



The Inkwell Quarterly

Volume 7

Issue 3

Spring 2013

In this Issue:

Summer/Fall Course Offerings	2
Student Teaching Update	2
A Children's Book Review	3
Soft Pretzel Recipe	4
The Poems on the Bus Go Round and Round	6
Book Review: <i>The Fault in Our Stars</i> by John Green	6
Senior Spotlight: T.J. Dennis, Joe Waichulis, & Todd Oravic	7
What is Digital Humanities (DH)?	8
Hamill's Hunches	9
The Logic of Mourning	11
Senior Spotlight: Vicky Hevener	12
Kuhar's Corner: Making History as an English Major	13
Editorial Statement	15
Shel Silverstein Game	16



Photo Courtesy of Dr. Helen Davis

One Billion Rising for the Vagina Monologues

By Miranda Baur

On February 8th and 9th, two showings of **Eve Ensler's** performance, *The Vagina Monologues*, were performed on campus led by student director **Miranda Baur** and faculty advisor **Dr. Mischelle Anthony**. The show consists of a series of monologues written by Ensler based on interview she conducted with women. Voices of the monologues are both humorous and dramatic as they tell stories ranging from first dates to cases of domestic violence. This year's show elaborated on the theme of One Billion Rising to end violence towards women and girls. One Billion Rising also represented the pledge to support women in the community on February 14th. The proceeds from the show were divided between the national V-Day association, the Domestic Violence Service Center, the Victim's Resource Center, and the Magnolia Project in Wilkes-Barre. Last year's performances raised over two-thousand dollars for the organizations and this year's profits are still being determined. This year's Vagina Warrior was Dr. Mischelle Anthony for her efforts towards not only keeping *The Vagina Monologues* alive at Wilkes, but also for being an active, supportive, and positive member of the community through her work within the Sexual Harassment Committee, Women's Studies Committee, and The League of Women Voters to name a few organizations. Faculty and students within the English department that performed in the show are as follows: **Gabriella Zawacki, Catelyn Sofio, Victoria Hevener, Dr. Helen Davis, Sarah Simonovich, Emily Yuscavage, and Kearasten Jordan.**

Summer/Fall 2013 Course Offerings

By Brittney Grizzanti

Summer Pre-session:

ENG 120 Reading The American Experience with **Dr. Kuhar**

First Summer Session:

ENG 101 Composition with **Dr. Kelly**

ENG 120 Cultural Crossroads with **Dr. Hamill**

Second Summer Session:

ENG 101 Composition with **Dr. Grier**

ENG 120 Introduction to Literature and Culture with **Dr. Davis**

EMG 281 American Lit. I with **Dr. Kelly**

Fall Session:

ENG 202 Technical Writing with **Dr. Wills**

ENG 225 Comparative Grammar with **Dr. Stanley**

ENG 228 Professional/Workplace writing with **Dr. Farrell**

ENG 233 Survey of English Lit. I with **Dr. Hamill**

ENG 282 American Lit. II with **Dr. Kuhar**

ENG 298 Adolescent Lit. with **Dr. Starner**

ENG 342 Studies in Shakespeare with **Dr. Starner**

ENG 393 Teach English Middle/Secondary School with **Dr. Grier**

ENG 397 Senior Seminar: Technologies of the Book with **Dr. Hamill**

ENG 398 (A) American Romanticism with **Dr. Kelly**

ENG 398 (B) Domestic Violence in Lit. with **Dr. Anthony**

Student Teaching Update

By Kendra Kuhar

Cartier Scott is student teaching in Kuala Lumpur, Malaysia at a school called Sri Utama International Schools. Currently Scott is teaching math and sports to students in 5th and 6th grade. Scott stated, "Each time a class walks into the room, all of the kids stand up and say 'Good Morning, Mr. Cartier,' and at the end of each class they stand and say, 'Thank you, Mr. Cartier.' It's amazing." Cartier also commented in saying, "I love it. The kids are so respectful and intelligent, it's amazing."

