress in this country.

**What or who is one of your favorite stories or figures in all of Black history?**

I'm torn between Martin Luther King and George Washington Carver! I can't choose one above the other, so for today I'll just say George Washington Carver, just because of his ingenuity, perseverance, and creativity in the face of oppression and racism. And not only because of the things he was able to invent, but the fact that he was able to form a school and support the education of others. I really admire what he was able to do for the people with his time and with his efforts.

Students Hannah Sagini (freshman, biology) Jalen Watson (freshman, undeclared), Avery Handy (freshman, architecture), and Samuel Martin (freshman, biochemistry) were in attendance. They volunteered their time to express their opinions and thoughts on the vesper service and on Black History Month.

**What was your biggest takeaway from this week's IMPACT vespers?**

**Hannah Sagini:** Your trauma is not your truth. Past experiences can be very influential, [and] it's easy to forget those events were only part of your story. What someone has gone through does not define who they are or what they choose to become.

**Jalen Watson:** My biggest takeaway is that God sometimes takes away certain people in our lives or changes our situation for the better because at times what we have in front of us is not always the best and God at times has to remove these things for our growth and betterment.

**Avery Handy:** My biggest takeaway was that there is a difference between what we've been through, and how we interpret it. It made me sit back and reanalyze a lot of the situations I found myself in and the conclusions I drew about them. God definitely sees the whole picture.

**Samuel Martin:** My biggest takeaway was that you do not give pearls to pigs. In [other] words, we should not dwell among worldly negative things because they will only negatively impact us.

**What or who is one of your favorite figures or stories in Black history?**

**HS:** The March on Washington. Many people came together to protest division and racial discrimination. It's encouraging to know people were willing to get up and do something, rather than remaining silent and accepting the reality.

**JW:** One of my favorite figures is [the late boxing legend and one-time Berrien Springs resident] Muhammad Ali.

**AH:** One of my favorite figures in Black history has been Ruby Bridges. I remember being a young Black girl in elementary school watching a documentary about her

life. I was in total awe seeing a young girl like me standing up for equality with the simple but extremely dangerous act of receiving an education. It made me grateful for the education I was able to receive because of bold action like hers.

**SM:** I would say one of my favorite Black figures is Maya Angelou because of her great motivational speeches. I also really enjoy hearing her famous poem, “Still I Rise.”

**Is there any BSCF or AU program you are looking forward to during Black History Month?**

**HS:** I’m looking forward to the Soul Lounge. Creativity is something I enjoy, there are many ways to express it: music, spoken word, art, etc. It will be fun to enjoy other’s talents or participate while surrounded by friends.

**JW:** I am excited to see everything that is planned out [by BSCF this month].

**AH:** I’m really excited for the various IMPACTs this month and experiencing worship from across the Black diaspora. Of course, everyone can’t wait for the banquets, including myself. And that Soul Lounge evening [is] going to be amazing.

**SM:** I’m not really aware of any events but I am looking forward to [participating] in any of them!

Andrews students seem to be in great anticipation of these Black History Month events where BSCF and other organizations promise inspiring, educational, and entertaining events and programs all month long. For those who have not received much information on these events, check out the BSCF Instagram at ([@aubscf](#)). It will also be interesting to see how different ethnic groups that make up the African diaspora will be included and represented through these events.

## NEWS

# Death of Tyre Nichols: Catalyst for Change or Recurring Event?

Hannah Cruse 2.09.23



Photo by public domain

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Tyre Nichols was not a criminal.

He was a skateboard enthusiast, avid photographer, and proud father of his 4-year-old son.

Yet, on January 7, police stopped Nichols, a 29-year-old Black man, two minutes away from his home at a traffic stop for “reckless driving.” Nichols was yanked out of the car and surrounded by officers, who [wielded pepper spray and tasered him](#) as he struggled on the ground.

Attempting to flee, he was then pursued by officers who eventually caught up to the distressed individual, aggressively kicking, punching, and striking his head with a baton. Three days later, on January 10, Nichols died in the hospital.

In a nation shattered by yet another incident of police brutality, Americans have joined hands to demand justice and put an end to the violent assaults on civilians by the police. Following the release of surveillance and police body camera footage earlier this week, [peaceful protests manifested](#) in major U.S. cities, including Memphis, Los Angeles, Atlanta, and Detroit. In 2023, this familiar sequence of events is all too cyclical: an incident of police brutality occurs, protests flare across the country, and talks of police reform and calls for legislative change eventually fizzle out.

[The George Floyd Justice in Policing Act](#) is a crucial example of this recurring phenomenon. Following George Floyd's cold-blooded murder in 2020, this act sought to drastically increase accountability for police misconduct and ban racial profiling by law enforcement. Congress considered this act but failed to pass it based on concerns of bankrupting officers and flooding the courts with illegitimate cases. The death of Tyre Nichols has [refueled arguments](#) to pass this Act, yet obstacles remain. The current Democrat majority in the Senate and the Republican majority in the House complicate the matter and lower the prospects for the bill to be passed. Time and time again, federal leaders have refused to enact sweeping police reform despite recurring cases of police brutality and murder.

Tyre Nichol's death was no accident. The date on which he died spotlights the irony of a murdered Black man by law enforcement on the eve of two celebrations honoring the lives and history of African Americans. He died less than a week away from Martin Luther King, Jr. Day and less than a month away from Black History Month. MLK day is a federal holiday honoring the life of one of the nation's most influential leaders in the Civil Rights Movement. Black History Month, which began across the nation this past week celebrates the achievements of Black Americans and the central role they played and will continue to play in transforming our country.

