

Revise This!

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WILKES UNIVERSITY CREATIVE WRITING NEWSLETTER

Feb. 2021

Stand and Applaud

A BIG round of applause is due for the **Etruscan Press** team and their second nomination for the AWP Small Press Publisher Award. Etruscan is one of four finalists for the 2021 award (the other finalists are Dzanc, Noemi, and Milkweed). Etruscan was nominated for consistently demonstrating excellence in production and design, providing a steadfast commitment to nurturing authors, and actively engaging in the community. Let's wish them well as the judges finalize their decision this month. Congratulations to the entire **Etruscan Press** team—your smart decisions and hard work are acknowledged. Bravo!

Speaking of smart decisions, **Spoken Word** rocked the January 2021 residency and has landed at the Wilkes CW program going forward. In this edition of Revise This! Phil Brady provides the inside story and more about the new track. We also meet and welcome six new faculty members in "**New Faces, New Faculty.**" With newness in the air, meet Patricia Naumann, our new CW support person. Then escape into the gaming world and discover how one of our alum has blended her passions into a fascinating writing career—Linda Nguyen talks about

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scripting for gaming. Finally, be inspired by faculty, alumni, and students who are writing, publishing, and finding success in the world—and sharing their good news.

But first, toggle onward for program updates!

Program Updates

• Kevin Oderman and Ken Vose Retire

- Two brilliant writers and mentors have retired from our faculty, although Kevin will continue to take on the occasional student in our Master Class program. Join us in wishing them long and productive writing days ahead.

• New Calendar

- Creative Writing will still have half-year terms (so students' Financial Aid will not be affected), but we will now follow the Wilkes University academic calendar for our course calendars. In the fall, we will officially begin our course work in late August and finish in mid-December, and in the spring, we will begin mid-January and end in early May. To make up for the loss of two weeks (from our normal 17-week schedule), students may be asked to begin their work before the actual start date, and thesis students will still have extra time to complete their work after the term is over; but from now on, all students will be submitting their final work before residencies instead of during or after. In June, we'll announce the term and residency dates for the next few years, and we'll adjust our calendars on the website, on LIVE, and with the University Registrar.

• New Term Dates for the coming Academic Year

- **Fall 2021:** June 22 - Dec. 13, 2021
- **Spring 2022:** Jan. 18 - May 4, 2022
- The residencies remain scheduled for June 18-26, 2021 and Jan 7-15, 2022.

• Will our June residency be in-person or online?

- We are working on hosting a masked, socially-distanced, in-person residency for June, but it's difficult to predict human behavior and state guidelines, so this question will be answered in the next *Revise This!*

• Master Classes Launched

- Officially the master classes (a post-graduate revision semester available to alumni of any Creative Writing MA or MFA program) will begin in the fall, but we already have three students enrolled in the current term: Sara Pisak (working with Kevin Oderman), Joseph Bryan (working with Jean Klein), and a non-Wilkes alum working with Lenore Hart. Be sure to share the link wilkes.edu/masterclass and spread the word!

Superstar Alumni

- As we did in January, we will continue to feature our successful alumni at all future residencies—one panel to discuss their careers, another to feature their publications or productions. If you would like to nominate yourself or your favorite alumni for one of these panels, please send David or Patti (at cwriting@wilkes.edu) their names and current contact info (if you have it), and we'll keep a running list of invitees for each group.

Scholarship Winners

- The following students were awarded scholarships at our winter residency. Congratulations to our winners!
 - The Beverly Hiscox Scholarship** \$3,000 - Joshua Holycross
 - **The Bergman Family Foundation Award** \$5,000 - Cody Marsh and Jutonya Myers (\$2,500 each)
 - The Faculty and Alumni Scholarship** \$1,500 - Amanda Gipson

From MA to MFA?

Current students about to complete their MA thesis semester and who are interested in continuing to the MFA should attend a Q&A with the Director in April (date/time TBA), then submit a "Letter of Intent" to the Director by June 1.