A student teacher at Lake Lehman Junior-High School, **Ashley Zerfoss** is educating 8th grade students. Zerfoss is currently teaching Language Arts and Research Writing. When asked about her experience so far, Zerfoss stated, "[It] has been highly positive, but I have been learning how difficult it is to teach on a full-time basis." She elaborates, "There are a lot of obstacles facing teachers and students—from weather delays to technical problems, assemblies to budgeting—but I have found every day to be rewarding and enlightening in some small way." Additionally, Zerfoss is happy to report, "Every small success my students have is one I achieve with them."

If you are interested in joining *The Inkwell*. Quarterly staff and/or enrolling in English 190:Projects in Writing: Inkwell, please contact Dr. Marcia Farrell (marcia.farrell@wilkes.edu) or Gabby Zawacki (gabriella.zawacki@wilkes.edu) for more information.

A Child

By Cierra F



Photo Co

Here is wha
Dr. Davis '
Cameron (
Dr. Antho
 nutrition an
 reinforced t
Grace (Age
 this is a fun
 you a lesson
 also taught
 when you a
Anonymou
 reading this
 know how t
 human traff
Mercedes (
 they choose
Alexa (Age
 think Daddy

A Children's Book Review

By Cierra Humphrey

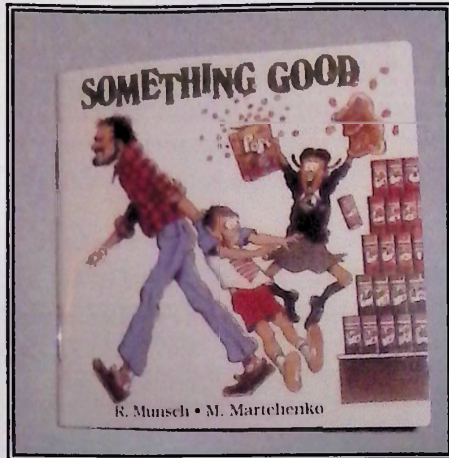


Photo Courtesy of Cierra Humphrey

Something Good by **Robert Munsch** tells the story of a little girl's trip to the grocery store with her father as well as her brother and sister. We follow the main character, Tyaa, through her grocery store adventures. Tyaa's adventures include sneaking away from her father to fill her cart with ridiculous amounts of ice-cream and candy bars, as well as getting a price tag stuck on her nose! Hilariously entertaining, and full of humor for children and adults alike, Something Good addresses issues of nutrition, parental love and supervision, as well as capturing the moment when a child finally does what he or she is asked to do.

Here is what people, both young and old, had to say about it:

Dr. Davis "Where is the parental supervision?!"

Cameron (Age 5) while giggling: "I think it is a funny story because that is what I want to buy at the store!!!!!"

Dr. Anthony "I like the emphasis on nutrition and the fact that the father reinforced that."

Grace (Age 7) "I like this book. I think this is a funny book and it also taught you a lesson to not buy junk food and it also taught you to listen to your parents when you are at the store."

Anonymous "I would have trouble reading this to my children. I would not know how to address the issues of human trafficking that it brings up."

Mercedes (Age 19) "The ONE time they choose to listen..."

Alexa (Age 11) "How much do you think Daddy would pay for me?"