Tyre Nichols is a stark reminder of a nation unwilling to take the proper, actionable steps necessary to remedy an urgent and pressing matter. His death once again proves that holidays and celebrations are entirely inadequate in honoring and protecting the lives of Black people in the United States. Breonna Taylor, George Floyd, and Tyre Nichols, among countless others, continually



remind us of a grave problem that plagues our nation. Police brutality will continue in a nation capable of change but unwilling to make the necessary steps to protect the lives of Black civilians. The deaths of these individuals will continue to represent a mere statistic unless drastic measures are taken and commitments are made to put an end to police brutality in America.

## NEWS

# Honors Agape Feast

Gloria Oh [2.09.2023](#)



Photo by L. Monique Pittman

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The annual Honors Spring Agape Feast returned last Friday, February 3, 2023, in the Howard Performing Arts Center lobby. To fully account for the cold winter weather while celebrating the warmth community brings, the Honors office decorated the tables with blue tablecloths, silver leaves, snowflakes, and the appetizing array of bread, hummus, fruit, and cheeses sorted by the officers. The Agape Feast also came back with the classic La Croix, but this time with Izze and boxed water to provide more options. Three options were offered for soup: spicy black bean chili, frontier seven beans, and tomato pomodoro. With three great options, many found it hard to decide, so they came back for seconds, and some

even thirds! Honors also ensured that this whole experience would be sanitary and healthy by placing hand sanitizers next to the co-curricular QR code on the table near the entrance. Wesley Martin (senior, physics and computer science) said that "it was good" to see all those details aligning well to provide a delightful experience for the attendees.

As everyone settled down with warm soup in their hand or on their table, T Bruggemann (senior, physics and computer science) and Terika Williams (senior, English and Spanish) opened up the service with a welcome and word of prayer. Several individuals led the song service, including Sion Kim (junior, medical laboratory science), Edd Joseph (freshman, computer science), Anneliese Tessalee (junior, biochemistry), Lauren Butler (senior, biology and Spanish), Abby Cancel (junior, graphic design), and Daniele Boahen (senior, music). After Sandrine Adap (junior, computer science and mathematical studies) presented her special music performance, Proverbs 3:3-6 was narrated to open up the talk that English professor Dr. Kristin Denslow prepared for the night: principles she practiced during her life transitions.

Dr. Denslow highlighted three themes: paying attention, living in a community, and being open to the journey. I understood the importance of paying attention as the importance of showing love to others, as she mentioned that paying attention to details is one way to show love to one another. She delivered a similar message when talking about community, as it highlighted the importance of being loved. Dr. Denslow mentioned that volunteering could be an excellent way to find a loving community, and that it is essential to be purposeful in creating a diverse community and feel supported within that group. Lastly, Dr. Denslow shared that despite how things look, in the end, it will all work out for the best—an encouraging segment to many seniors who will be graduating college within a few months or so.

Some of those seniors, including Ashlee-Rose Wilson (senior, religion and French) and Grant Steinweg (senior, music), shared their thoughts about experiencing the spring Agape Feast as undergrad students for the last time. Grant said, "It was a wonderful evening of food, fellowship, and music." Ashlee-Rose added, "every time I go to the Agape Feast, the atmosphere of friends, food, and just wondrous joy fills me to my very soul. You can't get this experience in the cafe or class. It is a specific and lovely feeling, and I am so thankful I was able to enjoy it every semester."

We also had several people who experienced the Agape Feast for the first time. Daniele Oduro Kyei Boahen (senior, music) said he was excited meeting "new

friends, listening to inspirational messages," and commented it was an experience he "couldn't ask for more than that!" Ariana Coast (senior, biology) also said, "the Agape Feast brought together a beautiful form of community with good food, music, and a wonderful speaker, all while inviting the presence of God as we closed out the week. I appreciate all the efforts put into making the Agape Feast a memorable evening."

I agree with Ariana that the Agape Feast brings out the best part of the community; I have experienced that every semester. It saddens me that my last Agape Feast as an Andrews student is over, and I only have a few months left in my undergraduate years. But despite the fear that sometimes threatens to cripple me, Dr. Denslow's words remain encouraging. As she said, I should appreciate the memories I made in Honors, at Andrews, and with the Andrews community. I spent four years in a truly great community, and I hope to pay attention to every detail of Andrews during the remainder of my time here, and be open to the journey ahead.

## NEWS

# Pre-Vet Club Fundraises for Stray Cats

Alannah Tjhatra 2.09.23



Photo by Carolina Smith

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On Monday, February 6, the Andrews University Pre-Vet club ([@auprevet](#) on Instagram) held a fundraiser and raffle at the campus center. The proceeds were for veterinary efforts to spay and neuter stray cats on the Andrews campus.

Brook Garlock (senior, animal science), president of the Pre-Vet club, explained the story behind the fundraiser: “Recently, our club found a few stray cats around campus that we took in and took care of. We brought them to the clinic and got them neutered to try and keep the stray cat population on campus down. There are

actually quite a few stray cats down at the barn...down at the agriculture center. There's a nice community lady who comes in and feeds them, but they don't really belong to anyone."

The cats were neutered at Two by Two Animal Hospital, located in the Berrien Springs community. And more cats are showing up around campus.

"A week before Thanksgiving, we found two kittens outside our department, just outside in the snow by themselves," says Brook. "We took them in and got them neutered, but we needed to pay for the neutering, so we decided to have a fundraiser to pay for their procedures...we actually adopted those two out...to [people] in the community. The extra proceeds will go to further that...if we get a report of any other stray cats on campus, we'll try to get them spayed or neutered, and then release them again."

The club set up two tables in the hallway between the Gazebo and the Terrace Cafe, colorful tablecloths covered in cookies, cat and dog stickers, and a raffle sign-up sheet. Students milling around the campus center stopped by the booth to learn about the fundraiser's origins, purchase the club's various goodies.

