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The Crescent

THE VOICE OF THE STUDENTS

LACI GROUP
INVESTIGATES
GFU PRODUCTS
AND FORCED LABOR

PAGE 4



BLUE ZONE AND FORCED LABOR?

LACI GROUP UNCOVERS CONNECTION, WINS BIG

By Rory Phillips
Crescent Staff

Tina Anderson, Jarrett Payton, Courtland Sherriett, and Veronika Shkopu were the recipients of Best Overall Presentation prize during the senior Liberal Arts and Critical Issues (LACI) exhibition in December.

In their project and presentation, the team highlighted George Fox University's (GFU) iconic Blue Zone t-shirts and from where they are sourced. They discovered the shirts are produced by Gildan, a company notorious for their violations against human rights in Central America.

To further their investigation, the students

created a petition for students and faculty, which stated the signers would no longer support GFU's business with Gildan.

The LACI members felt the cooperation with Gildan not only interferes with basic human rights, but also is against the school's mandate, taken from Mark 12:31, to "Love your neighbor as yourself."

The group shared a sense of accomplishment for bringing this issue to light. Furthermore, students' and faculty members' involvement made the topic far more relevant than anticipated.

Despite their victory, the group's takeaway from the project was bittersweet.

Anderson felt some disappointment uncovering the connection.

"George Fox University's mission states in the

Core Themes to stand for peace, justice, and equality. By supporting, whether knowingly or not, companies known for using forced, unpaid labor, George Fox is failing to reach its own mission," she said.

The award, as it turned out, was not the endgame.

Awareness, and finding students equally passionate and savvy enough to get on board with social justice, was a victory of its own.

Although the team walks away with a prize, there still remains much more to be done.

PHOTO: KOSETTE ISAKSON

The Crescent

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The Voice of the Students

The Crescent is George Fox University's student newspaper, a publication that has been part of the university and the Associated Student Community since 1891. The opinions and ideas presented in this paper do not necessarily reflect those of George Fox University.

Distribution

Issues can be found in the Student Union Building and are available upon request.

Letters to the editor

Letters are welcomed and will be printed on a first-received basis. They must include the author's signature, academic major, class standing or job title, department name and phone number. Letters are subject to editing for space and clarity.

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COVER PHOTO: KOSETTE ISAKSON



GFU ADOPTS NEW GEN-ED PACKAGE

LIBERAL ARTS CORE WILL GIVE STUDENTS A COMMON EXPERIENCE

By Jade Becker
Crescent Staff

The start of the 2016-17 academic year will mark a significant change in the General Education requirement package at George Fox University (GFU). Reduced from 54 to 42 semester hours, many of the requisite courses and categories have been revamped, reduced, or removed.

These changes, approved by the Undergraduate Senate on Dec. 9, will not affect current students' academic requirements. Incoming first-year students and transfers, however, will begin their career at GFU with the new liberal arts core.

The current package resulted in "too many exceptions," said Dr. Laura Hartley, academic affairs office representative to the General Education (GE) committee. As it stands now, students in credit-intensive fields are required to complete only a reduced GE package, while others are required to complete the established 54 semester hours.

While this allows for "any student to fit in any major," it results in some inconsistencies in the liberal arts core of GFU, said Hartley. The committee hopes that the new package will allow

**"[STUDENTS WILL]
BECOME
INTEGRATIVE,
CHRIST-CENTERED
LIFELONG
LEARNERS"]**

students more "common or shared" experience.

While Bible and religion course requirements will remain largely unchanged, others, like the natural sciences, have been reduced from six to four semester hours.

"The writing requirement has also faced significant changes," said Hartley. Along with the first-year seminar, all incoming students will attend a weekly writing lab that asks each student to "[submit] a proficient writing portfolio and [pass] a timed writing assessment," according to the General Education/Liberal Arts Core catalog for 2016-17.

This will help more accurately gauge students' abilities and ensure that they are developing as writers, not just passing the required College Writing course, said Hartley.

"Rather than being just a collection of 'extra' courses," the new general education package "is designed by faculty to help students cultivate knowledge, develop skills, and foster dispositions that will help them become integrative, Christ-centered lifelong learners," according to the catalog.

Students returning to GFU in the fall will be informed about how these changes might affect them before course registration begins.

HAMILTON THE MUSICAL: A REVIEW

By Heather Harney
Crescent Staff

I am not throwing a way my shot / I am not throwing a way my shot / Hey yo I'm just like my country / I'm young, scrappy and hungry / And I'm not throwing away my shot.