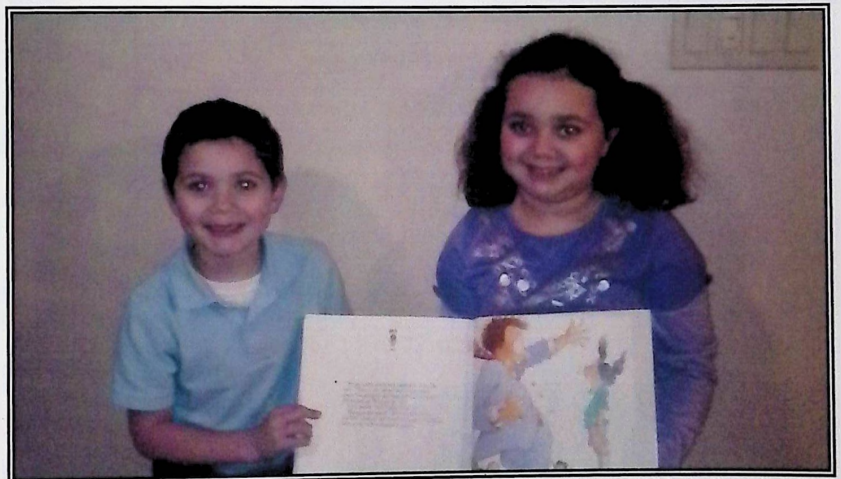


Photo Courtesy of Cierra Humphrey

The Inkwell Quarterly Staff

Faculty Advisor: Dr. Marcia Farrell

Editor-in-chief: Gabby Zawacki & Kendra Kuhar

Copy Editor: Vicky Hevener

Layout Editor: Miranda Baur

Staff Writers: Brittney Grizzanti, Emily Yuscavage, Cierra Humphrey, Jamie Alderiso

Faculty Contributors: Dr. Larry Kuhar, and Dr. Thomas A. Hamill

Soft Pretzels

By Cierra Humphrey

As we enter this year's Lenten season I felt that it would be an appropriate time to approach the pretzel. Historically pretzels are often associated with Christianity. According to *The History of Science and Technology*, by Bryan Bunch and Alexander Hellemans, pretzels were invented in 610AD by an Italian monk as a reward for the village children who had learned their prayers well. Pretzels have often been eaten during lent because they do not contain (well, mine do...) fats or animal products, items that Catholics abstained from during their preparation for Easter. Sometimes pretzels were even hidden (as we would hide Easter eggs today) for children to seek. Today we know them best as a warm treat accessed from suspect looking street carts.

By producing our own homemade pretzels, not only will we be sharing in a bit of history, but we will also be dabbling in some chemistry. The idea of using yeast is daunting to some, but I hope that this formula prove that there is nothing to fear. The other, I think more exciting, chemistry experiment that we have the opportunity to engage in when making pretzels is the application of toxic chemicals to our food to produce a favorable and decisively non-toxic result. Lye, otherwise known as Sodium Hydroxide, is applied to the outside of the raw pretzel in the form of a solution. The lye then reacts with the carbon dioxide in the oven to encourage the maillard (browning of proteins) reaction thus resulting in the deep glossy brown exterior and slight bitter flavor that we have come to associate with the pretzel. While I prefer to use lye to make my pretzels it may be difficult to find and is certainly not something that many of us have on hand. The following formula will be for pretzels made with a baking soda and egg solution. An incredibly similar result as the lye will be achieved. For the adventurous the instructions for using a lye solution will follow at the end of the formula.

Ingredients:

340 grams	12 ounces	Warm water
12 grams	1 Tbls	Granulated sugar
11 grams	2 tsp	Sea salt (or whatever you have)
1 package	1 package	Active dry yeast
624 grams	4 1/2 cups	All-purpose flour
56 grams	1/4 cups	Unsalted butter
160 grams	2/3 cups	Baking soda
2268 grams	10 cups	Water



Photo Courtesy of Cierra Humphrey



Photo Courtesy of Cierra Humphrey

Combine warm water, granulated sugar, and active dry yeast. Set aside. In the meantime melt the butter and set aside. Combine flour and salt in the bowl of a stand mixer fitted with a hook attachment. Once yeast mixture has become foamy add mixture, along with the melted cooled butter, to the flour and mix on low until mixture resembles a shaggy mass.

Continued on page 5

Stop mixer, scrape down the sides, and begin mixing once again on medium speed for about five minutes, or until dough has formed a smooth satiny ball. Place in a greased bowl, cover with a tea-towel, and let rise until doubled in size, about an hour.