"All the officers got together on Saturday night, and we spent a few bonding hours [making] the cat-shaped cookies," explains Brook, when asked how the cookies were made. "We've had a lot of people donate towards the event—the cookie ingredients were donated to us by one of the officers' moms, [and] our receptionist from our department donated the stickers for us. They're amazing, they're so cute. And if you donate two dollars, you enter a raffle, and you get to win a [cat] Squishmallow. So it's just an extra fun thing."

Nobody is quite sure where the cats are coming from, but the Pre-Vet Club would like to ensure that all the cats are well taken care of. "We probably wouldn't be able to adopt out every single cat on campus that was a stray," says Brook, "but we would at least get them spayed or neutered, and make sure they didn't have any contagious diseases that could spread to other cats."

Brook says that the event was coordinated by fellow officer Jessica Bowen (year, major), who works at the Two by Two clinic. Dr. Schaefer, the owner of the hospital, got the procedures done for the cats. Right now, the Pre-Vet Club is aiming to raise \_\_\_ dollars towards this cause. Be on the lookout for the cats of Andrews University!

# Ideas

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## IDEAS

# I Don't Understand Poetry

T Bruggemann 2.09.223



Photo by Debby Hudson on Unsplash

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So, I'm taking a creative writing class focusing on poetry this semester, and I have to admit, I have no ability whatsoever to understand poetry.

Now, don't get me wrong: I know and appreciate a good poem when I see one. What I don't understand is why good poems are good. I just don't get it. For some poems, of course, it's obvious. Exquisite and specific word choice, vivid imagery, thought provoking ideas. But what makes "[Nothing in That Drawer](#)", by Ron Padgett—a poem that simply lists its own title fourteen times—a good poem? Why can a poem be a single word or an entire book? Why does free verse work at all in poems? None of it makes sense to me.

Sometimes it makes me uncomfortable, that lack of understanding. I'll take in a poem and really enjoy it, not knowing why I do or why what I'm reading even fits in

the genre, and it makes me uneasy. I'm sure some of that will change as I read more poems, but I also think it's okay for things I like to not make sense.

Human interest is often something that just can't be explained. Why do I enjoy one hobby while you prefer another? Why can I like a "worse" movie more than a "better" one? How can I explain my fashion sense or the subject I study or those little topics that captivate me?

I can't, and that's okay.

We live in a world that is constantly telling us how to live our lives—how to write our own poems, so to speak. We get told what to say and what not to say, what to wear and—more often—what not to wear, how to vote and not vote, who to love and not love, what to believe and not believe. This is sometimes useful advice with positive intent, sure—similar to the advice to use specific wording when writing poetry. But then again, the only person who knows best which word fits perfectly in a poem is its author.

It may be a little uncomfortable to go against what your world has told you, especially at first. We don't always understand right away why something is best for us, though we usually do in time. Sometimes you don't know why a poem is good, merely that it is.

I don't mean to say that we should always rebel against what we are told—I myself am a chronic rule follower. The people in our lives usually have our best interests at heart, and tell us what we should do because they think it will make our lives better. But at the same time as you acknowledge that, also remember that every good poem is good for a different reason, and so are we.

# Open AI's Chat GPT

Gabriela Francisco 2.09.23



Photo by Public Domain

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When you think about artificial intelligence, do you automatically think of “I, Robot” in which robots are designed to keep humans safe but end up actually killing humans because one specific robot’s algorithm sees that humans will cause themselves to go extinct left unchecked? I do, but I also think of the other parts of AI that you and I use every day—getting places using our Maps app, opening our phones with our faces, unlocking our computers with our fingerprints, double checking our essays on Grammarly, or searching for information on Google. According to [NetApp](#), “Today, the amount of data that is generated, by both humans and machines, far outpaces humans' ability to absorb, interpret, and make complex decisions based on that data. Artificial intelligence forms the basis for all computer learning and is the future of all complex decision making.”

A new form of artificial intelligence that has become popular are AI’s that you can talk to—meaning, not only can you give it a command, like with Amazon’s Alexa, but it can actually respond with a coherent sentence, like Apple’s Siri. One AI that has become especially popular is OpenAI’s Chat GPT. This [Time](#) article comments



that “the powerful artificial intelligence (AI) chatbot can generate text on almost any topic or theme, from a Shakespearean sonnet reimagined in the style of Megan Thee Stallion, to complex mathematical theorems described in language a 5 year old can understand.”

Of course, while we praise the technological advances that different companies like OpenAI create, we can always expect downsides. While the [article's title](#) leads readers to believe that a downside of manufacturing AI is the harsh and cruel treatment of workers in sweatshops – this could be an issue somewhere else, but is far from the actual issue of this particular story. Yes, while the Kenyan workers were being paid less than \$2 an hour, their cost of living is not the same as here in the United States and consequently, their pay actually falls within the local? [average pay range](#) of 27,704 KES to 126,949 KES, the equivalent of \$224.27 to \$1,027.68 per month. At the time the story took place, there was no universal minimum wage in Kenya. But now, according to [Bloomberg Tax](#), under “Order 2022, minimum wages range from 8,109.90 Kenyan shillings (US \$67.36) per month to 34,302.75 Kenyan shillings per month, up from the previous range of 7,240.96 Kenyan shillings per month to 30,627.45 Kenyan shillings per month.”

While we can debate if it's America's job to enforce higher wages when a country's own government doesn't enforce that, or argue that we shouldn't outsource our work to other countries (which are all good discussions), that is not the point of this article and would actually not do the story justice.