Spoken Word, An Oral Tradition Finds a New Home at Wilkes

Our recent creative writing zoom-residency at Wilkes came with change—a new director, a refined zoom schedule, new faculty members, and a pleasant surprise. A new track, Spoken Word, made its debut with a standing ovation. Bravo! But what to make of this curious form that's poetic, dramatic, spellbinding, and refreshing all at once. Curiosity has been piqued, especially among the non-poetic members of our tribe.

Phil Brady, esteemed colleague, profound mentor, Professor of English, co-founder of Etruscan Press, lover of words—guide us in our quest for knowledge of the Spoken Word.

Q: What is the history of Spoken Word?

Phil: The oral tradition is the prime source of poetry. Spoken Word poetry has a long and deep history preceding literary poetry. Today, we are experiencing a rejuvenation of a genre as old as human culture. As far as we know, there has never been a culture without Spoken Word poetry.

Q: What is the difference between poetry and Spoken Word?

Phil: What's the difference between *literary* poetry and Spoken Word

poetry, you mean. This is a huge area of interest and discovery. Etruscan will be producing a book, *Sign & Breath* in 2023 which will feature poets of all stripes addressing that question.

Q: What sent Wilkes down the path of adding Spoken Word to the curriculum?

Phil: We've had quite a number of students with Spoken Word chops who came here to do work in other genres. You heard some of them at the residency reading. Here's what alum Jeremiah Blue has to say. "I think there is precedent within our program for running different tracks of similar writing genres, i.e. our documentary film, screenwriting, and playwriting tracks. [We] also have a precedent for unique, forward-thinking offerings, i.e. publishing.

"I think spoken word is re-establishing its place in the literary world. We all know the oral tradition has been around since the beginning, and what we are experiencing now is a reiteration of that long-standing tradition."

Q: How do you see Spoken Word being integrated into the program? Will SW be a part of poetry or a completely different track at Wilkes?

Phil: For the present, I would see Spoken Word as starting with 512 and 514. Students would take Poetry Foundations and then choose a Spoken Word mentor.

Q: What would a grad student at Wilkes expect to get from taking Spoken Word as a as their MA project? This is uncharted territory for Wilkes, right? Can you elaborate on this?

Phil: This is uncharted territory for any MFA program. One of Wilkes's signatures is inclusivity and genre-expanding. Students who chose the Spoken Word track could expect deep immersion in the SW world guided by working Spoken Word poets; they could expect a historical perspective that threads from Slam to Homer; they could expect an active platform to perfect their art; they could expect full validation of their art in the academic environment.

Q: What types of examples/success stories are there in the world within the Spoken Word genre? Of late, there's been a plethora of Spoken Word on display within mainstream America, such as SW poet Brandon Leake winning America's Got Talent, and twenty-

two-year-old Amanda Gorman, who so eloquently shared her words during the inauguration and the Super Bowl.

Phil: Wilkes has a lot of success stories from Spoken Word poets. Jason Carney, a Wilkes alum and poet, writer, and educator from Dallas, is a four-time National Poetry Slam finalist and was honored as a Legend of the Slam in 2007. He appeared on three seasons of the HBO television series *Russell Simmons Presents Def Poetry*. Carney has performed and lectured at many colleges and universities as well as high schools and juvenile detention centers from California to Maine. [Starve the Vulture: One Man's Mythology](#) is his memoir.

Laura E. J. Moran, is a poet, performer, playwright, and educator. She received her MFA in Poetry at Wilkes University in 2012. She has presented her work all over the United States and in Romania, Ireland, Italy, Canada, and Mexico. In 2019, she was selected as one of 20 international arts educators to attend the Lincoln Center Arts Education Leadership Lab in NYC. She is happy to return to Western Sullivan Public Library, her home library Callicoon, NY, as its new Branch Manager.

Jeremiah Blue, also a Wilkes alum, won the 2016 Southwest Regional Championship and the 2015 Arizona Slam Poetry Championship. Blue has been the Phoenix Poetry Slam Champion three times, representing the city at two National Poetry Slams and the Individual World Poetry Slam. His non-fiction won the 2016 Etruscan Prize, and his poems have been published by TEDx and Button Poetry, amongst others.