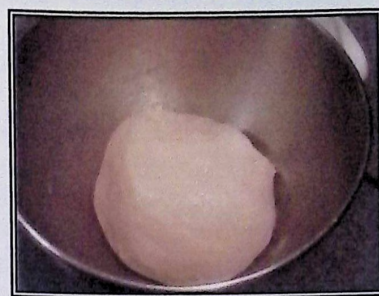
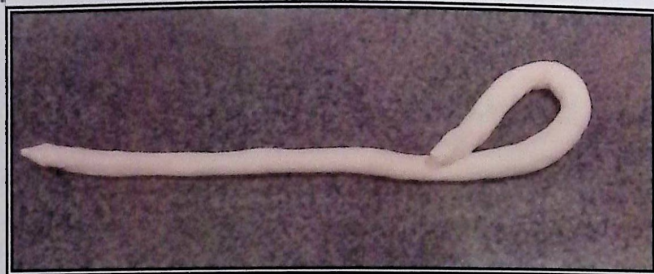


Photo Courtesy of Cierra Humphrey

Remove dough from pan and divide into ten equal portions (104 grams or 3.6 ounces). Roll these gently into a long rope (about 20 inches) and then form a pretzel shape by crossing one arm over the other. Cover with a slightly moistened tea towel.



Photos Courtesy of Cierra Humphrey



Line two sheet pans with lightly greased parchment paper and preheat the oven to 450 degrees. Place water and baking soda in a large wide sauté pan and bring to a rolling boil. Immerse pretzels in water for about 30 seconds before removing them onto the prepared sheet pan.

Brush with a mixture of one egg yolk, two tablespoons water, and sprinkle with the coarsest salt. Bake for 13 to 17 minutes.

Photo Courtesy of Cierra Humphrey

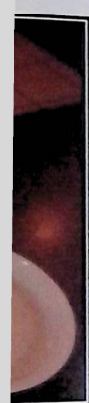
To use Lye follow all instructions but do not combine the baking soda and water. Instead combine ten cups of water with one table- spoon lye. Heat but do not boil mixture. Submerge pretzels for about 30 seconds and place on prepared greased sheet pan, sprinkle with salt and bake according to instructions above. PLEASE USE EXTREME CAUTION. Lye can blind, burn, and do all sorts of nasty things. When using the lye method it is also important to open your oven part way through the baking process in order to allow the harmful vapors to escape. Keep your face away from the door as you are opening it!



Photo Courtesy of Cierra Humphrey

etzel.
by
or the
y do not
tion for
oday we

ill also
rove
ortunity
and
w
flavor
ifficult to
rels made
turous



rey

Set aside.
r and salt
Once
melted
nbles a

The Poems on the Bus Go Round and Round

By Miranda Baur

Poetry in Transit is an innovative poetry-sharing program developed and coordinated by **Dr. Mischelle Anthony** beginning in 2007 loosely based off of *Poems on the Underground* in England. The program unites the efforts of the Luzerne County Transit Authority (LCTA), Quick Printers, and Lamar Advertising to showcase the works of a range of poets from northeastern Pennsylvania on the insides of buses. The poems are designed and accompanied by the photography of **Mark Golaszewski**. Every month, the poems rotate to a new bus for the duration of one year. Poems are submitted to Dr. Anthony in the summer, and reviewed by a board of judges including **Ann Brennan** of Pennsylvania State University Wilkes-Barre, **Noreen O'Connor** and **Jennifer Yonkoski** of King's College, and **Andrew Petonak** of Luzerne County Community College in the fall, followed by their unveiling in December before being placed on the buses. The poems currently riding follow the theme of conflict and were written by locals such as **Richard Aston**, **Shannon Doyne**, and **Father Tony Grasso** of King's College. The program has won several awards for its photography, publicity, and design. To support Poetry in Transit and partake in its creative efforts, emails can be directed to Dr. Mischelle Anthony, or you can ride a bus.