Sama, the company that OpenAI had to outsource their work to, only came into the picture because ChatGPT had a very bad habit of blurting out racist, sexist, and violent remarks. This happened because, in order to train ChatGPT to have such an expansive amount of knowledge and the capability to intelligently respond, OpenAI used the internet as the source of all the knowledge. So while ChatGPT had lovely things like Shakespearean sonnets and Bible verses to draw from, it equally drew from the darkest places on the internet, with literally nothing you can imagine left out. This was insanely inappropriate for users to interact with, but impossible to leave out. Because it was impossible to leave out without having humans manually go through all the training data sets to scrub out the bad information, the only thing left to do was create another AI to comb through the data, thus training the original AI to filter through what was labeled as “bad.” In order to do this, the new AI had to be given examples of the speech OpenAI did not want to be included, i.e. hate speech and examples of violence and sexual abuse. Once the new AI was trained to detect those forms of toxicity, it could be built into the original system to

filter the toxicity out. This is where Sama came in, employing around three dozen Kenyans to go through and tag the snippets of text that were pulled from the darkest and most repulsive parts of the internet.

As you can imagine, having to sit at a desk for eight hours a day, reading stories that uplift sexual abuse and violence in general, was deteriorating and mentally scarring for these three dozen Kenyan workers. Allegedly, the workers were expected to read and label anywhere from 150-250 passages that would range from 100-1000 words. Sama had mental health therapists available for the workers to see on a one-to-one basis, but a worker stated that only group sessions were available to them and it was difficult to attend them because they could get more money depending on the number of snippets they went through in a day.

The next issue addressed was that OpenAI allegedly also sent images to Sama to comb through and get rid of—which they started to do. This, however, is illegal. And when Sama found out that labeling the images and even having the images was illegal, they terminated their work with OpenAI, which claims that they never sent the images to Sama. Because Sama terminated their work with OpenAI, that meant that all those workers were going to lose their jobs. To the workers, this work was a way to provide for their families. [Time.com](https://www.time.com/time/technology/article/0,9179,4181632,000.html) says that “most of the roughly three dozen workers were moved onto other lower-paying workstreams without the \$70 explicit content bonus per month; others lost their jobs.”

I can acknowledge that artificial intelligence is extremely important in our ever-growing and changing world. I can acknowledge that artificial intelligence helps us make leaps and bounds over hurdles in multiple facets of our lives like medicine, engineering, and more. The big question we have to ask ourselves is: is it worth having AI at the cost of people’s sanity? Will those three dozen Kenyans ever be the same after having to comb through that content for months? Do they sleep the same? Do they live their lives the same? I don’t know. If we’re smart enough to create AI that can do what ChatGPT does, aren’t we smart enough to obtain the training data sets in a way that avoids exposing people to the darkest parts of human existence that we see on the internet?

Mark 8:36 (KJV) says “For what shall it profit a man, if he shall gain the whole world, and lose his own soul?” I ask again, how important is it to make these amazing strides in technology that will no doubt alter the way we live our lives, at the cost of dramatically changing the mental health of the three dozen Kenyans,

and others to come, if the method to clean up the knowledge base of these systems doesn't change?

## IDEAS

# The Diasporic Black History Month

Elizabeth Getahun 2.09.23



Photo by Public Domain

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Most conversations surrounding Black History month focus on African American culture, history, and community. However, the umbrella of Blackness includes a huge group of cultures and ethnicities such as the African, Caribbean, and Afro-Latinx communities. Unfortunately, given such diversity within the broader Black community, it is possible that not all individuals from the Black diaspora feel seen or represented in Black History Month celebrations.

When contemplating this topic, being a first generation immigrant from Ethiopia and having friends and family who are also immigrants from Africa and Jamaica, I thought it would be good to ask them how they've felt during Black History Month celebrations whilst also reflecting on my own experiences. Some didn't have to think twice about it and shared beautiful experiences of always feeling seen and

included by their peers, schools, and educators. Further research proved that several first and second generation immigrants felt the same [way](#).

Others shared that they were heavily immersed in their homeland's culture and didn't grow up in a town or community full of diversity and African-American peers. As a result, once they had gotten to college or moved to the city, they were met with a rude awakening. Where they thought they would find kindred spirits who would promote the importance of togetherness regardless of their different backgrounds, they found they didn't meet the qualifications to share the "Black experience." What they meant by this is that sometimes, being Black in America seemed to be another word for being African-American in America. It felt like an exclusive club where you had to meet a certain criteria or even suffer a certain amount or type of discrimination/oppression in order to speak on the Black experience as loudly and passionately as they did. This was a sentiment I felt and understood deeply.

Personally, I grew up in a diverse community, and most of my friends were white. However, I experienced racism on several accounts and was deeply affected by it. It occurred to me that people who harbored bias based on race didn't discriminate on the type of Black person you were; they didn't ask if you were African-American or Ethiopian, or from the British Virgin Islands, before hurling insults or accusations at you. I realized whether or not I fit in with the Black community I was surrounded by, I was not exempt from experiencing the same racism they did. As a result, I became enthusiastic in advocating for various minority groups and participating in Black History Month celebrations put on by my school. However, because I didn't listen to rap music, "sounded too white," and I straightened my hair every day, it was made clear to me that I was not Black enough, and furthermore should not contribute my talents toward the cause Black History Month aimed to accomplish. This didn't stop me from advocating for the Black community and participating in Black History Month celebrations, but it did make me feel othered in a country that already does that to me.

Being an immigrant, it becomes difficult to keep traditions from your culture alive as you're trying to integrate and survive in a new land. However, parents want their children to remember where they come from. Including Black history—from other countries in addition to African-American history—can help strengthen the connection to one's home as well as bridge divides between black cultures as we learn from each other and celebrate one [another](#). Furthermore, Black cultures outside of the U.S. have suffered colonization. Various immigrants who came to the

U.S. post-slavery fought for African-American rights, advocating for and contributing to the cause. Their stories should be integrated more into the educational aspect of Black History [Month](#). Here at Andrews University, I think we've been doing a better job at being inclusive, whether it's through seminars, vespers, church, or other programs. For example, the university is hosting a variety of Impact events and short courses that celebrate the diaspora's distinct heritages. Overall, I love my Black brothers and sisters and believe the efforts of this month are both positive and essential.