Our of our new faculty members is Remica **Bingham-Risher**, a Cave Canem fellow and Affrilachian Poet. Among other journals, her work has been published in *The New York Times*, *The Writer's Chronicle*, *Callaloo* and *Essence*. She is the author of *Conversion* (Lotus, 2006) winner of the Naomi Long Madgett Poetry Award, *What We Ask of Flesh* (Etruscan, 2013) shortlisted for the Hurston/Wright Legacy Award and *Starlight & Error* (Diode, 2017) winner of the Diode Editions Book Award and a finalist for the Library of Virginia Book Award. She resides in Norfolk, VA with her husband and children.

Additionally, Etruscan is publishing a book by Spoken Word poet Angelique Palmer. The book was chosen and curated by Wilkes Faculty member Dr. Laurie Carter. You heard Angelique perform at the residency. We hope that she will contribute much more to the Wilkes community and the Spoken Word track.

Q: What else would you like to share about the newest addition of Spoken Word as a

track̄ Wilkes?

Phil: I see this a natural extension of Wilkes' mission to nurture a dialogue among genres and cultures. The Wilkes CW Program has a history of inclusivity and experimentation. We have a rich film program; we feature drama and publishing; and our approaches to fiction embrace YA, Romance, Horror, and Fantasy, as well as Literary Fiction and Non-Fiction. Breadth of scope, generosity of spirit, and cross-fertilization of the academic and commercial worlds are hallmarks of the program's success.

New Faces, New Faculty!

With open arms, we welcome Remica Bingham-Risher, Lisa Jones, Robin McCrary, Nicole Pandolfo, Dania Ramos and Nisha Sharma. Read on to learn more about our recent additions to the Wilkes CW team.



Remica Bingham-Risher

Poetry, Spoken Word—**Remica Bingham-Risher**, a native of Phoenix, Arizona, is a Cave Canem fellow and Affrilachian Poet. Among other journals, her work has been published in *The New York Times*, *The Writer's Chronicle*, *Callaloo* and *Essence*.

Remica is the author of *Conversion* (Lotus, 2006), winner of the Naomi Long Madgett Poetry Award, *What We Ask of Flesh* (Etruscan, 2013) shortlisted for the Hurston/Wright Legacy Award, and *Starlight & Error* (Diode, 2017) winner of the Diode Editions Book Award and a finalist for the Library of Virginia Book Award. She is currently the Director of Quality Enhancement Plan Initiatives at Old Dominion University and resides in Norfolk, VA with her husband and children. [Remica's Website](#)



Lisa Jones

Screenwriting, Nonfiction—**Lisa Jones** has adapted works of fiction for the screen, including *Disappearing Acts* (HBO) and *The Wedding* (ABC), written original film projects, and done feature-film rewrites for Dreamworks, Focus Features, Fox, and Universal, among other studios and production companies. She was a staff writer for the landmark children's

television shows *Little Bill* and *Gullah Gullah Island* (Nick Jr). A lifetime member of the Writer's Guild of America, East, Jones has served as a screenwriting mentor at the Writer's Lab.

Jones is also the author of the seminal essay collection *Bulletproof Diva: Tales of Race, Sex, and Hair* (Doubleday). Her work as an essayist has appeared in many anthologies, including *Shaking the Tree: A Collection of New Fiction and Memoir by Black Women* (Norton). An award-winning journalist, Jones was a columnist and staff writer at the *Village Voice*.

Jones began her writing career as a playwright. Her one-act *Combination Skin*, collected in *Contemporary Plays by Women of Color* (Routledge), was a runner-up for the Susan Smith Blackburn Prize and has been staged around the country. Jones co-founded the Rodeo Caldonia High-Fidelity Performance Theater with composer Alva Rogers, and their theater collaboration, *Stained*, won a Bessie Award. Her early work as a playwright was featured in the landmark museum show *We Wanted a Revolution: Black Radical Women, 1965-1985*, which opened at the Brooklyn Museum and Boston ICA in 2017. Jones's influence as an artist central to the "New Black Aesthetic" of the 1990s was also profiled in Nelson George's HBO documentary *Brooklyn Boheme* (2011).