Book Review: *The Fault in Our Stars* by John Green

By Emily Yuscavage

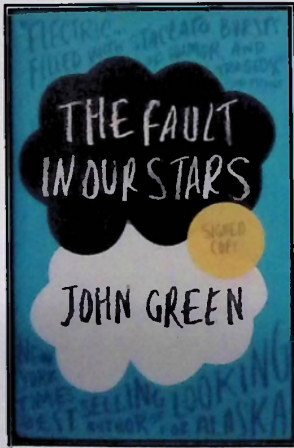


Photo Courtesy of Emily Yuscavage

Award winning author **John Green** has written what could be argued as his opus in *The Fault in Our Stars*. The story chronicle's Hazel Grace, a dry-humored and intelligent girl, who happens to be undermined by fluid-filled lungs and a terminal prognosis. One night at another hopelessly dull support group meeting, Hazel happens to meet the impossibly handsome, quick witted, and appendage-impaired Augustus Waters. The two strike up a friendship built around witticism, metaphors for every day life, and a mix of shoot-em-up literature. However, one book in particular—one that does not include hostage rescue missions and self sacrifice, but instead a young girl who is also blighted with cancer—brings the two together with its honest questions about what happens when it is over. Not “what happens after death” over, but “what happens to the their favorite heroine’s hamster after the novel is over” over. These kinds of questions seem to be more important as Hazel and Augustus must face the growing list of those who have passed with each support group meeting. On a mission to find out, and fulfill Hazel’s desperate wish to know, Augustus uses his one free-be wish from the “Cancer Genies” to send the pair (and Hazel’s particularly lovely mother) to Amsterdam to meet reclusive author Peter Von Houten. On their journey Hazel and Augustus find love but not all the answers they were hoping to find from a world weary man.

Green delves straight into the heart of what it is to be young and unhealthy while not emphasizing cancer as the enemy. *The Fault in Our Stars* is not a “cancer story” but a story that happens to include cancer. The reader is never inclined to pity the characters and their situations, but to cheer for them instead.

While the reader never forgets in the back of his or her mind that these characters are sick, there are beautiful moments where the fact that they are young and living overshadows any illness. The love that manifests between Hazel and Augustus is authentic; their feelings are never questioned due to their young age, in fact their youth enhances the sweetness. Both Hazel and Augustus are new at love and at life, but still aware of the mortal coil with which they dance everyday. Their love invites you to laugh with their humor, smile with their honesty, and feel their sorrow, in exchange for the small infinity that you are welcomed into their life.

Green has created a living breathing heart in *The Fault in Our Stars* that encapsulates the reader. When your heart is breaking in your chest, Green releases the pain with a quick jolt of humor to push you through the overwhelming feeling of loss just as the ice is about to crack beneath your feet. *The Fault in Our Stars* is a love letter to Amsterdam, to literature, to self-expression, and, most importantly, to love: young love, true love, familial love, and the broad metaphorical love that is impossible to touch or taste, but is undeniable. *The Fault in Our Stars* is about the kind of the love that you really need to live to understand, and Green never allows his characters to forget to live. In a hale storm of beautiful metaphors and small infinities, *The Fault in Our Stars* delivers a beautiful story that sticks.

Senior Spotlights

T.J. Dennis (Theodore Dennis)

By Brittney Grizzanti

T.J. Dennis will be graduating from Wilkes University for not his first, but his second time this upcoming May, 2013. T.J. actually earned his first degree from Wilkes in 2010 when he received a Bachelors degree in Communications. However, after graduation T.J. decided to return to Wilkes to further his education and receive a subsequent degree in Secondary Education. During his time at Wilkes, T.J. has been heavily involved in the English department, particularly in his role as a member of Inkwell's editing staff. T.J. has also been lucky enough to participate in multiple Wilkes University led trips to London over the past few years. Although the time for T.J. to "suit up" for his final days at Wilkes has come, his future of being a most "legendary" educator is just beginning. (Hope you enjoy the Barney Stinson reference, T.J.)

Joseph Waichulis

By Kendra Kuhar

Originating from Nanticoke, Pennsylvania, **Joseph Waichulis** aspires to be a writer. After living in San Diego for about ten years, he moved back to Pennsylvania three years ago to pursue a degree in writing. Waichulis felt it was in his best interest to complete both his undergraduate and graduate degree at the same school. He explains, "I chose Wilkes because the writing program seemed to be the most impressive of all the schools."

While Waichulis is busy with school, he also spends a majority of his time with his six-year old son as well as with "Spongebob, Chuck E. Cheese, and venues related to that sort of thing." When asked to elaborate on school-related accomplishments, he says, "I would, of course, choose some of the things I've written, but the first thing that always comes to mind is the fact that I've finished *Gravity's Rainbow*, and actually had a vague idea of the plot and themes behind the story."