## Pulse

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PULSE

# A Glance into the Office of Innovation & Entrepreneurship

Gloria Oh 2.09.23



Photo by Darren Heslop

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*This week, I met Dr. Matias Soto, the Director of the Office of Innovation & Entrepreneurship, to hear details about this office and what experiences or resources Andrews students can gain from it.*

**Good morning, Dr. Soto! Could you please briefly introduce your position and the Office of Innovation and Entrepreneurship?**

My name is Matias Soto, and I'm the director of the Office of Innovation and Entrepreneurship here at Andrews University. I have been in this position since this office was established, which is about a year and a half ago. The Office of Innovation and Entrepreneurship is not attached to any department or college in our school, meaning it's an office that serves the entire Andrews campus. Our goal is to promote and support innovation and entrepreneurship in its different forms.

**I saw many events and programs hosted by the Office of Innovation and Entrepreneurship! I think the [pitch competition](#) is one of the biggest events, so could you please give us more details for students who have not heard about this?**

The goal of the pitch competition is to provide students with seed funding for their business ideas. The total amount of funding we will distribute is \$30,000 in cash awards. Every student or team of students will present in front of a panel of judges during the semifinals on March 29 and will be evaluated based on the content of their presentation, business idea, and how well they presented it. The top eight teams will move on to the finals at the Howard Performing Arts Center on March 31, from 2 to 4 PM. A panel of judges will evaluate each presenter, and we hope to have a large audience to support the students. The final winners will be announced within 10 to 15 minutes after the final presenter has made their speech, followed by a reception in the lobby. The application deadline is March 17 at 7 PM, right before the spring break and Sabbath starts. So do try out, and if not, come and cheer for your friends.

**That is an awesome opportunity! Does your office hold any other events that you would like to highlight? I remember the Art Exhibit & Sale held during Alumni Homecoming Weekend. Was that also an event held by the Office of Innovation and Entrepreneurship?**

Yes. We partnered with some faculty members to initiate it, and the official name is Made at Andrews. We are trying to grow that into a store, actually. It will start with an online store, and we hope to have an actual physical store. The sale we did during the alumni weekend was to test the idea and see how much interest came from both the artists and the consumers. There was a very good response from

both sides. So at the moment, we are developing an online e-commerce store and branding. The online stores will be open to everyone—any student or faculty member of Andrews. There would be a small fee to sell, as any store would charge, but other than that, anyone can submit their items, and they will be placed on the online store after a selection process. We hope to launch this in April so that we can display items during the graduation weekend.

**Are there also programs like academic courses for students to learn entrepreneurship?**

We have a program called Interdisciplinary Innovation & Entrepreneurship Certificate (INEN), which has been around for about five or six years, so even before this office started. A group of faculty members from diverse fields, such as agriculture, business, computer science, and graphic design, joined forces and started this. The program consists of four main courses, one elective, and seminar attendance. The main courses are Intro to Innovation & Entrepreneurship, Prototyping and Tinkering, and Implementation Tool Box, which teaches entrepreneurship and business principles. The fourth course is Advanced Project, in which students will launch their idea in some shape or form. The weekly seminar allows students to listen to speakers and learn more about entrepreneurship and innovation.

The goal of this certificate is to make it applicable to any major on campus. Regardless of your background, if you are interested in learning more about innovation, such as how to start a business, develop an idea, prototype an idea, and understand your potential customers and market, I recommend you to take courses for the certificate. By the end, you will have a product and a business plan ready to be launched, so it's a very practical set of courses. The courses engage the student through hands-on experience and encourage them to create an idea and develop it. You can launch a business; this certificate will give you all the necessary tools.

**That sounds really fun, and I think many students will find those courses informative! On top of all these programs and events, I think your effort for interdisciplinary education is helping more students to see entrepreneurs in themselves regardless of their majors. I heard your office is partnering with the School of Engineering to introduce more engineering students to the INEN certificate program. Could you give us more detail about that, and your goal in achieving a broader interdisciplinary entrepreneurship education?**

Students are required to take four courses to complete their certificate, which can

be difficult to fit in with many majors since they have tight credit requirements and curriculum. Engineering was one of such majors, and I found this challenge while talking with the engineering faculty. So what we did was figure out courses within their curriculum that could include more topics about entrepreneurship and innovation, so that some of those courses could count towards the certificate. This has been a good learning experience for me—especially since I'm new to Andrews—in understanding where the challenges exist for students to take part in entrepreneurship. I hope students will have fewer barriers to completing the certificate, and becoming part of the interdisciplinary effort on campus. If there's an interest within the department faculty, we can always arrange to help more of their students to take the certificate courses.

**Being a biology major, I appreciate your effort in interdisciplinary entrepreneurship. The thing is, I am a senior graduating in a few months. Does your office provide any resources that students like me or those who cannot fit certification into their remaining time at Andrews can use?**

Aside from the certificate, our office is open to providing an internship to students who are interested in learning some of the basics of entrepreneurship and those who may be interested in the idea but are clueless about where to start. I help students go through a process of ideation using design thinking. Design thinking forces you to understand who the beneficiary of your idea would be and what their needs are. From there, you can develop a solution. That is where prototyping comes in; you will keep testing your idea and receiving feedback until you find something more aligned with the customer's needs. Some may think their field is unrelated to entrepreneurship, but part of it is because they haven't been exposed to the needs. It all starts with finding a need. From there, you can figure out your tools and solution.