An experienced literary collaborator, Jones has co-written three books with Spike Lee on the making of his films. She received a B.A. from Yale and a M.F.A in filmmaking from New York University's Tisch School of the Arts. [Lisa's Wikipedia page](#)

Robin McCrary

Nonfiction—**Robin McCrary**, author of *Island in the City* ([University of Nebraska Press](#)), a memoir-in-essays. As Micah McCrary, his work also appears in [Assay: A Journal of Nonfiction](#)



Studies, *Essay Daily*, and *The Essay Review*, among other publications.

A contributing editor at *Assay*, Dr. McCrary lives in New York, where he researches Diversity, Equity, Inclusion, and Internationalization in creative writing pedagogies and teaches at Syracuse University. [Robin's Website](#)



Nicole Pandolfo

Playwriting—**Nicole Pandolfo** was most recently selected for a commission with the Writers Theatre of NJ. Her NJPAC Stage Exchange commission play, *Brick City*, opened in September 2018 at Premiere Stages at Kean University.

Nicole was a 2017 Dramatists Guild Foundation Fellow and her work has been developed at the Eugene O'Neill Theater Center as a Playwright Observer, at Tofte Lake as a Jerome Foundation Fellow, and at The Actors Studio, NJ Rep, and the Lark among others. She was a finalist for the Edward Albee Foundation Fellowship, SPACE on Ryder Farm, and the Leah Ryan Fund for Emerging Women Writers. She is a member of The Actors Studio in the Playwright/Director Unit and received her MFA at Hunter College. [Nicole's Website](#)



Dania Ramos

Audio Drama, Playwriting—**Dania Ramos** is the creator and head writer of the audio drama series *Timestorm* (Cocotazo Media/TRAX), named one of the “Top Trendsetting Podcasts from 2020” by School Library Journal and selected as a 2020 Webby Awards Family and Kids Podcast honoree. Her stage plays have been produced or developed

by Luna Stage, Writers Theatre of New Jersey, Speranza Theatre Company, Dreamcatcher Rep, Repertorio Español/Nuestras Voces National Playwriting Competition, and Teatro Vivo/Austin Latino New Play Festival. She's the author of the middle-grade novels *Who's Ju?* (Overdue Books, 2015; International Latino Book Award - 2015 Best YA eBook) and *Ignacio in the Dark* (Overdue Books, 2019). She's a former New Jersey State Council on the Arts playwriting fellowship recipient. She's a graduate of the Maslow Family Graduate Program in Creative Writing at Wilkes University.

Dania's a member and New Jersey regional ambassador of the Dramatists Guild of America. [Dania's Website](#)



Nisha Sharma

Fiction—**Nisha Sharma** is the author of the critically acclaimed YA novel *My So-Called Bollywood Life*. She also writes adult contemporary romances including *The Singh Family Trilogy* and *If Shakespeare was an Aunty Trilogy* (launching November 2021). Her writing has been praised by NPR, *Cosmopolitan Magazine*, *Teen Vogue*, *Buzzfeed*, *Hypable* and more.

Nisha credits her father for her multiple graduate degrees, and her mother for her love of Shah Rukh Khan and Jane Austen. She lives in New Jersey with her Alaskan husband, her cat Lizzie Bennett and her dog Nancey Drew. You can find her online at [Nisha-sharma.com](#) or on Twitter and Instagram [@nishawrites](#).

Behind the Scenes

During residency many of you may have noticed encouraging emails from our organizer, assistant extraordinaire and new addition to the staff of the Maslow Family Graduate Program in Creative Writing. What you may not know is that Patricia (Patti) Naumann is not new to Wilkes, nor to the CW program, nor to the area. Patricia has lived in the Scranton/Wilkes-Barre area most of her life. She is a three-time graduate

of Wilkes, including a Master of Arts in Creative Writing. Patricia has been an employee of Wilkes since 2013 in various roles, ranging from graduate assistant, admin to the provost, and now, administrative assistant in Creative Writing. “I like to say that I am a floater in the soda of life,” Patti says. “In my capacity of admin, I hope to help make your experience at Wilkes a memorable one.” As our director, David Hicks, puts it, “Patti has already proven to be a superb administrator in every way: efficient, intelligent and generous with her time. She is more friend than colleague - in fact, we’re starting to finish each other’s sentences. I appreciate her help, kindness, patience, and sense of humor more than she knows.”