Waichulis' future plans ultimately consist of being a writer. Similar to many English majors at Wilkes University, Joe cannot pick a favorite professor: "I feel they all have their own unique qualities that make them effective teachers, and really, I've been able to take something from all of the professors I've had." Furthermore, Waichulis conveys that an aspect of school that has impacted his life in regards to his writing is "learning how important reading various types of literature is for being a good writer. I haven't read many classic texts before I started at Wilkes, at least not the types of literature I was exposed to at school. I believe that has affected my writing in many ways."

Todd Oravic

By Vicky Hevener

Todd Oravic, a senior English and Communications double major, has never been what one might consider average. Confiding that he didn't walk until he was about a year and four months old, one might say that Todd's later emergence into mobility changed the way he interacted with the world, as his Wilkes memories are certainly unique. A musician and screenwriter, Todd's best memories at Wilkes include shooting sketches with friend and independent film studio partner **Ryan Wood** and playing his ukulele at Relay for Life during his freshman year.

After graduating this spring, Todd hopes to pursue a career in filmmaking and screen writing, working to develop his and Wood's company, *Fenner Productions*. Ambitious, Todd also expresses interest in freelancing as an investigative journalist. Either way Todd's time at Wilkes has been invaluable to his development as a writer. Un-able, and who can blame him, to pick a professor who had the most influence on his work, Todd settled on a class, emphasizing that his Independent study with **Dr. Bonnie Culver** reaffirmed his desire to write screenplays for a living. Todd quickly followed by stating that the whole of his time in the English department taught him the foundations of constructing stories and developed the open-mindedness that will allow him pursue multiple avenues in his story telling and future.

In one word Todd describes his time at Wilkes as "purple."

What is Digital Humanities (DH)?

A dialogue between Gabby Zawacki and Dr. Larry Kuhar

DH is a study of digital processes and products that impact the development and study of literature, language, and the disciplines of the humanities. DH is a cutting-edge area of English Studies that focuses on the convergence of technologies of the book, advances in information dissemination, and pedagogical and ethical questions of textual studies.

Born out of attempts to preserve archival material, DH has directly impacted bibliographic methodology, theoretical questions and implications, and dissemination of scholarly pursuits, particularly at the undergraduate level.

The English faculty team has proposed a new concentration in Digital Humanities (DH) that we think is going to position our program – and our students – at the forefront of ‘cutting-edge’ work in our field. DH concentration aligns with and extends the core values and educational outcomes of our current English Program. Coursework requirements to complete the new DH concentration stay focused on the same foundational coursework that defines the existing Literature, Writing, and Secondary Education concentrations. The program’s DH concentration will give students opportunities to use innovative methods for textual analysis that highlight undergraduate involvement in critical and editorial production. At a broader level, DH speaks to the democratic tendencies of Humanities scholarship, engaging both students and faculty in critical conversations about the need for new knowledge.

DH is a broad field that can include the study of linguistic features of coding and the analysis of computer languages, as well as the preservation, maintenance, and curation of source texts. It invites new considerations of textual modality, design, and proliferation. As “information architects,” students and faculty working in DH programs are able to examine ways of stewarding the literary archive while simultaneously contributing to the intellectual conversations regarding bibliography, curatology, and editing.

What will the new DH concentration provide for our program?

The DH concentration provides our program with an opportunity to distinctly brand our degree in English. No other institution in the region currently offers a concentration or major in this fast-growing, cutting-edge area of English Studies. Though the term used to describe this area of English studies is “Digital Humanities,” research, scholarship and other institutional practices place DH programs almost exclusively in English programs. A concentration in DH provides our English program with an opportunity to distinguish itself with a unique concentration that, we hope, will serve the development of the program as well as advance and enhance the image of the institution across the region.

What will the new concentration provide for students?