These opening lines to “My Shot” from the musical “Hamilton,” Broadway’s new juggernaut, will get stuck in your head and set your walking cadence or mental preparation for the day.

The show’s fans increase every day, largely due to the show’s overwhelming presence on social media. If you were to look through your Facebook posts you may see the country divided between those who are “Hamilton” fans and those who are in the dark.

If you were to Google “Hamilton” a multitude of “how to tell if you are a ‘Hamilton’ fan” lists will populate your screen. I have spent many hours watching YouTube for anything “Hamilton,” and listening to the soundtrack.

Fans have made it their mission to bring everyone into the fabulous hip hop saga written by Lin-Manuel Miranda, who was awarded a MacArthur Genius Grant for his efforts.

Miranda began his career by creating the musical “In the Heights” because there were no Latino parts on Broadway. After the success of the show, Miranda began to read a biography on Alexander Hamilton, the first Secretary of the Treasury. Miranda was only a few pages into the book, written by Ron Chernow, before he decided Hamilton’s life needed to be told through hip hop music.

Hamilton’s rise and contribution to our country receives very little recognition. Though his face is on the ten-dollar bill, many Americans do not know why.

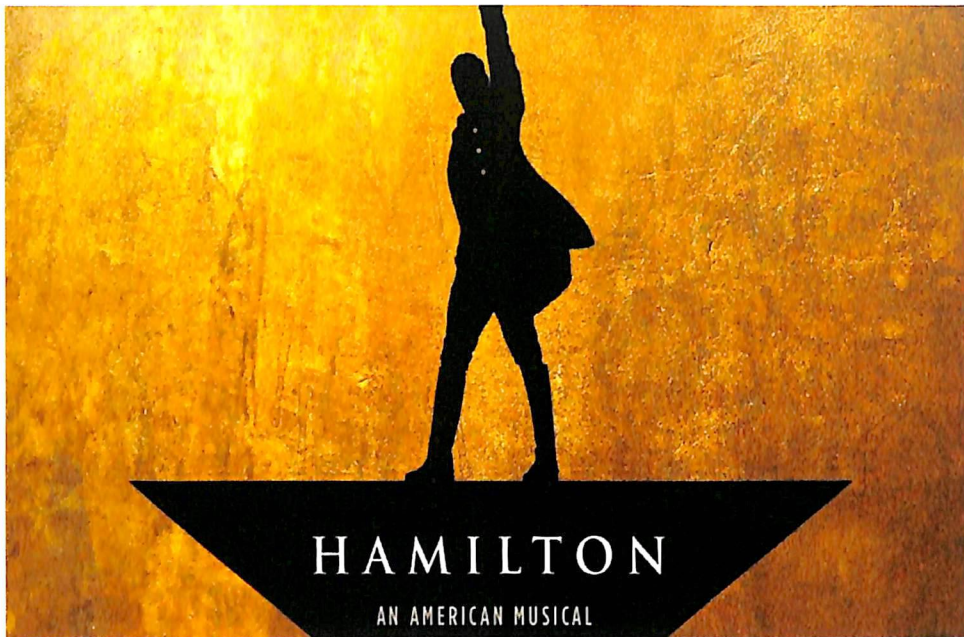
Hamilton set financial policies still influential today.

“His impact on the fortunes of the country, both financial and history is probably incalculable,” said Professor Kerry Irish. “Jefferson disagreed with Hamilton’s purpose to make the United States a financial, commercial, and industrial power.”

Hamilton had a beef with many of his contemporaries, including Jefferson and Vice President Aaron Burr. This is one of the many things Miranda believes makes Hamilton’s story significant and relevant today.

Hamilton is not only a hip hop musical. The show has a diverse cast with characters and themes identifiable to people of all ages. The words, the debates, and the hope for a strong nation drive the show.

Senior Kelsey Vaughn first heard the music of “Hamilton” on NPR before the release of the cast



album. She was hooked after she listened to the entire album.

“You have to listen to the whole thing in one sitting,” Vaughn said. “I think it does a good job of picking the right events and timing to make it a really compelling story. People can relate to the narrative.” Vaughn did not stop smiling. This is what “Hamilton” does to fans.

The show’s first song reveals to the audience the overall progression of Hamilton’s story in a very Joss Whedon-esque way; however, the action and music between the first rise of the curtain and the last moment of the play weave tension, laughter, sorrow, and inspiration that keeps audiences enthralled.

