



THE INKWELL QUARTERLY

Sigma Tau Delta Convention

by Erin Michael

At the end of March, Wilkes University's Alpha Gamma Alpha chapter of Sigma Tau Delta attended the International Convention in Cincinnati, Ohio. Mackenzie Egan, Kelci Piavis, Elyse Guzewicz, and I represented the university after being invited to celebrate the chapter's 25th anniversary. After a car ride that took us through the entire state of Pennsylvania and Ohio, we arrived in Cincinnati. The road trip was an adventure on its own that involved party-planning, literary discussions, sing-alongs, and an ill-fated trip to Denny's. Ohio's billboards gave us a chance to flex our literary analysis skills on the go, and informed us "Hell is Real" every thirty miles or so.

Once we arrived in Cincinnati, we got a good night's sleep to prepare for our first full day at the convention. In the morning, we took in a small section of the city on our short walk to the Hilton Netherland Plaza, where the convention was being held. We checked in and walked through the chapter presentations, which included t-shirts that featured statements including "I like big books and I cannot lie," "Tequila Mockingbird," and "Reading is Lit." One chapter held a March Madness tournament with famous authors,

with Shakespeare, Emily Dickinson, J.R.R. Tolkien, and Louisa May Alcott making up the final four (for those interested, Emily Dickinson won). We attended our first session as a group about the effects of colonialism in literature. The student presentations were wonderful, and three of the four panelists won awards for their work at the Red & Black Gala the following night. After separating for a bit to attend different panels, we reunited to watch the day's keynote speaker, Mary Norris, who read from her memoir. She read about her time as a copy editor at *The New Yorker* and how her experiences led her to the job. Afterward, she answered questions about her book and offered advice to students seeking a career in the publishing industry. Following her presentation, we ate dinner at the Korean restaurant across the street from our hotel. Thanks to Dr. Davis for introducing us to Korean food on the Bronte Seminar's trip to New York last spring! We headed back to the convention center to attend the convention's escape rooms, which were literary themed. As a group, we worked together to complete the Series of Unfortunate Events themed room in record time.

The next morning, we walked back to the convention for

a full day of attending panels. Most of us met up later in the morning to attend a student-run discussion panel about the lost history of Vikings in American Literature. At the end of the day, we went to the Red & Black Gala to enjoy a meal with our fellow Sigma Tau Delta members and watch the awards be presented to the student panelists. We sat with a professor and student from the University of Delaware, who told us about their chapter. The dinner also gave us a chance to hear about how the society is run, and how students and alumni alike contribute to the society. Overall, we had an amazing time at the convention, and I would like to thank Dr. Anthony, Debra Archavage, and everyone involved with helping us to plan the trip.

For pictures turn to page 3!

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MANUSCRIPT UPDATE

The Wilkes University Manuscript Society will be unveiling their 70th anniversary issue this year. The unveiling will take place on May 3rd at noon in the Kirby salon.

Any additional questions can be sent to the Manuscript Executive Editor, Elyse Guzewicz, at: elyse.guzewicz@wilkes.edu.

Writing Center Hours

The Writing Center, located in the Alden Learning Commons, is open and offering support to student writers across the Wilkes curriculum.

Our Spring 2018 schedule is:
Monday: 9:00 a.m.-5:00 p.m.
Tuesday: 9:00 a.m.- 5:00 p.m.
Wednesday: 9:00 a.m.-5:00 p.m.
Thursday: 9:00 a.m.-6:00 p.m.
Friday: 9:00 a.m.- 4:00 p.m.

The Online Writing Center is available at: <http://wilkes.edu/pages766.asp>

For more information, contact: **Dr. Chad Stanley**

My Experience in *A Chorus Line*

by Mmachi Dimoriaku

For the final show of the 2017-2018 season at Wilkes University, I was on wardrobe, flies, and an ASM (Assistant Stage Manager) for *A Chorus Line*. Rehearsals started at 6:30pm and ran until 10pm. My role as an ASM was pretty simple, sweep and mop the stage, write down line notes, and keep everyone in line. No talking on stage, be respectful to everyone, etc. For my first time being an ASM, it was fun. I got to see the beginning works of the show and how everyone prepared for their character. Silly mess ups that happened the night before would be brought up during class as jokes and people enjoyed it.

At some point during the rehearsal process, I even began learning the choreography, which the whole department, minus me, started learning in August before they were cast! But it also had its downfalls. Because I was at the theater every night at 6:30pm, I didn't have a lot of time to work on assignments for other classes. I would have to juggle writing line notes and finishing a short story that was due for class the next day.

As it got closer to the tech and opening, the responsibilities got heavier. My jobs as the Fly

Person and Wardrobe were added and I was running around like a chicken with its head cut off. Get the costumes ready, make sure the stage is mopped before the run, be on headset, call the fly cues, etc. Sunday before opening, I fell backstage and hurt myself trying to run to my next cue. I was in the hospital until 4am the next and had to be ready for call at 6:30pm. But at the end it was worth it. The cast and crew did an amazing job bringing this show to life. Seats were almost filled every night. Each night, we had to hold for 5-10 mins because of the huge line of people wanting to see this show. After the show, parents and friends would come up to the cast and tell each of them how amazing they were.