Welcome to your new role at Wilkes, Patti! And thank you for your continued encouragement.

Gaming & Scripting Combined, A Powerful Future

If you attended the alumni session during our January 2021 residency, you were introduced to Wilkes Creative Writing alum Linda Nguyen. Her career sharing about gaming and scripting sparked many sidebar conversations about an industry that hasn’t even landed on the radar for most of the student body in the Wilkes CW program.

Attracted to Linda’s enthusiasm and what felt like an odd pairing of industries, I had to know more. Join me in my quest for knowledge as Linda and I discuss her experience.

Roni: Your [website](#) suggests your links to game writing date back to 2011. Tell us about that ah-ha moment when you decided to make that your career?

Linda: Yeah, I took a summer job as a video game tester back then. I won’t go into too much detail about game testing, but when I spotted a text issue or narrative inconsistency in games, I’d enter a bug report—a quality control entry—in this project-wide database. This bug would later get fixed by a Game Writer.

I wondered if I could write for games too, but I didn’t put much thought into it yet. I didn’t know if I had what it takes.

Then in January 2012, I joined the Wilkes Creative Writing Program. At that point, I was still aiming to write a novel or a screenplay. Fast forward to present day and I’m that game writer who fixes text bugs while juggling other tasks, like writing voice-overs.

Thinking back, I decided to commit to a path in the games industry after I

graduated in 2014, not before. Luckily, it led me to game writing and it worked out for me.

Roni: What were some of your initial learnings as you began game writing?

Linda: I learned to write for different voices, different characters, different styles... and I learned to write for different in-game purposes. For example, in an open-world shooter, a taunt from the enemy needs to be concise, even forgettable, while sending the right gameplay feedback to the player. Compared to a cinematic, that should be memorable. I learned to be a versatile writer.

Oh... and I quickly learned to not wait for inspiration to hit me. I can't afford to wait; I'm on a deadline and other gamedevs are waiting after me to work on their bit. At the same time, I produce some of my best work this way, and I still have a team that supports me. I enjoy the collaboration, and brainstorms are way more fun in a team setting anyway.

I also learned about production pipelines and the many different roles in game development to ship a title.

Roni: And one such role is that of the game tester, as you mentioned earlier. Can you elaborate on how you broke into scriptwriting?

Linda: Right, so I got my foot in the door as a game tester. On the side, I worked on my game-writing portfolio. I joined the Pixelles Game Writing Group in Montreal. Roughly every other Sunday, I met up with this fantastic group of creative women and non-binary individuals, and we helped each other to craft writing samples.

Meanwhile at work, I became the legal coordinator for the narrative team on Watch Dogs 2 at Ubisoft. At some point, the studio was looking for a scriptwriter to join the ranks on Far Cry 5. I did the writing test, the lead writer and a manager asked to meet me, and I got my start as a Scriptwriter.

Roni: Tell us about your gaming experience. How has that helped you in your career?

Linda: I'd say my gaming experience is pretty varied, similar to how eclectic my reading preferences are. And yet, there's nothing like a good role-playing game to remind me what interactive storytelling should be, or should strive to be. Games like Mass Effect and Deus Ex: Human Revolution, they've stayed with me because of the stories they allowed me to experience and the dialogue choices they offered. *I get to choose*

who I romance in this game? That's amazing! Or... I get to choose body augmentations that best fit my playstyle? Sweet...

All these games provide an escape for many people, and words need to do so many things to help with that. The storytelling needs to mesh with the gameplay, the writing needs to support the creative direction, the scripts need to help actors breathe life into the characters... In short, I play video games for research and I've been using that excuse for years. Dabbling in different game genres is helpful too because each genre presents unique challenges for writers.