Something I would also recommend is to attend Innovation Week in March. We will have various things happening for the entire week, including a chapel, vespers, and the pitch competition on Friday. We'll have different groups and NGOs come to campus and talk about their work. So if you are wondering where to start, this could be the place to do that: attend it, learn what innovation entrepreneurship is, and see if you find your fit and interest. From there, you should be able to figure out your next steps.

**Awesome, I'll keep my eyes out for it. May I know through which platforms students can receive more updates about Innovation week or any other updates from your office?**



One would be our [website](#), where we have all the information about the pitch competition, innovation week, seminars, and information about the certificate. But the problem is although we update the website regularly, it's pretty static. So I encourage you to follow our Instagram [@andrewsinnovation](#) to receive regular updates on upcoming events and stay more closely connected. We usually check our direct messages, so message us if you have questions.

**Thank you for your time today, Dr. Soto! Before you leave, is there a resource you would like to see more students utilizing?**

Yes, one excellent resource we have is the Maker Lab located at Art and Design Center 115. In this room, we have 3D printers, laser cutters with hand tools, drills, materials, soldering equipment, and even a few laptop computers for design provided FREE of charge to students. It is a relatively new space. We opened it barely a year ago, and now we see some students slowly trickling in to use this space. To use this space, you would have to receive equipment usage and safety training from an engineering student who works in the afternoon. To gain card access to the lab, they simply have to talk to me and receive approval so that I know they understand the rules. There are some limits in terms of the materials they can use, like the 3D printers that have more expensive filament material, but for the most part, everything is for your use.

We have all the resources available: a lab where students can create items for free, a pitch competition that gives students money to develop their business ideas, courses and seminars that teach the process. So my challenge to students is, what will you do with those resources? What problems are you going to solve? If you want to be a world changer, it starts with you.

If you have more questions, email [innovate@andrews.edu](mailto:innovate@andrews.edu), DM [@andrewsinnovation](#), or visit the office, located in the Art & Design Center 111.

PULSE

# Duality in Spirituality: A Shift in Perspective

Wambui Karanja 2.09.23



Photo by Jevaughn Smith

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*On Sunday, February 5, I was given the honor of interviewing nurse practitioner, author, and my mother, Akila Karanja, MSN, RN, FNP-BC. We took a moment to discuss her book entitled “The Emancipated Gospel: An African American Struggle for Spiritual Liberty.” In the book, she discusses an apparent dichotomy between being a follower of Christ and having a deep-rooted love for Black people and their liberation. She posits that the two, contrary to popular belief, are not mutually exclusive. In fact, they go hand in hand.*

As I ring my mom on FaceTime, preparing notes and interview questions, I reflect on the significance of this moment. Simply put, my mother is a wealth of knowledge. From before I can remember, she has continually instilled in me the values that make me who I am today. She has always encouraged me to engage critically with the world around me and to ground myself in the truth that is God's word. My mind fills with excitement at the thought of sharing her wisdom with those who will read this article. Yet there is so much information that I could not begin to unpack in the following few paragraphs. I encourage you to read the [book](#) if you want to know more.

### **What inspired the book?**

I begin the conversation by inquiring about her inspiration behind "The Emancipated Gospel." Though the current publication was released just this past year, she published the original edition back in 2009. She says that there were a few factors that inspired her to write the book. She reflects on the tension in her upbringing. My mom, like many, grew up conditioned to believe that concepts surrounding the Black struggle and Christianity were at odds. She was raised in a space where conversations about Black liberation were the norm, but she was also a lover of Christ. She wanted to find a sense of reconciliation between the two. "Hence, the irony of being a lover of God's word and loving Black people [...] in the space of Eurocentric Christianity initiated my journey" (Karanja, 2022). In my conversation with her today, she expounds on this sentiment. She talks about how, within the context of American Christianity, Black people are virtually nowhere to be found in the Biblical narrative. She says, "All the pictures that we saw coming up were of White people. We weren't anywhere. So I was just searching for my own spiritual Blackness. Or Black spirituality."

She goes on to discuss a pervasive mindset that many Christians hold. This is the idea that racial discussions should not be held because we have all been saved by Jesus, and "everyone's the same at the foot of the cross." While this is true, why is it that almost all of the Biblical photos and narratives that we have been taught feature only Caucasians? Should not the picture of the Bible be representative of all ethnicities that would have existed during that time? She says, "That's not how the world looks. Why is racism injected into the only thing that makes me free? There's something missing in this story. So I started digging." She talks about how this affected her sense of belonging in the church. Reflectively she reveals, "When I first came into the church trying to be Christian with all this White Jesus and White people [in the Bible], it was enough to make me feel like leaving. But I know the

truth is here [in the church], so I wasn't going to leave. So I started digging. And when I dug, I found out that, *Wow, the Bible is full of Black people*. It features people of color, and the cultures are Afroasiatic.”

### **What is the significance of Black folks seeing themselves in the Biblical narrative?**

“So now that we know that Black people were very much a part of the Biblical narrative,” I say, “what is the significance of us seeing ourselves within the context of the Bible?” She responds, “Well, everybody must see themselves within the Biblical narrative because Jesus died for everybody. I cannot put on your culture and be saved through personifying your culture. I have to see Jesus in me.” She goes on to recite a quote by American historian John Henrik Clarke. “[If] you are a child of God and God is a part of you, then in your imagination, God suppose to look like you. And when you accept a picture of the deity assigned to you by other people, you become the spiritual prisoners of that other people.”

### **How do we reconcile our spirituality and Black identity?**

As we continue our conversation, I shift focus to the internal dialogue I had while reading the book—a dialogue I could not fully express before reading. I explain, “Sometimes I feel like my love for Black people, Black liberation, and Black joy exists in a different world from Christianity. We’ve been conditioned to believe that the two are mutually exclusive. I find myself having to fight against that train of thought often consciously. In each instance, I feel forced to choose between one or the other. So what would you say to people struggling with this?”