There is even a small role for King George III whose first song “You’ll be Back” is the ultimate pop breakup song with a catchy refrain. Vaughn uses this song to introduce others to “Hamilton.”

The Schuyler sisters’ songs are very reminiscent

“HAMILTON’S STORY IS JUST MOVING”

of Destiny’s Child. Their introduction song is one of the most watched videos on YouTube.

The cabinet debates between Hamilton and Jefferson are straight-up rap battles.

Aaron Burr’s songs are very R&B, while most of Hamilton’s songs are rapped.

You cannot buy tickets to see “Hamilton”: because the show has been sold out for months. However, before each show there is a \$10 lottery for the first 21 front row seats. Those who wait for the lottery are often given a five-minute free show on the street called “Ham 4 Ham.” If you go to YouTube and type in Ham 4 Ham you will find a ton of taped performances. The cast does not just sing songs from the show but they sing with other Broadway stars.

Miranda announced last week that the show will open in Chicago this year and in San Francisco in next year. Time magazine printed an Alexander “Hamilton” issue because of the musical’s popularity.

“Hamilton’s story is just moving. As a character, he isn’t all that likable, but his hopes and strivings are infinitely relatable. The show asks a lot of questions about success and devotion, questions reflecting our current societal values of busyness and fame,” said alumni Sara Kelm. “Some things don’t change from the 18th century.”

Vaughn identifies with Aaron Burr because she “can relate to the idea of wanting to hold back and see how things play out.” Burr’s is the “villain” of “Hamilton,” but Vaughn sees in him a three-dimensional human, flawed and relatable.

Burr is responsible for Hamilton’s death (this is revealed in the first song and a historical fact) and was later accused of treason. Miranda’s construction of Burr is fully developed, which helps fans like Vaughn see beyond the man who shot “Hamilton” and see a man surviving by smiling more and talking less.

So the question: have you listened to the album? If not, what are you waiting for? Amazon Prime allows you to play the entire album for free, as does Spotify. YouTube also has all the songs.

“Hamilton’s story is a vital part of our nation’s creation. Miranda’s music brings the founding fathers back into our lives and gives them weight and a sick beat in which to converse with us,” Kelm said.

“Sure, I get it; it’s easy to roll your eyes at a phenomenon, especially when it’s literally being celebrated ‘everywhere.’ But it’s just a good show in many ways. It inspires devotion, which is what it’s received,” she added.

By Denny Muia
Crescent Staff

The presidential election season is well under way, and George Fox University (GFU) students seem to be disengaged with the political system.

Many students have not been paying any attention to the primary elections, and even fewer seem to know any meaningful information about the candidates.

“I don’t have time,” said a 19-year-old freshman. “We’re all screwed anyway, it’s not like my vote is going to make a difference.” After several months of campaign ads, debates, and political conversation, it seems as though many GFU students are not interested in becoming involved.

The presidential election is slated for on Nov. 8. Many GFU students say that they will be voting in the election, despite not having done much (if any) research. “There’s so much out there, it’s hard to

PRESIDENTIAL ELECTION 2016

follow,” said a 21-year-old senior, “I’m kind of lazy also, there’s just so much opinion out there it’s hard to filter through.”

Of the potential candidates, Trump and Carson seem to be garnering particular attention on campus. Some students are in favor of a Carson presidency, while many others would not like to see Trump gain the office. Many students do not yet have a favorite candidate.

When searching for candidates, it seems that the most important thing for GFU students is consistency.

While many students identify as having Republican beliefs, many more prefer not to identify with any particular party, saying that they are either independent or haven’t decided yet.

For residents of Washington state, Oregon, and California, voter registration can be done online using a valid in-state driver’s license. Both Washington and California provide mail-in ballots, meaning that GFU students from those states can

still vote while attending school.

In Washington state (according to rockthevote.com) the deadline for registration must be “Postmarked by the Monday four weeks before the election, or received in person at the county elections department the Monday one week before the election.”

For California voters (also according to rockthevote.com) the registration form must be “Postmarked or submitted to an elections office (or NVRA voter registration agency) on or before 15 days prior to Election Day.”

In Oregon, registration must be postmarked 21 days prior to the election.

All of these deadlines apply to any election, including primaries, special elections, and the final presidential election in November.