Huge shout out to the entire Wilkes Theatre Department, Joe Dawson, Teresa Fallon, Doug Macur, Tom Rupp, and the cast of *A Chorus Line* for making the end of my sophomore year one for the history books!

Meet Our Staff!

Faculty Advisor - Dr. Hamill
Editor-in-Chief - Mackenzie Egan
Assistant Editor - Rebecca Voorhees
Copy Editor - Erin Michael
Layout Editor - Erica Bicchetti

Staff Photographer - Mmachi Dimoriaku
Staff Writers - Megan Stanley, Kelci Piavis
If you would like to submit articles for future Inkwell issues, email Dr. Hamill at thomas.hamill@wilkes.edu or Mackenzie at mackenzie.egan@wilkes.edu

Manuscript

by Mackenzie

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by Mackenzie

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Jap-Nanak

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Manuscript Release Date

by Mackenzie Egan

What makes an anniversary special? Is it the amount of effort put into the celebration, or the number of years being celebrated? This year, the Manuscript society has a pretty amazing answer.

The Manuscript, Wilkes's literary arts journal, is celebrating its 70th anniversary this year. To

celebrate the occasion, this year's issue will feature pieces of original work from past issues as well as submissions presented by students this year. Staff, as well as the faculty advisors Dr. Kelly and Dr. Stanley have put a lot of effort into making sure only the best of the best have been published in this very special

issue.

The unveiling event will be held on May 3rd this year, at noon. All are welcome to come and help one of Wilkes's longest institutions celebrate this very special anniversary.

New Professor for the Department

by Mackenzie Egan

With Dr. Farrell leaving last year, there has been a hole in the English department here at Wilkes. Earlier this academic year, the professors of the department met with several candidates to fill the position before extending a formal invitation to our newest addition. Dr. Anthony has been able to give us a little bit of information about the professor ahead of her arrival here at Wilkes.

Jap-Nanak Makkar is a resi-

dent of Queens, originally from the Punjab region of India, although her family immigrated to Canada when she was a child. She is about to receive her Ph.D. from the University of Virginia, this summer, in fact. Her specializations include Postcolonial Literature and Digital Humanities. She received her Bachelor's and MA degrees from the University of Toronto.

All of the students in the English department here at Wilkes are

excited to meet Makkar, so keep an eye out for our first issue next semester when *The Inkwell* will be able to sit down and get to know her one on one!

Sigma Tau Delta Convention Pictures



On the left: Erin Michael, Elyse Guziewicz, Kelci Piavis, and Mackenzie Egan at the Red and Black Gala on the last night of the convention

On the right: The College of New Jersey's display, keeping in line with the theme of the convention, "Seeking Freedom"



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...email Dr. Hamill at
...kes.edu or Mackenzie
...wilkes.edu

A Continued *IT* Serial

by Kelci Piavis

I hate the fact that it is time for me to write this article. I hate the fact that I haven't finished the book, not even close. I wish I could say more about *It* other than it is amazing and I can't wait to actually have time to read it. I wanted to tell you all about *It*, how a lot of it was probably just a written out drug trip considering King's history with alcohol and drugs. Instead, I can tell you about the first half of the book because that's as far as I've gotten.

I had watched an interview with Stephen King where he said he based *It* on a lot of classic childhood horrors, like clowns, werewolves, lepers, and big scary birds. Let's face it, though, no man in their right mind would write a child orgy scene as representation of growing up. In fact, I often find myself wondering why King chose such young children for the story. I know what the answer is, of course: older children would have not created the same horrifying effect. Ten and eleven year old kids have a higher shock value than twelve, thirteen, or fourteen year old

kids. When reading *It* I can't help but cringe at sweet little Beverly Marsh being abused by her father and innocent Stan Uris going to the Standpipe and getting attacked when all he was trying to do was watch birds; yet, I understand that reaction is completely the purpose. The purpose is to make you grab the sides of your head and yell expletives into the void, and boy did it work.

I've only ever read one other Stephen King book (not including his book *On Writing*) called *The Long Walk*, and it was very similar to *It* and garnered the same response. I've determined that that is just how King writes—make the characters young, unsuspecting, make them go through something you would never imagine a person that age would go through. Considering the topics of his other books as well, that might just be his method. And while some may consider King's method of putting small children in dastardly situations it can't be denied that it works. It gets a response out of the readers that something else would not. It keeps me

reading because I want to make sure these kids will be okay, when in the deepest part of my heart I know they won't be.

There were a lot of days where I wanted to just sit and read the book the entire day. There were times when I did and had to sleep with the lights on, because I'm a wuss. If you're going to read *It*, dedicate time to this novel. Do not read it your senior year of college. Read it over the summer, or winter break if you have the time. Read it with the lights on, and maybe with a friend next to you. Give this book the attention it deserves, that I was unable to give it.