She responds, “First, know that God loves you personally. And if you’re Black, particularly African American, you have been trained through media and public and private education (unless you were in an Afrocentric school). You’ve been taught that you’re less than—that you are a minority. When we think minority, we think less than, and there are a lot of things that go with that.”

In the book, Mom briefly examines the mathematics and science behind relative freedom versus absolute freedom. From the time the first enslaved person was sold by the Portuguese (1441) to the Civil Rights Movement (1954) is 513 years. From the Civil Rights Movement to the present is only approximately 68 years. “That’s how long there’s been freedom, relatively speaking,” she asserts. “So when people start gaslighting us and telling us we don’t see what we see, look at this. The weight of oppression is heavier than the weight of freedom. Now if you put on top

of that White privilege, old money, racism, discrimination, campaigns against [Critical Race Theory](#), and [anti-wokism laws](#), that adds weight to the already 513 years of oppression. If somebody is trying to fight that, they only have 68 years of relative freedom on their side. So when you look at a person trying to deal with their Blackness in the midst of Christianity, tell them that. You have a right to feel there is a difference because there is.”

Mom continues with her explanation, making a simple yet profound declaration that many Black Americans and others who look like me can identify with. She continues, “From a Christian standpoint, you keep getting all of these pictures that don’t look like us, and so you always have to say ‘I belong there. I belong on Jesus’ lap. That’s me on Jesus’ lap too.’ And you can’t just relax and know that. You always have to tell people that. And you always have to tell yourself that.”

### **Duality within Spirituality**

I want to emphasize the idea that there is a duality within our spirituality as Black individuals. Because we have been historically written out of the narrative, it can be easy to view our Blackness as an identity completely separate from our spiritual lives. We must first keep this in mind: we did not choose our person and, therefore, cannot separate ourselves from the melanin in our skin and the struggle of our people. If we are created in His image, not separate from our skin, it is important to realize that we find our complete selves in Christ—including our Blackness. Shifting our perspective from looking at spirituality through the lens of others to our own lens—whatever that lens may be—is a vital step toward a real, intimate relationship with Christ.

# Our Food: Can We Cook It?

Charisse Lapuebla 2.09.23



Photo by Kayla-Hope Bruno

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On January 19, 2023, the Student Movement began its newest series asking for the [campus community's reaction](#) to the agreement regarding Bon Appétit and its “exclusive right to provide and manage the food service program for the campus of Andrews University.” This agreement can affect our campus culturally.

Andrews University is blessed with a plethora of cultures that prefer different tastes depending on their childhood, culture, or background. While some may prefer food they are accustomed to, others find college an opportunity to experiment with tastes. For those of different cultural backgrounds, they may start craving a meal that reminds them of home. A taste of their childhood from the cafeteria may be just the thing to cheer them up after an exhausting day of classes. For others, a different and delicious meal is the change of pace needed for excitement in life.

Due to the agreement between Andrews University and Bon Appetit, the cultural clubs on campus are now unable to sell goods that were made by an individual without a vendor's license. It is logical to enforce the agreement for safety measures, especially in a post-pandemic era. On the other hand, this limits events on the foods served due to the reliance on catering if a restaurant is not available for their culture. Additionally, for those struggling financially, the agreement limits those wanting to fundraise by selling food.

In the past, many cultural clubs on campus have served their traditional food to satisfy their own cravings as well as to introduce other students to their culture. Most clubs are catered by the "aunties and uncles" in the community. This past semester, the Korean-American Student Association (KASA) and the Southern Asia Student Association (SASA) have sold meals and treats that had students scrambling to purchase some delicious food. During National Hispanic Heritage Month, Andrews University Latino Association (AULA) sold food and drinks made by the community and by the AU staff themselves. In the past years, Andrews Filipino International Association (AFIA) and Andrews Indonesian Club (AIC) also sold and provided authentic food after their annual showcases. In the first semester, KASA, SASA, and AULA were able to serve and introduce dishes to the community.

This leads to this article's topic question: "Do you enjoy the food at cultural clubs when it is made by people in the community?"

Anonymous (sophomore): "The contract with Bon Appetit [in regards to selling food] is disheartening since the contract restricts them from being able to share authentic food from their culture. When they prohibit us from sharing our food, it also feels like they're restricting us from expressing and sharing our cultural traditions and values and tastes. I miss my uncle and auntie's food from last year."

Nahzoni Haycock (sophomore, biophysics): "I love it when clubs are given the opportunity to make their cultural food. I get a chance to taste foods I haven't eaten before and see if I enjoy it."

Ceiry Nicoll (sophomore, speech-language pathology & audiology): "I honestly enjoy trying different types of food from different cultures. It broadens my perspective of what food can be and how versatile it is. Plus it helps me learn more about the cultures on campus."

Caitlin Adap (freshmen, education): “Yes, it’s so fun getting to try tasty new foods and learning more about the different cultures represented by our student body. Alongside the food tasting good, when people in the community make it, there’s an element of authenticity. And it’s always nice to have home cooked food, something we as college students often miss about home.”

The few students that were interviewed do not speak for the whole campus. So I want to ask you, the reader, the same question, “Do you enjoy the food at cultural clubs when it is made by people in the community?” Will you notice the change in food not being sold by the clubs on campus? Will you miss the option of trying a plethora of tastes outside of what we receive in the cafeteria?