The Washington state primary election (to determine each party’s nominee) will happen on March 26. Oregon’s primary is scheduled for May 17, and California’s will be on June 7.

SING A NEW SONG: ELLEN DAHLBERG

By Kelsey Herschberger
Crescent Staff

Ellen Dahlberg has normal answers to the three big questions for college students: year in school, major, and future career. She’s a sophomore with a double major in communication and psychology, working to become a micro-expressions analyst.

What people do not know is that before her time at George Fox University, Dahlberg had a career as a professional vocalist. Dahlberg toured around Europe singing in opera houses and working for Disney as a vocal talent.

Growing up passionate for the craft, Dahlberg

says “I sang before I spoke, lost in my own little but full musical world. I found most joy in the triumphing moments and goosebumps while training.” She went on to perform in small Portland-area shows and gained the attention of individuals in the industry as early as elementary school.

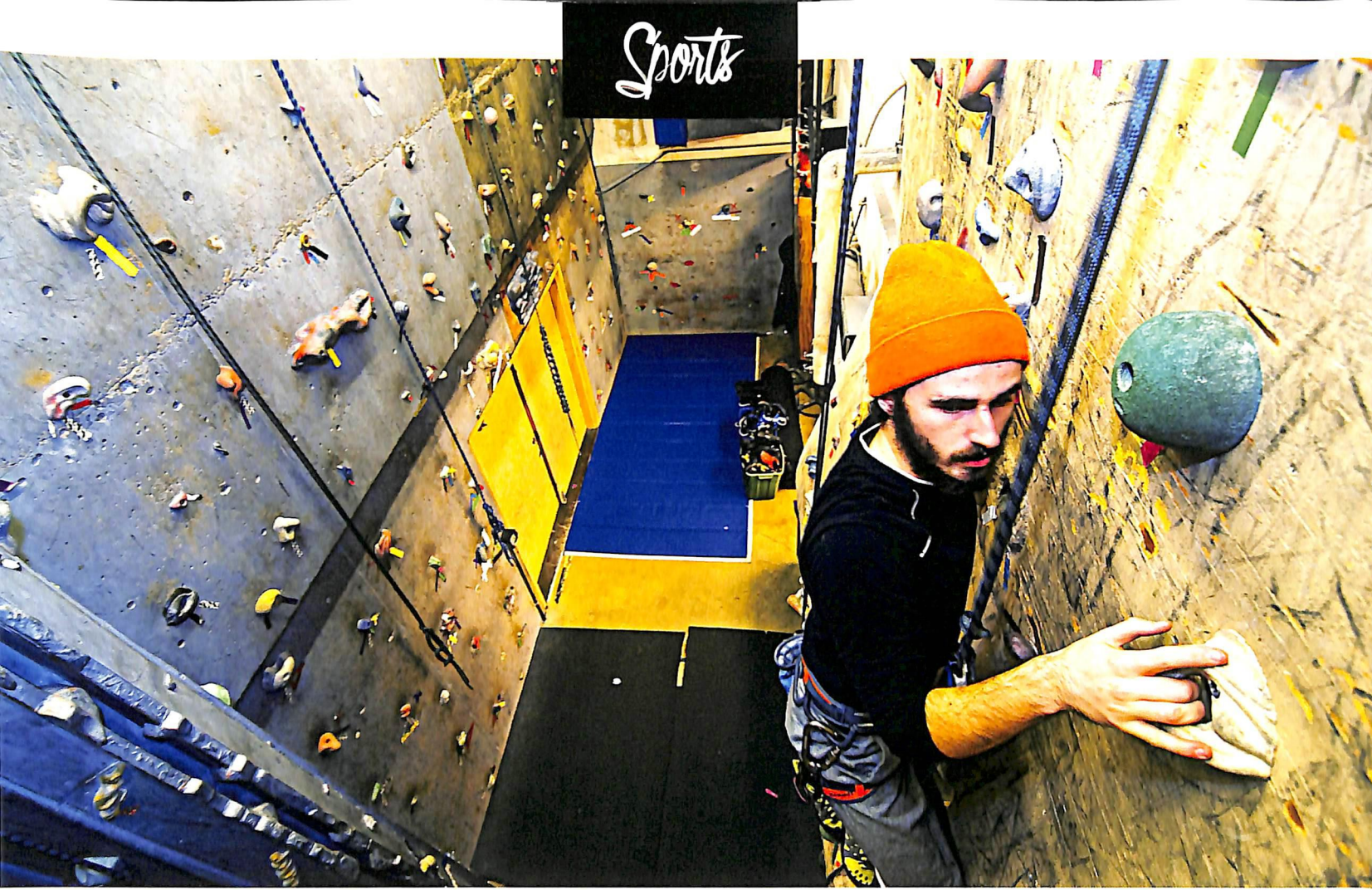
However, it took several more years before Dahlberg pursued her talent professionally. Dahlberg says, “I struggled for many years as a singer, trying to be someone I was not. When I stopped striving to be like others, I discovered the voice and sound God gave me. I started to see the fruit of my vocal potential come to fruition.”