And don't try to read a 1300 page book your senior year of college.

Fall 2018 Upper-Level Class Listings

Course	Days/Time	Instructor	Room	CRN
ENG 202: Technical Writing	MWF 11:00-11:50	Dr. Kemmerer	BREIS 208	30733
ENG 222: Intro. to Digital Humanities	MWF 2:00-2:50	Dr. Makkar	KIRBY 108	30734
ENG 225: Comparative Grammar/DH	TR 1:00-2:15	Dr. Stanley	KIRBY 107	30735
ENG 233: Survey of English Literature I	MWF 1:00-1:50	Dr. Hamill	KIRBY 305	30736
ENG 282: American Literature II	TR 9:30-10:45	Dr. Kuhar	KIRBY 103	30737
ENG 352: Studies in the Amer Novel/WGS	MW 3:00-4:15	Dr. Anthony	KIRBY 108	30738
ENG 392: Senior Projects	TBA	Dr. Anthoy	TBA	30739
ENG 393: Teach English Middle/Sec Schl.	M 6:30-9:15	Dr. Lartz	KIRBY 103	30740
ENG 397: Seminar: Tech of the Book/DH	MWF 2:00-2:50	Dr. Hamill	KIRBY 103	30741
ENG 398: T: Hawthorne & Melville	TR 3:00-4:15	Dr. Kelly	KIRBY 108	30744
ENG 497: Seminar: Tech of the Book/DH	MWF 2:00-2:50	Dr. Hamill	KIRBY 103	30742
ENG 498: T: Hawthorne & Melville	TR 3:00-4:15	Dr. Kelly	KIRBY 108	30745

Dance

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Dance 320: Composition

by Mmachi Dimoriaku

For the Spring 2018 semester, I decided to challenge myself in dance by taking Dance Composition. Dance Comp is a 300 level class that is only taken by permission of the dance instructor, Kris Cross. I have never taken a dance class here at Wilkes, so to go straight to a 300 level course was borderline crazy. Well half of that is true. The idea of this course is to teach you how to properly choreograph anything that is given to you. As a kid, I learned a lot of dance forms but my main training was traditional Nigerian dance, so to be able to choreograph a ballet piece was completely out of my range. Thankfully, we didn't do much of that, but we did have to choreograph our own piece that would be performed on the main stage. Not a problem right? Wrong! Before the class even started, I had multiple songs I wanted to create a dance for. My final song wasn't even on the top five! I really wanted my piece to be a homage to my culture. I grew up in Bronx, NY but my parents always reminded me of the home I have in Nigeria, where my parents were born and raised.

From listening to the sweet sounds of the drums and cowbells in the music to learning how to cook the savory foods, I began to love my home away from home. African culture isn't highly represented in today's society, I wanted to show what being African means to me in this piece so I asked people who I knew could bring that idea across. I would hold rehearsal after my club's practice and during the time I had Dance Comp (with Kris Cross's permission of course) to run the dance, get picky with the movements, etc. No one in the class is allowed to be in their dance piece but for the first few showings in class, I had to step in for one of my girls because they had conflicts of certain days. The first showing, I had majority of the piece done with only 40 seconds to finish choreographing. The last seconds weren't fully finished until the final showing. During the process, my fellow classmates were excited and happy about the piece and I was just as ecstatic about theirs. Everyone's piece was so good and planned out perfectly so when it was time to find out whose piece was going to be in

the Spring Dance Concert on April 21st, everyone was kind of on edge. I knew I worked really hard on mine, but a part of me also thought about how this isn't like everyone else's. Final showing went great! The faculty loved all the pieces. Out of the 7 choreographed pieces, 3 were chosen for the 8pm and my piece was one of them! Not only was my piece chosen, the Dance faculty asked me to dance in the 8pm show. I was immediately taken back. Students aren't allowed to perform in their piece, but the faculty thought this piece was so different and powerful. On the day of, I was fearless. The crowd was excited, there wasn't a quiet voice in the audience. When we did our bows, the crowd went wild and I couldn't hold back my smile. This piece meant everything to me and I was so blessed to have been able to perform in it. Thank you to my dancers, Zawadi, Mary Baddoo, and Emerald Sims for being in this beautiful display of pure African culture. Thank you to Kris Cross and the entire Dance faculty for allowing me to be in the Spring Dance Concert.

English Department T-Shirts

by Mackenzie Egan

This spring, the members of Sigma Tau Delta have put into motion the design for, and production of t-shirts for the English Department. Wilkes' chapter president, Erin Michael, has been in contact with a design company to have the design, created by senior

English major Taylor Balasavage, printed on t-shirts made from a non-sweatshop company. The shirts will be available to English majors and minors, as well as professors of the department. Fifty shirts will be ordered this semester, but orders for more will be accepted if supplies

run out.