If it's important to read widely, then it's also valuable to play different kinds of games in my profession, but this means I have a backlog of books AND games...

Roni: What other aspirations do you have for your writing?

Linda: Hmm... I feel I'm in a good spot to drive change in the games industry, even if it's in small ways. Little by little, it adds up, and I hope my writing will have an even bigger impact.

When I was a kid, I convinced my dad that the Game Boy wasn't just for boys. I don't blame my dad though, and I'm not here to judge Nintendo's marketing...

Now as an adult, I'm somehow still trying to convince a part of the world that video games and the games industry are for everyone, but at least I know I'm not alone to do so.

Not long ago, I worked on Rainbow Six Siege. Last I checked, this FPS (first-person shooter) has reached over 70 million players. That's astounding... I may have only written three characters in the game, but that's a lot of people who have seen or heard my writing. If I can promote diversity, inclusivity, and accessibility at the same time, that's even better.

Roni: Having graduated in 2014 and building your dream career, what piece of advice or encouragement can you offer cohorts who are now rolling through the program, and other graduates who may be searching for their writing chops?

Linda: It's cliché, but it's really about the journey, not the destination. As writers, we're crazy enough to practice "a craft where no one ever becomes a master," and yet, writing is our calling.

Back in 2011 when I was starting out as a game tester, I didn't know if I

had what it takes to be a writer. It turns out I always did; I just needed some guidance and I found that with the community in the creative writing program. I found that with my cohort and I definitely found that with my mentors, even though my path ended up being different than I imagined at the time. Trust the path you're on. Create your own path if you have to, and if it leads you astray, that's no different to writing another draft. You'll still get there.

Roni: Is there anything else you'd like to share with our writing tribe?

Linda: Let your words flow (and edit later). Best of luck with your journey!

Faculty News

- **J. Michael Lennon.** To commemorate Norman Mailer's 100th birthday in January 2023, the Library of America will publish a 75th anniversary edition of his 1948 novel of jungle combat, *The Naked and the Dead*. This will be the third volume in the LOA's Mailer series. J. Michael Lennon will edit the novel, which is set on the fictional South Pacific island of Anopopei during WWII. The new edition will add several supplementary items to the text, including approximately 20 unpublished letters written by Mailer to his wife Beatrice during his service as an Army rifleman in the Philippines, 1943-45.
- **David Poyer's** new novel is just out from Macmillan/St Martin's Press. *Violent Peace* recounts the scorched-Earth aftermath of a disastrous nuclear war between the US and China. Postapocalyptic, anyone? In Poyer's outstanding 20th military action thriller featuring U.S. Navy officer Dan Lenson, the fifth focused on a near-future war in the Pacific, Lenson is back in the U.S. trying to find his daughter, Nan, who was working in Seattle on a cure for a virus known as the Chinese flu. The city was mostly obliterated by a megaton-range airburst, but he soon picks up a promising trail. [VIOLENT PEACE](#), a link to another David Poyer masterpiece.
- **Jean Klein** served on the advisory committee for the Eugene O'Neill Travis Bogard Fellowship at Tao house to select upcoming awards. *"Inside & Out"* was produced by North Carolina Central University. *"Snapshots,"* a play in one act is scheduled for production in April 2021 in a one-act festival at Concordia University in Nebraska.
- **Philip Brady's** newest publication, *The Elsewhere: Poems & Poetics*, gathers the before and beyond to the here and now in a re-scored symphony woven in rearrangement of three of his collections of lyric and narrative poems, his book-length verse memoir, a poetic prose memoir, and two essay collections on poetics, all revived in harmony of new poems crescendo-ing upon eye and heart and breath in the world. [Phil Brady's latest work](#).