Dahlberg’s journey truly began when she was named Oregon Solo Voice and Northwest Honor Champion. Dahlberg says, “I see God’s hand at

work in my life in unmistakable ways, specifically in my craft and the relationships he designs for me.” She later toured with a professional group, partnering with different opera companies.

Versatile in several vocal genres, Dahlberg has always had a niche in opera. Dahlberg says live operas are especially unique. The audience is coming to watch, but they become participants in an experience. Dahlberg finds joy seeing the emotive audience-response, knowing that she could not do any of it on her own.

Dahlberg continues to train as she works toward other dreams at GFU, saying, “Who knows what lies ahead, I will go where I am called.”



GET A GRIP

EXPLORING THE HIDDEN ROCK WALLS AT GFU

By Heather Harney
Crescent Staff

Did you know there is a hidden cliff with puzzling holds and steep inclines on campus, waiting to be mastered?

The wall is surrounded by two locked doors, towers of step blocks, jump ropes, stretch bands and other miscellaneous sports equipment. Most students have never seen this grey bluff, covered with jeweled handholds. The rock wall reaches high into Wheeler's rafters and hosts a subculture of climbers at GFU.

Student can take a rock climbing class in the spring or they can run the wall from 7-10 p.m. on Monday, Tuesday, Thursday and Friday.

Junior Samuel Hoard has been working at the rock wall for two years.

"My freshman year, Spencer Giles was the R.A. on the floor above mine and he brought it [the wall] up a bit. But that year it never really opened," said Hoard.

A year later, his friend asked him to go, and

Hoard has been climbing ever since.

The first time climbing a wall, Hoard felt an immediate adrenaline rush. "It is like solving a puzzle while getting stronger. It is casual enough where I don't feel like I am working out," Hoard said.

**"IT IS LIKE
SOLVING
A PUZZLE"**

Students do not have to have be experienced rock climbers to participate on campus. Those who have never climbed should expect a twenty-minute lesson on safety, correct belaying, tying knots, and the basics of climbing. Students must also sign a waiver that states GFU is not responsible for any injuries. Once you pass the tests, you can begin climbing.

Rock wall climbing is a two-person activity,

requiring trust. Falling is part of climbing, whether by accident or in order to get down. The fall is aided by rope. "I will randomly fall at some point because they have to catch me. I have become oddly trusting of people," Hoard said.

Designed routes are set for climbers, but no one is obligated to follow the marked holds. Regardless of which route a climber chooses, the climber works out both body and mind.

Each choice made by a climber requires strength, focus and risk. To aid students in their climbs, Hoard plays music. Right now he plays Irish folk and punk.

The hidden rock wall in Wheeler Sports Center presents students a chance to escape for a while. And while a climber still has to make choices, he or she makes those choices without pressure from anyone.

The rock wall at GFU is waiting for your visit.

PHOTO: JOHN BURGESS

By Evangelina Montelongo
Crescent Staff

By announcing his retirement as head volleyball coach at George Fox University (GFU), Steve Grant enters a new chapter of his life.

Grant, who coached for over 34 years, will focus his efforts on his roles as the health and human performance department chair, a professor, and recruiter for the time being.

He has no desire to slow down.

Although he will be moving on from coaching, his hard work and remarkable achievements will continue to inspire the athletes he has trained.

"We just want to say thanks," said Erin Sprowls, a junior on the volleyball team. "For getting us here and welcoming us to George Fox. He's gotten us this far and we're going to continue to use what he's taught us in the seasons to come."

Grant made an effort to create a team that values character. This brought him to gain five "Coach of the Year" awards: two from the National Association of Intercollegiate Athletics, two from the National Collegiate Athletic Association, and one from the Northwest Conference.

As a coach, his goal has always been to help his athletes by any means. "I'm amazed and grateful to know an impact has been made in the lives of the people that I've worked with," said Grant.