Does Live Theatre Belong in Movie Theatres and on TV?

by Megan Stanley

Theatre and movie theatres are arguably two different worlds.

Movie theatres are certainly the most accessible of the two options.

There are currently 40,246 cinema locations across the United States, according to the National Association of Theatre Owners. There are certainly more television sets.

In 2017 the average price for a movie ticket was \$8.97, whereas for live theatre it was \$52.90. With a 489% increase in ticket pricing it is undeniable that live theatre is just financially not accessible to some individuals.

Of course, this price can be justified in terms of the fact actors spend at least two hours under stage lights, hopefully giving a wonderful performance, there are many people behind the stage working hard to ensure the show runs smoothly, and depending on the production there may also be a live orchestra. There are a lot of people that work hard for a play to be produced and performed. The high ticket price is usually worth it.

However, for some people that just isn't possible. If we consider the average ticket price mentioned above and use a family of four as an example, then that family will have to pay over \$200 for their four seats. Depending on your income that could be an exceptional amount that's just too much.

The solution? Showing live theatre performances in the movie theatres. Instead of \$200, a family could spend \$32 dollars which is more reasonable and makes it more available.

Live cinema showings of theatre productions also make the performance geographically more available. It's unjustifiable to expect someone who lives in Texas to travel to New York City to see that one Broadway musical they've always wanted to see.

Live television musicals have increased in popularity with NBC's production of Jesus Christ Superstar drawing in a total of 9.4 million viewers on Easter Sunday according to Playbill. Arguably the celebrity casting of John Legend, Sara Bareilles, and Alice Cooper increased the attraction of the performance. Nevertheless, it gave those unable to see Broadway-like performances an opportunity to experience it.

A key argument for why live theatrical performances should stay in the theatre is that airing them on television or in the movie theatre removes the experience of a theatre. There's something so unique about sitting down in a room with a hundred or so people and watching a story be told right in front of your eyes by real people. I'm convinced that if you went to see a play twice, each time it would be a different experience because that's the nature of live theatre.

Does going to a movie theatre really take away from this experience? I'd argue not, you're still sat in a room with other people that are experiencing the same performance. You are all reacting to the same story as if you were in the live theatre.

In 2014, Arthur Miller's *The Crucible* was being performed in London. The cast was full of famous faces and the reviews were exceptional.

At the time we were studying *The Crucible* in my English class, but living four hours from London it just wasn't financially feasible to take a group of 17 to 18 year olds to the capital.

Instead, there was a live performance aired at the local cinema and as a class went to see it. Watching the performance not only increased our understanding of the play, but also opened our eyes to how the text could be

performed.

More than half the class had never been to London before, myself included, so this was the first West End performance we had watched. Did the fact we were watching it in the same location where the Marvel films are shown change our experience? Not in the slightest. If anything we were able to utilise the experience to further benefit our understanding of the text - we had the best seats in the house, we could see everything in close up detail it was great.

That same year, Billy Elliot The Musical was aired in the cinemas to celebrate the tenth anniversary. I went with my parents and it was incredible. We hadn't the money nor were we in the right location to have ever seen a West End performance before. The movie theatre was full and we had to queue outside due to the demand - it was pretty much like we were going to see an actual live performance. The excitement from the audience was incredible, you could feel it in the air. People clapped and gave a standing ovation at the end despite the fact the cast weren't in attendance to see it. No one in that room cared that we weren't actually in the theatre itself.

I think it's safe to argue that watching a live theatre production on the television at home is not the same experience as going to a movie theatre or a live theatre. I watched Jesus Christ Superstar laying on my sofa whilst I read a book for class. I wasn't really invested in the performance, sure the vocals were pretty impressive and so were the set and costumes but I didn't feel anything too powerful. I can only imagine what the atmosphere was like in the actual location, it must have been electric. The electricity didn't transfer into my living room, however.

Movie theatre advantage of experience might be so willing to see live theatre

Senior

by Rebecca

Rebecca Voo

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9. What text taught in a Why the Ca
10. What wa class here at I'm going to

Movie theatres ultimately have the advantage over television. The loss of experience through television might be something people are willing to sacrifice but what makes live theatre so great is definitely the

atmosphere. Airing a live theatre performance in movie theatres ultimately makes the performance more accessible to everyone. Movie theatres are more financially and geographically

available to someone who wouldn't otherwise be able to see a live theatre performance.

Senior Spotlights

by Rebecca Voorhees

Rebecca Voorhees

1. What are your concentrations in English here at Wilkes?

English with a concentration in Secondary Ed, and a minor in Women's and Gender Studies.

2. What are your future career aspirations?

To be a teacher!

3. What was your favorite novel from a class you've taken?

Probably Jane Eyre.

4. What was your least favorite novel?

Ulysses.

5. What is your favorite poem or who is your favorite poet?

"In a Station of the Metro" by Ezra Pound.

6. What class do you wish you had the chance to take?

I always wanted to be in Creative Writing, but it never worked out with my schedule.