## Last Word

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### LAST WORD

# Black in (Almost) Every Language

Chris Ngugi 2.09.23



Photo by Chris Ngugi

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English. My first language. My parents' third language. English. Growing up, my parents would sing to me and share stories and passages with me in their first languages. They had hoped I would learn them. It didn't work; I didn't let it work. My rejection of non-English languages started early—first with my torpid approach to learning, then with my experiences in the outside world. In this outside world, I felt the implication that my heritage and cultural languages were not important. I felt this being drilled into me every school year, from kindergarten through high school. Every time a teacher or principal would refuse even to attempt to pronounce my last name, every time another kid would laugh and tell me I was only American and I couldn't be Kenyan. It took everything inside of me to keep a brave face and hold on to the fringes of my parents' culture for dear life. But at least everyone agreed on one thing. I was Black. That was undeniable; at least I could claim that. But even that identity turned out to be more complicated than I thought it would be.

African-American English. This part is a little complicated but necessary. I would define [African-American Vernacular English \(AAVE\)](#) as a semi-distinct dialect of American English that is, in some form, spoken by a significant population of Black Americans. I am not in that population. My speech has been heavily influenced by my parents' British-Kenyan English and my small-town midwestern surroundings. My resulting speech patterns, and a number of societal and personal factors that may be difficult to delve into, have led to people perceiving me in a certain way. Growing up, I was always a bit nervous when I hung out with other American Black people because I was so used to receiving judgment and laughter. This judgment came from the perception that I spoke and acted "white," or the idea that I needed to drop the act of not speaking the way I was "supposed to." Looking like I should belong, without sounding like it. Growing up, I almost felt more pain from others "forgetting" I was Black than from the racist comments I would hear. The difference was, I could tune out and compartmentalize the racism, but not being fully accepted as Black felt like a betrayal. This lack of belonging seemed all too familiar to me, and was reminiscent of experiences I'd had across the Atlantic.

Swahili. This time, people saw me as Black, but only Black. Not Kenyan in anything other than appearance and name. I have never had the experience of simultaneously feeling both fiercely Kenyan and deeply un-Kenyan, more than during my visits to extended family in Kenya. My relatives are beyond loving and understanding, but others can be cruel. To some, I am a Black American with the face of a Kenyan; someone who looks like he should belong, but somehow doesn't.

That translates to some laughter, mild ridicule, and the need for me not to speak sometimes. I have received this reaction in Kenya, as well as in the United States, when I tell people I'm Kenyan-American without being able to speak Swahili. At least they see me as Black, but maybe that is not everything I was looking for. Maybe, I was just looking for a sense of belonging and community. Looking for a home.

Gikũyũ. My parents' first language. The language of home. To my knowledge, its pre-colonial vocabulary did not have a term for 'Black people.' It wasn't a term or idea people identified with, even with the variety of coastal Arab, Indian, and Portuguese traders that showed there was a range of human complexion. That ambivalent approach towards the concept of racial groupings certainly changed with the rise of a particularly violent era of British [colonization](#) in the region. If people weren't being identified as "Black," "Kenyan," or "African" before, they certainly were now. But these collective identifications were decided by individuals unconcerned by their ramifications – families split by new borders, with new unrequested identities being used against them.

Kikuyu. The English word for the Gikũyũ language. It's easier for English speakers to say. In fact, here are a few more things that make life easier for everyone. There are now crisp borders between Kenya and its neighbors. That made it easier for the British to know where their land ended, and where the others' began. My parents are really good at slowly saying "c for cat" and "d for dog" when spelling words out to different customer service agents. Yes, they do speak clear, proper, fluent English, but their accents are enough to send any inattentive listener into a panic. They go out of their way to allow others to stay within their comfort zones. Furthermore, to make things easier on everyone, my dad got a master's degree so that someone would stand to hire him . . . for a position where most of his colleagues just had bachelor's degrees. Funny enough, he didn't get that job immediately after completing his master's degree, even as one of the top students in his class at Andrews University. It ended up taking him just under three years of working two "unskilled" jobs and supporting his three kids and wife, before he got a job that only required a bachelor's degree. The rationale behind this was made abundantly clear by an interviewer who was bold enough to directly tell him that the reason he would not be hired was not his level of ability or intelligence. It was because of his African background and work experience. This was even after my dad had been in the United States for years and was a United States Permanent Resident. This interviewer was not the only one to hold these views, but he was one

of the few to verbalize them. My dad was different. This classification made things much easier for everyone.

Spanish. My second language. Learning it at the Universidad Adventista del Plata in Argentina has been one of the greatest privileges of my life. And yet, I have never felt more different. The intermittent stares and questions about my background certainly aren't malicious, but they do have a way of making me feel isolated. Using the label "el negro" (the Black [person]) to refer to someone is not only acceptable but also quite helpful because that title alone is enough to narrow down the possible results significantly. The population of Black people in Argentina is not very high, and as a result, I am already seen as different, even before I open my mouth. Nobody would make the mistake of thinking I look Argentinian. As I have visited other countries in South America this school year, I have noticed that my experience of being seen as Black has varied in each location. In Brazil, I looked like I belonged, and people treated me like I did. In Chile, I got no bewildered stares, and I was never made to feel like an outsider. In Uruguay, I was mostly treated with kindness, but that was interrupted once or twice. Like when I watched the World Cup final, surrounded by a crowd of over a thousand white Uruguayans all shouting "tribu, tribu" (tribe, tribe) at the massive screen when a Black player like Mbappé would handle the ball. Very different experiences in every place, based on intangible elements and factors expressed through language.

Language. A beautiful tool with the power to build and to break. In each language and in each society, different aspects of identity are seen as holding importance and significance. Many of our societies have decided that race is one of those aspects. As a result, I was born into a group I never signed up for but always knew I was a part of. Being Black, or at least perceived as Black, has meaningfully impacted my interactions with others, and their perceptions of me, regardless of language. But, it has been important in my life to realize that what matters to me is how I see myself, even if others' perceptions of me change. Seeing my life story and the stories of those before me gives me perspective on who I truly am and can be. No language or society can take that away from me. That is why this month exists. It's a celebration of our story, in any language, and the decision never to let someone take it away. What language will you be celebrating in?