Grant established a bond with his players that surpasses the court and reaches a deeper level.

"He prioritizes a player's character," said Sprowls. "And that plays a part in how he recruits people to the program. He wants to know about



STEVE GRANT, A LEGEND, RETIRES

their character and that translates into their commitment to the program at Fox."

Among the people who aided Grant as he made a mark are Craig Taylor, GFU's athletic director; and Scott Rueck, former women's basketball coach.

He's also grateful for those who took a chance on him.

"If it hadn't been for the trust of Marge Weesner, the department chair at the time, as well as Rich Allen, I never would have been hired if they hadn't have had some faith and trust in me," said Grant.

Each year that Grant coached for GFU was another year students were able to witness a man determined to impact and hold true to his character.

"Coaching that many years says a lot about how he has coached," said Sprowls. "It's known that he does a good job at it."

Grant began his career with a passion to help others succeed, not only in sports but also in life. As this journey ends, a new one begins with no less passion. GFU is still searching for a new coach.

PHOTO: HAYDEN MERCURIO

RIDING FORWARD: ALIYAH JACKSON

By Julia Howell
Crescent Staff

When senior Aliyah Jackson was eight years old, she was given the opportunity most little girls can only dream of. She didn't want it.

Jackson grew up around horses: her mother was an active equestrian. Jackson helped out here and there, but she never wanted the life for herself until her mom gave her the chance of a lifetime—to have her own pony. However, she turned her nose up at the offer.

"I wasn't in love with the horse thing at first," said Jackson. "My mom would take me to the barn, and I didn't even want to get out of the car because there was mud and it smelled bad."

Fortunately, young Jackson rethought her decision. "I thought, 'What kind of person would say 'no' to this kind of offer?'" she said.

Jackson finally agreed and soon joined a riding community in Eugene. Homeschooled, Jackson feels she benefited from having an extracurricular activity in the community.

"I rode horses all the time," she said. "It was a good way for me to have something to do that was outside, in the community, and with my mom."

As high school approached, Jackson began

planing her route to success. She purchased a younger mare at a perfect age for showing and signed up for the high school equestrian team in Eugene. Unfortunately, things didn't exactly fall into place. Her family suddenly moved to Nevada, and soon after to California.

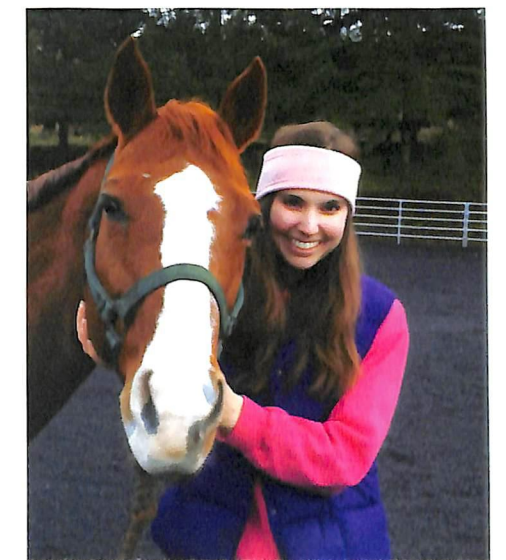
"It was hard [to compete] because we were just getting settled," she said. "I could have done some shows, but it was hard to find time and get into a community. It was a totally different terrain—a totally different everything."

Over the next three years, Jackson attended three different high schools. Through the challenging transitions, she took solace in bonding with her horse and riding on the trails near her house.

"[My horse and I] were best friends. She was always the constant in my life," she said. "You don't get that with every horse . . . she's grumpy and has her little quirks, but I know her so well."

Now in college, Jackson and March have started competing again. Now that they have a constant place to live and have worked through some health problems, the pair competed for the first time last spring.

As an athlete, Jackson makes sure to stay in shape. Her weekly routine includes three trips to the gym and at least five riding sessions. Her demands as a music major and full-time student makes



juggling her full schedule difficult at times, but riding is a priority because it is such an important part of her life.

"You have to be willing to give everything for it," she said. "But it's one of the most rewarding things that I've ever done."

PHOTO: ALIYAH JACKSON

IS THEOLOGICAL NONCONFORMITY A SIN?

By John Weinert
Crescent Staff

Wheaton College professor Larycia Hawkins was recently placed on administrative leave as the Wheaton administration begins the process of firing her. Hawkins, who taught political science, issued a statement on Facebook in which she claimed Muslims and Christians “worship the same God.”