7. Tell us about your favorite quote by an English professor.

I'm not sure if I have a direct quote, but Dr. Hamill does a mean Cookie Monster impression.

8. What is your favorite overall text?

I really enjoyed the *The Shape of Things* by LaBute and *The Importance of Being Earnest* by Wilde.

9. What text do you wish would be taught in a classroom setting?

Why the Caged Bird Sings.

10. What was your favorite non-English class here at Wilkes?

I'm going to go for the nerdiest answer

possible and say marching band.

11. If you were a salsa-- what flavor would you be?

Peach-Mango.

12. What music do you like to listen to on repeat?

The Wonder Years.

13. What movie would you have liked to be a part of?

Anchorman.

14. Any advice for students who have yet to graduate?

Keep keeping on!

15. What is your favorite memory from Wilkes?

There are far too many— although, I think one of the moments that made me smile the hardest was when I registered for my last semester of classes, and Dr. Anthony made me a cup of chai tea.

Kelci Piavis

1. What are your concentrations in English here at Wilkes?

English Writing Concentration, minors in WGS and PoliSci.

2. What are your future career aspirations?

Writer or Editor.

3. What was your favorite novel from a class you've taken?

Their Eyes Were Watching God by Zora Neale Hurston or *Jane Eyre* by Charlotte Bronte.

4. What was your least favorite novel?

Miss Lonelyhearts by Nathaniel West.

5. What is your favorite poem or who is

your favorite poet?

ALLEN GINSBERG! I have a tattoo from his poem "Howl".

6. What class do you wish you had the chance to take?

Comparative Grammar.

7. Tell us about your favorite quote by an English professor.

I don't think you can cuss in *Inkwell* so I'm going to pass this one.

8. What is your favorite overall text?

"Howl", forever and always.

9. What text do you wish would be taught in a classroom setting?

Anna Karenina, I need it in my life

10. What was your favorite non-English class here at Wilkes?

Painting, or Model UN.

11. If you were a salsa-- what flavor would you be?

Either Verde or Mango. Verde because I deviate from the norm but am still a little spicy. Mango because I'm sweet but I also have a kick to me.

12. What music do you like to listen to on repeat?

80's pop. Or Harry Styles.

13. What movie would you have liked to be a part of?

A Clockwork Orange. It's dark and screwed up and I like it.

14. Any advice for students who have yet to graduate?

It's okay to change your major if you need to. Find your home.

15. What is your favorite memory from Wilkes?

Meeting my best friend, Taylor!

Story Continued on page 8

Senior Spotlight Continued...

Taylor Balasavage

1. **What are your concentrations in English here at Wilkes?**
English major, Creative Writing & Women And Gender Studies Minors
2. **What are your future career aspirations?**
I would love to work in editing!
3. **What was your favorite novel from a class you've taken?**
Charlotte Bronte's Shirley.
4. **What was your least favorite novel?**
Do Androids Dream of Electric Sheep? by Philip K. Dick. Such interesting themes and so insightful to our reality, but I'm definitely not into androids and robots.
5. **What is your favorite poem or who is your favorite poet?**
Just one!? I really love Blake, Keats, and Christina Rossetti. Some of the more modern poets include Sylvia Plath and Mary Oliver.
6. **What class do you wish you had the chance to take?**
I would've loved to take a Harry Potter course in literature. There was one offered once at Wilkes but I had a schedule conflict!
7. **Tell us about your favorite quote by**

- an English professor.**
I can't tell you who said it because I don't remember, but something that stuck with me for the past four years at Wilkes was the idea of "You have a voice. You are capable of ideas worth writing down." This is something that has come directly from taking english courses at Wilkes. It can be intimidating to have criticism or your own ideas about famous and well analyzed works, but just because you are undergraduate does not mean you should not explore that criticism.
8. **What is your favorite overall text?**
I'm a romantic. One of my top favorite novels will always be Pride and Prejudice by Jane Austen.
 9. **What text do you wish would be taught in a classroom setting?**
I can't think of a specific text, really. I would like to see more writers of color being studied, especially when we read novels. More women writers, too!
 10. **What was your favorite non-English class here at Wilkes?**
The Art of Film.
 11. **If you were a salsa-- what flavor would you be?**
Mild!
 12. **What music do you like to listen to**

- on repeat?**
Indie-vibe music, like Indie-Pop. I am crazy over Lady Gaga, Florence & The Machine, Lorde, Halsey, and Lana Del Rey.
13. **What movie would you have liked to be a part of?**
Any movie ever? *Harry Potter*. No question.
 14. **Advice for students who have yet to graduate?**
Hang in there! It doesn't get easier, you just get better. Be afraid, be nervous, but do it anyway.
 15. **What is your favorite memory from Wilkes?**
During orientation four years ago, I stood in the gym while someone insisted over a microphone that I could be standing in the same room as one of my future bridesmaids, insisting about the connections we can make in college. I thought to myself "Yeah, right. I'll never make a close enough friend here. Nope, sorry!" Fast forward to graduation, one of my best friends who I met at Wilkes is going to be a bridesmaid at my wedding this fall! (She wasn't actually in the gym that day, though. **That would've been cooler.**)