Alumni News

- Beginning in February 2021, **Danielle Sewell (Poupore)** will be serving on the faculty of the Digital Community Builders Cohort, a three-month mastermind-style course for communicators in higher education, led by Dr. Josie Ahlquist. Curriculum will focus on the use of digital media to support campus storytelling and online communities.
- In her role as an adjunct instructor in the English Department at the University of North Florida, **Lauren Carey** received the Outstanding Adjunct Teaching Award for the 2019-2020 academic year. Lauren teaches Technical Writing and is working on designing a Creative Writing course on the art of parody, pastiche, and satire.
- **Austin Grant Bennett** is a 2020-2021 Montana University System Teaching Fellow where he teaches writing at Montana State University Billings. Recent publications include reviews on books by Canadian poet Catherine Hunter for the Billings Gazette, philosopher-musician David Rothenberg for Poetics for the *More-than-Human World: An Anthology of Poetry and Commentary*, and poet Dana Gioia and novelist Ron Hansen for *Christianity and Literature* (forthcoming). This spring he's presenting two workshops at the 2021 Northern Colorado Writers Virtual Conference April 27-May 2.
- In 2020, **Margaret McCaffery's** writing group in Australia, Elwood Writers, released its anthology, *Every Second Tuesday*. A number of Margaret's pieces seen within the anthology first begun during her MA at Wilkes. Margaret says, "Thank you to all teachers." *Every Second Tuesday* is available at all online retailers. We recommend Book Depository for free shipping.
- **Douglas James Troxell's** new novel, *Cheshire Moon*, released in December, is a dark comedy that follows the exploits of Doctor Ian Klein, who suffers from Humor Suppression Syndrome, and his quest to regain his sense of humor in a post-pandemic world full of tragedy, betrayal, and people who don't respect the 15-items-or-less rule at the grocery store.
- **Paul Christoph** signed a contract with Death Head's press to publish his western horror novella *Even the Sun Sets on the Soulless* in 2021. His press CLASH Books will be covered by *Poets & Writers* in their Small Press Points section. A book CLASH published, *Born to be Public* by Greg Mania, made NPR's top books of 2020, and *Life of the Party* by Tea Hacic-Vlahovic is being produced by an Italian TV production company.
- **Monique Lewis'** short essay, *Living Under Confinement*, was published in the anthology, *Art in the Time of COVID-19* (San Fedele Press, 2020). Monique's literary reading series and book review organization, "At The Inkwel," is hosting readings virtually and continues to review authors' new book releases.
- **Kimberly Kenna's** middle grade novel, *Artemis Sharpe and the Sound Seekers Brigade*, will be published by Regal House/Fitzroy Books in 2023. It's the first of three MG books featuring brave girl

protagonists whose close relationships with the natural world help them reclaim their authentic voices.

- **Danah Lassiter** recently had applied for a job in a writer's room at a company she has admired for some time. After going through the entire interview process, she's happy to share she accepted a job as a writers' assistant at WWE.
- **Lori May** has a new hybrid lyric essay, "Waterborne," in (Re) An Ideas Journal. She recently participated in a live online reading with (Re), featuring past and present contributors. Lori also has an article on writing the synopsis in The Write Life magazine.

[Waterborne](#)

[How to Write a Synopsis](#)

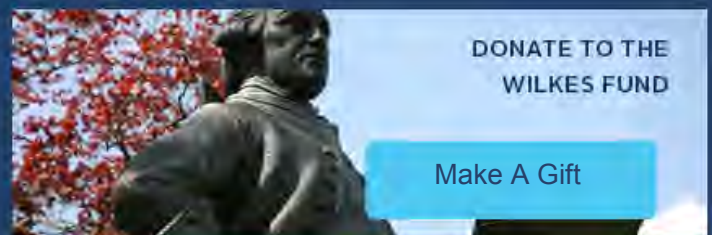
- **Gerald Gurka's** *Lyrics for a New Christmas Carol* article was published in the Dec. 19, 2020 West Side News Column of the "Citizen's Voice" Wilkes Barre newspaper.

Student News

- **Michael Hardin's** poems *Northern Goshawk* and *Eastern Screech Owl* appeared in the latest edition of *Pangyrus*. *American Kestrel* appeared in the *Timberline Review*. The first chapter of his memoir *Born Again* appeared in *Ocotillo Review*. Michael's poetry manuscript *Born Again* was a semifinalist in the Ohio State University's Book Prize.

Quick Links

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