This comment proved theologically problematic for Wheaton, which has a statement of belief to which all faculty must agree. As a

result, Wheaton began the process of determining whether Hawkins’s theological beliefs are incompatible with the college’s.

As part of the next step in the process, Wheaton College’s Faculty Personnel Committee will receive presentations from the provost and from Hawkins. From there, the Committee will make a recommendation to Wheaton President Philip Ryken, who will in turn make a recommendation to the Board of Trustees, who will make the final decision regarding Hawkins’ employment.

“I certainly think Wheaton has whatever right to draw whatever boundaries Wheaton wants . . . As a matter of law, religious institutions have

an almost complete right to determine hiring qualifications and this sort of thing,” said Mark Hall, professor of Political Science at George Fox University and Wheaton graduate.

However, “from what I’ve read,” Hall said, “it sure seems like the administration is overreacting, and I wish they would take more time to talk things through with her.”

Wheaton has released a statement clarifying that the decision to begin the termination process for Hawkins is unrelated to her decision in December to wear a hijab during the Advent season to show solidarity with Muslims.

PHOTO: KOSETTE ISAKSON

SHOULD WE STILL WATCH THE COSBY SHOW?

By Kelsey Herschberger
Crescent Staff

In December, actor and comedian Bill Cosby was officially charged with three instances of aggravated indecent assault---a felony. The plaintiff is former Temple University employee Andrea Constand, and the assaults allegedly occurred when she visited his suburban Philadelphia home in 2004.

Unfortunately, that’s all the public knows for sure. The case was reopened in light of new evidence that casts reasonable doubt on Cosby’s innocence, but Constand’s additional charge of rape has yet to be proven.

As members of the public, we don’t have the right to condemn Cosby or Constand before the court case runs its course, and it’s not my intention to lead a discussion on the likelihood of Cosby’s innocence or guilt. What the public will have to decide is how we choose to handle Cosby’s legacy. Are we, as members of the public, morally obligated to discount his impact on pop culture if the

allegations prove to be true?

This isn’t the first time the public has been faced with this difficult choice with Cosby (who has had a swirl of allegations about him for the majority of his career) or other prominent artists.

“EVERY PERFORMANCE HAS TO HAVE SOME ROOT IN HIS CHARACTER”

From Golden Age stars like Errol Flynn to the cinematological revolutionary Woody Allen, allegations of sexual misconduct (especially with young, impressionable women) have become almost commonplace for Hollywood stars.

Several critics would reasonably argue that

there is always a divide between an artist and a work of art. In his famous essay “Death of the Author,” Roland Barthes writes that “the writer can only imitate a gesture forever anterior, never original; his only power is to combine the different kinds of writing, to oppose some by others, so as never to sustain himself by just one of them. . .” For Barthes, a work is discrete from the artist.

But does this really work? With a medium like comedy, it’s inevitable that performers inject their point of view into their routines while they point out the absurdities of life; it’s why audiences fill theaters to watch them. Imitation would spell the end of their career.

Dramatic performances are similar in that the performer must find common ground with his or her character in order to embody the character’s emotions. In Cosby’s case, this would mean that every joke and performance has to have some root in his character; otherwise, it wouldn’t connect with the audience.

Now that we know where those roots may have been, we must come to the terms with the fact that the fruit they bore was very likely rotten.

THE END OF THE ROAD: a reflection

By Heather Harney
Crescent Staff

Three and a half years ago, I stepped off the employment train and onto campus as a non-traditional full-time student. I left my job and jumped into an uncertain world. Looking back, I realize I became obsessed with wearing jeans and sweatshirts, but this was a response too many years of business attire.

I became a thirty-something student who doubted her ability to keep up with much younger adults who were not only smarter but also better-educated.

Four Mondays ago, I woke to a plethora of Facebook posts documenting my fellow seniors’ last first day of school. Some posted selfies. Some posted messages. Some posted both. As I scrolled through them, my heart became heavy. I was frightened as I realized a huge part of me does not want this journey to reach its end.

In ten days, I turn 40 and step another week closer to obtaining my bachelor’s. Some would say this is a significant milestone. I believe it is a fulfillment of a promise. When I graduated from high school, I knew I would to college and get my degree. I would be the first in my family to do so.