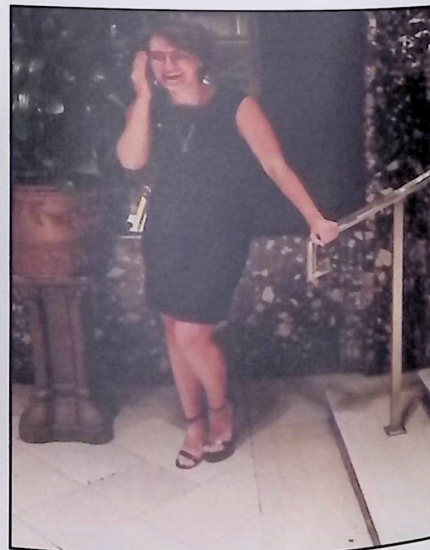
Taylor Balasavage



Rebecca Voorhees



Kelci Piavis



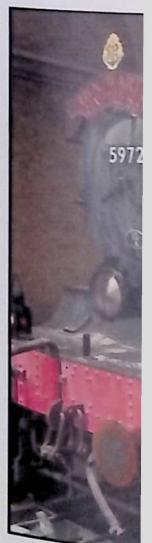
Story Continued on page 9

Senior

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Elyse Guzie

1. **What are your concentrations in English here at Wilkes?**
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2. **What are your future career aspirations?**
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3. **What was your favorite class you've taken?**
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4. **What was your least favorite class?**
Gravity's R
5. **What is your favorite poem or who is your favorite poet?**
My favorite... rum Est" by
6. **What class do you wish you had the chance to take?**
I wish I'd ta



Senior Spotlight Continued...

at Wilkes is going to be a bridesmaid at my wedding this fall! (She wasn't actually in the gym that day, though. That would've been cooler.)

Elyse Guzewicz

1. What are your concentrations in English here at Wilkes?

My concentrations are Literature, Writing, and Digital Humanities. I have a minor in WGS and in Integrative Media.

2. What are your future career aspirations?

I want to eventually get my PhD in English Literature

3. What was your favorite novel from a class you've taken?

Probably *Fail-Safe* from Horror and Science Fiction.

4. What was your least favorite novel?

Gravity's Rainbow.

5. What is your favorite poem or who is your favorite poet?

My favorite poem is "Dulce Et Decorum Est" by Wilfred Owen.

6. What class do you wish you had the chance to take?

I wish I'd taken the Bronte seminar! It

seemed really interesting.

7. Tell us about your favorite quote by an English professor.

8. What is your favorite overall text?

9. What text do you wish would be taught in a classroom setting?

I'd love to see a critical literature class on fantasy texts like *Lord of the Rings*.

10. What was your favorite non-English class here at Wilkes?

Probably either Mandarin II, Chorus, or Cross-Media Typography

11. If you were a salsa-- what flavor would you be?

Not gonna lie, I'm pretty sure salsa is a flavor. But medium-spicy.

12. What music do you like to listen to on repeat?

Musicals, opera, and EDM.

13. What movie would you have liked to be a part of?

Loving Vincent, because that would mean I was a kickass oil painter.

14. Advice for students who have yet to graduate?

Do the readings, it will make your life easier. Do at least 70% of the reading.

15. What is your favorite memory from Wilkes?

The 2017 Manuscript unveiling. It was the first magazine I ever created and my first solo project and it turned out really well, so I was overjoyed.

Erin Michael

1. What are your concentrations in English here at Wilkes?

Writing, with a minor in Workplace Writing

2. What are your future career aspirations?

Something involving editing, publishing, or technical writing

3. What was your favorite novel from a class you've taken?

Beloved by Toni Morrison

4. What was your least favorite novel?

I don't think I have a least favorite.

5. What is your favorite poem or who is your favorite poet?

"The Stolen Child" by William Butler Yeats

6. What class do you wish you had the chance to take?

Technologies of the Book

7. Tell us about your favorite quote by an English professor.

A Tree Grows in Brooklyn by Betty Smith

9. What text do you wish would be taught in a classroom setting?

Margaret Atwood's *The Handmaid's Tale*

10. What was your favorite non-English class here at Wilkes?

Astronomy

11. If you were a salsa-- what flavor would you be?

I don't like salsa.

12. What music do you like to listen to on repeat?

Carole King's album "Tapestry"

13. What movie would you have liked to be a part of?

Any Harry Potter movie

14. Advice for students who have yet to graduate?

Take advantage of everything the school offers while you're still on campus- it's never too late to join a club or start attending campus events.

15. What is your favorite memory from Wilkes?

Becoming an e-Mentor. The whole experience, from working with other mentors to helping first-year students, was definitely my favorite memory at Wilkes.

Story Continued on page 10



Erin Michael

Senior Spotlight Continued...

Michael Wozniak

1. What are your concentrations in English here at Wilkes?

English (Literature)

2. What are your future career aspirations?

I'll be attending law school in the fall of 2019.

3. What was your favorite novel from a class you've taken?

Gravity's Rainbow by Thomas Pynchon.

4. What was your least favorite novel?

Gravity's Rainbow by Thomas Pynchon.

5. What is your favorite poem or who is your favorite poet?

None. After 4 years, I still don't like poetry.

6. What class do you wish you had the chance to take?

ENG 308 or Horror and Science Fiction Literature.

7. Tell us about your favorite quote by

an English professor.

"Read the damn books." -Larry Kuhar

8. What is your favorite overall text?

Gravity's Rainbow. However, I'll have to read it about 10 more times before I make sense of it.

9. What text do you wish would be taught in a classroom setting?

I have no idea.

10. What was your favorite non-English class here at Wilkes?

Criminal Law with Justice Correale Stevens or any of Dr. Frantz-Fry's Education classes.

11. If you were a salsa-- what flavor would you be?

I'd be Moe's Queso. Like poetry, I'm not a big fan of salsa either.

12. What music do you like to listen to on repeat?

Depends on my mood. It could be anything from rock to rap to country to pop.

13. What movie would you have liked to be a part of?

Home Alone. What Kevin McAllister does is nothing short of remarkable.

14. Advice for students who have yet to graduate?

Seek out mentors in any field you might be interested in working in. Let your professors know what you are interested in and take advantage of any advice or connections they may be able to offer.

15. What is your favorite memory from Wilkes?

Last spring, I heard Attorney Ed Ciarrimboli, also a Wilkes alum, speak several times on campus. He exemplified everything I aspire to be as a lawyer. As it worked out, he is now my boss.

Allan Hamilton Dickson Visiting Writer: Jean McGarry

by Erin Michael

The last guest writer in the Allan Hamilton Dickson Writer Series, Jean McGarry visited campus April 17, 2018. McGarry is a noted author from Rhode Island. Her works have been discussed in *The Yale Review*, *Southwest Review*, *The New Yorker*, and *The Harvard Review*. McGarry has taught writing at George Washington University, the University of Missouri-Columbia, and John Hopkins University. While on campus, McGarry worked with students in a survey course

and in a section of creative writing. For the creative writing class, she read over students' works and offered advice on their projects. McGarry spoke in the Kirby Salon at 6pm, reading from her collection, *No Harm Done*. The story she read, "Tower of Ivory, House of Gold," follows the lives of the Flynn family, and their daughter Ann Mary's call to the church. The reading exposed the faults of the Passionists, a sect of nuns who allowed girls as young as fifteen to

enter the church. After the reading, McGarry answered questions about her experiences with the Catholic Church and signed books. Later in the evening, students and faculty from the English department attended dinner at Manhattan Bistro with McGarry. Two high school students, prospective Wilkes English Majors, attended the reading and the dinner. McGarry sat with students and discussed campus life, English studies, and French cuisine.

Black Panther Claws its Way to the Top

by Erica Bicchetti

Black Panther made its debut on February 16th, 2018, reaching the interest of many. Since then, it has topped the charts and had everyone raving about it. *Black Panther* was so successful it climbed past the classic film *Titanic*. According to Scott Mendelson's article "Box Office: *Black Panther* Sinks *Titanic*, Tops \$1.3 Billion, Wins 'Black Jeopardy,'" "*Black Panther* made headlines this weekend when it sailed past the unadjusted domestic gross of *Titanic* (\$659 million, including reissues) to become the third-biggest grosser in unadjusted earnings" which shows just how

popular *Black Panther* has become in such short time. This milestone for the film can be seen as a step in the right direction towards diversity and cultural awareness. Many critics on rottentomatoes.com offered their thoughts on the film, including Sarah Ward who says "An entertaining, engaging and impassioned movie that is both proud of and confident in its differences, and is also committed to shining the spotlight on the people that blockbuster cinema so often ignore." Ward makes an interesting point in her review when she mentions "shining the spotlight on the people

that blockbuster cinema so often ignore" because this is certainly not the type of movie we are used to seeing (meant in the best way possible). Hollywood tends to cast mostly white characters in their films; however, *Black Panther* has an almost entirely black cast. The critics have spoken and want to see more films containing this much cultural diversity. Well done, *Black Panther*.

Haven't seen it yet? *Black Panther* is still in theatres, but only for a limited time. Be sure to watch this action-packed movie.