Life, however, left me sidelined, throwing curveballs at my dream of attending college. I ended up working 60-70-hour work weeks, and my hopes of college suffered and died. My mom went on to get her bachelor’s, master’s, and Executive MBA. My younger sister received her bachelor’s. And yet, I knew God would somehow bring me back to school, but He seemed to be silent about letting me know when.

On Jan. 11, I drove from my house off of College St., over the railroad tracks and joined the search for a parking space. The air was crisp. The clouds held my favorite grey hue.

It took me much longer that it should have to get out of my car and shoulder my new backpack, but thankfully only someone in Duke 205 would have seen me, a purple-haired woman struggling awkwardly. Once I was situated, I took my first step as a soon-graduating senior. My vision and hearing were hyper-charged. Branches cracking in the canyon. Professor Melanie Mock in her

“AM I AFRAID OF WHAT THE FUTURE HOLDS EVEN WHEN I KNOW WHO HOLDS MY FUTURE?”

office, Professor Bill Jolliff’s hat across the quad. I walked slower to prolong each step over the cracked cement in hopes of avoiding the pending end of the proverbial tracks. I did not want to leave GFU.

My time at Fox has felt like another dimension where people are kind and loving. Every professor I have been blessed to learn from worked with me and my disability and pushed me to step way outside of my comfort zone so I could hear God’s plan for me.

Over and over again, God has shown me I belong at GFU right now. So what does that mean for me with graduation rapidly approaching? The real world, outside of the GFU bubble, is harsh. I know—I worked in it for over 20 years. Though I

want pursue a PhD in Disability Studies, I know that I need a year to work. For an employer, however, hiring someone for a year is neither profitable nor beneficial.

Is this why thinking about graduation is so sad right now?

Am I afraid of what the future holds even when I know who holds my future?

Or am I grieving for all the classes I didn’t get to take?

Does being comfortable here mean I’m holding myself back from a journey that might be even more wonderful than these last few years?


While I might not have all the answers, I have come to some conclusions.

In order to prepare myself for my new journey, I am choosing to slow this train down. My stroll across the quad will take ten minutes instead of five. I will stop to let the squirrels yell at me for standing in their path. I will study longer in the library because knowledge lives there. I will ask more questions of my professors, glean every drop of wisdom from them. I will schedule more time with my friends and classmates for fellowship and celebration. I will thank everyone who works in Plant Services for keeping this haven beautiful. I will stop worrying about what happens if I leave and instead embrace the farewell.

The end of the road only means it is time to hop onto another train bound for the unknown. And the unknown, while unsettling, holds many joys.

It is only a matter of months until seniors gather together to celebrate the end of our journey at GFU; I look forward to seeing you all there.

PHOTO: JOHN BURGESS



SPITFIRE GRILL
Feb 4-6 at 7:30 p.m.
Feb. 7 at 2 p.m.

GUEST EDITORIAL: WRITE YOUR SENATORS

By Emily Warnes
Guest Contributor

Worried about finding off-campus housing? You should be. Oregon is currently experiencing a housing crisis, and Newberg is not immune. Even if you live in the security of on-campus housing now, when you eventually decide to look for housing elsewhere you'll likely find expensive rent and limited availability. This problem is only getting worse. Be a part of the solution. Write a letter to your congressional representatives.

The issue of affordable housing affects more than the unemployed; even middle class families are experiencing the stress of rising rent. One possible solution to the rising costs and limited

housing is to enact Inclusionary Zoning policies. Inclusionary Zoning would allow local jurisdictions to ensure that affordable housing units are built alongside market-rate developments. This would allow more housing options for low- and moderate-income households in areas where opportunities for employment and support exist. This would also increase diversity within communities, especially important in the Portland metro area where neighborhoods are largely segregated. Currently, Inclusionary Zoning is a tool that is out of reach of local jurisdictions in Oregon: it was banned in 1999. Oregon and Texas are the only two states with bans on Inclusionary Zoning, which is used successfully in over 500 jurisdictions nationwide.

In 2015, the Oregon legislature had the opportunity to lift the ban with a bill that

passed in the Oregon House of Representatives. Unfortunately, the bill did not make it to the Senate floor for a vote before the end of the year's session.

All is not lost. A bill to lift the ban will once again be presented to the Oregon Senate during the next session in February of 2016. Write a letter to your senator, encouraging support for the bill. Send questions regarding the letter's content, or requests for a template specific to this issue to ewarnes12@georgefox.edu. Student voices can make a difference!



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