300 Level English Course Offering: Fall 2018

by Erica Bicchetti

ENG 397: Technologies of the Book (Seminar & DH-Designated) Dr. Hamill MWF 2:00-2:50 PM

This course offers an intensive, in-depth study of the history of the book (or material text), from its earliest formation on clay tablets and scrolls, to its binding in the codex, to its digital manifestation as pixels behind a glass computer (or phone or watch) screen. Grounding our work in bibliographical methods and textual criticism, we will focus extensively on the mechanics and technologies of book production. These foundations will help us to understand not only how books have been made but also how our relationships to books are often mediated by other layers of "making," such as the work of scholars and editors who negotiate our access to the "original" texts. Our semester's work will also

focus on the fundamental ways in which books themselves have always been (and will continue to be) transformative technological tools. Drawing upon post-structuralist theory and the latest advances in Digital Humanities scholarship, we will consider the implications of books as technologies of language and communication; as systems of (and structures for) expression, reading, and knowing; and as established and evolving technological modes in their own right that are consistently re-oriented by (and that constantly shape and transform) external technological innovations. As our primary literary texts, which will serve as our core examples for analysis and practice, we will focus on landmark works and "books" by Chaucer and Shakespeare, rare materials from the early American archive, and a variety of contemporary digital texts/media.

Students will complete weekly reading responses, an editing project, a short essay (5-7 pages), a research essay (15-20 pages), an annotated bibliography, a midterm and/or final exam, and a digital project (such as a webpage, digital archive, or an active wiki) with a presentation component. Depending on scheduling, the class will visit a regional rare book and manuscript archive (in NYC or Philadelphia), and students will have the chance to participate in the Undergraduate Conference in Medieval and Early Modern Studies at Moravian College (or another undergraduate conference if applicable).

Miracles and Crooked Saints

by Mackenzie Egan

If you have ever wanted to believe in miracles, then *All the Crooked Saints* is the book for you. Maggie Stiefvater's newest publication is a sweet story of finding out what it means to love, and how there are more than just one or two types of love. The story of Danielle, Beatriz, Joaquin, and Pete also plays with the idea of what a miracle even is and how people can overcome the parts of their lives that make a miracle necessary. Stiefvater uses miracles as a medium to look into the soul, and has a quirky and fun way of using science to explain, or at least create a better image, of the miracles she creates. Stiefvater also proves that miracles can happen in the most unsuspecting places, and to the most unsuspecting people.

Exploring the Colorado desert does not seem like the best chance of finding a miracle, but that happens to be the very thing that the residents of Bicho Raro, Sorias and Pilgrims alike, come across. It is in the backstory of the small community of Bicho Raro that the magic comes alive for the miraculous Soria family, a family given the task of performing miracles on those who have the bravery to seek them. From the first chapter, when we meet the cousins Danielle, Beatriz, and Joaquin, the Soria magic draws the reader in. It is the magic between the three cousins that makes the otherwise slow first handful of chapters worth wafting through, and provides the book

with a wonderful, fully conclusive, ending.

The three cousins are thick as thieves, and it is the bond they share that propels the story along; especially after the last of the pilgrims the story presents arrive in Bicho Raro. Tony, a radio DJ who inspires the sixteen year old Joaquin up until the very end, and Pete, the energetic fourth teenager in the group, provide contention in the community of Bich Raro as well as a beacon of hope moving forward. It is the dynamic of the four teens that concludes the book, and provides the miracles (yes even the minor subplot miracles) with a whole life of their own.

Dynamics of the characters aside, it is the concept of Stiefvater's miracles that are the basis of the book. Her miracles are a mix of the power of faith, something that everybody can agree is needed, and the divine will of people that provide an epic tale. Miracles, explained by science as the quirky magical aspects of Stiefvater's other books (especially the *Raven Boys* series) are provide a new take on a classic concept. In 311 and eleven pages Stiefvater gives miracles as a concept a much needed makeover and provides a journey through the complexity of love, an emotion that runs hand in hand with the thought of a miracle in any work. Love, whether it be romantic love, the love between family members, and the love that binds friends

mingles together, plays a large role in the lives of Bicho Raro's residents as well as the communities newest members. And it is love that Stiefvater plays with almost as powerfully as she does the concept of a miracle.

Stiefvater's use of language adds to the dynamics of the characters, from her elevated use of dialogue to convey emotion and clarity in moments of murk and tribulation, to the function of her adjectives as a way to paint a vivid image of a world, situated in our own but unlike anything else. Bicho Raro is nothing special, a small desert community, but teems with promise and excitement under the careful hand of Stiefvater. The book is not too long, either, making it an easily digestible young adult read, and is not too complicated as some of the other arcs I picked up at BEA are. Stiefvater's command of the language makes the book all the more exciting, and more profound.

All in all, *All the Crooked Saints* was a fantastic read. The book plays with concepts more powerful than a simple bond, or a simple word. Miracles and love, two of the most poignant topics of literature around the world, combine into a tale wonderfully composed. The prose, the characters, the concepts themselves are all fantastic and add to Stiefvater's already impressive mark on modern young adult literature.

Keep an eye out in the next issue for:
An interview with Dr. Jap-Nanak Makkar, an update on Dr. Hamill's sabbatical,
the Freshman Fraces, Manuscript, plus many more