A concentration in DH English provides majors with the opportunity to specialize in an emerging and increasingly influential field in English studies. DH provides students with cutting-edge skills to analyze and to produce digital texts in ways that profoundly enrich the interrogative and creative traditions of the Humanities. At a macro level, DH engages the immediate and long-term challenges and opportunities that digital technologies pose for the history and future of human literary, textual, linguistic, and scholarly production. DH inquiry challenges students to consider the public face of their efforts, the responsibility of a public digital presence and representation of self, and even the consequences of moves toward digitization.

What are the academic goals of the DH concentration?

The concentration aims to:

- * immerse students in the methodologies and practices of bibliographic and textual criticism, both in the traditional sense of archival work with material texts and according to the transformative methodologies and practices inherent to digital archives;
- * deepen students’ understanding of the history and future trends of human literary, textual, linguistic, and scholarly production;
- * prepare students as “information architects” who can marshal existing and emerging digital technologies as well as existing and emerging modes of critical inquiry and textual

Continued on page 9

What are t

Stu
English 23
bered 200
above, incl
will have a
designated
Seminar E
2013; this
the DH co
“E
tion. The f
the field of
and study
portunity t
course dire
for the hist

Hamill

Wh
eager to pu
note the ir
tions and r
the instruct
saw would
I h
rejects pile
of my neigh
long stuck)
Paul Bunya
he imagine
Wh
One reaso
pressed aga
my bedroo
china strew
looming hig
the house,
after all.

- * challenge students to interrogate the intersections of the human and the digital to consider the critical implications of those points of contact: What is specifically human about digital technology?; what about digital technology advances humanity (and makes us more human)? what about digital technology might, if misused or misunderstood, jeopardize or diminish our humanity?;
- * position students to consider and address fundamental questions about the ethical implications of digital technologies and the role of digital humanities in fostering and sustaining accountable, collaborative, diverse, and open-access platforms for the production and distribution of knowledge across the global community;
- * empower students to produce innovative independent and collaborative digital scholarship that is public—i.e., extends beyond the parameters of the classroom and program—and that allows students to contribute to and participate actively within a global community of scholars.

What are the requirements for the new concentration in DH?

Students who concentrate in DH must take English 101, 120, 201, and three of the four survey courses: English 233, 234, 281, 282. In addition, students must complete nine credit hours in DH-designated courses numbered 200 and above, including ENG 222, as well as nine credits in advanced English courses numbered 300 or above, including English 397. Students must also complete a DH-designated senior capstone project. Courses that will have a DH designation include, at the 200-level: ENG 202, 218, 225, 228, and 324; at the 300-level, the DH designated courses include ENG 308, 342, 351, 353, and other courses as faculty choose. Seminar ENG 397: “Technology of The Book”, taught by Dr. Hamill, is being offered for the first time in fall 2013; this course will eventually be added to the curriculum as a permanent course as part of our efforts to develop the DH concentration for our students.

“English 222: Introduction to Digital Humanities” is a new course that is required for the DH concentration. The first offering of the course will be taught by Dr. Kuhar in spring 2014. English 222 is an introduction to the field of Digital Humanities with an emphasis on how digital processes and products impact the development and study of literature, language, and the disciplines of the humanities. English 222 provides students with the opportunity to develop skills in and to specialize in an emerging and increasingly influential field in English. This course directly engages the immediate and long-term challenges and opportunities that digital technologies pose for the history and future of human literary, textual, linguistic, and scholarly production.

Hamill's Hunches

When I opened the box to my new Poulan 14” 1.5 Peak HP 8 Amps Electric Chainsaw last Sunday, I was eager to put it to use. Paging through the Instruction Manual I found myself—and my ENG 202 students will note the irony here—wishing away its function, hoping for a goes-without-sayingness that would obviate directions and release me, unburdened by bureaucracies of knowing (and safety regulations), to my work. I skimmed the instructions selectively (ignoring the first instruction-as-warning), and, after conceding that my electric chainsaw would still need oil (and thus a return trip to Lowe’s), I knew I was ready to go.

I had glanced the Manual, and I was convinced that the new Flannel shirt I had acquired from my father’s rejects pile the week prior (“I don’t like checkered patterns; I prefer solids,” he told me) and childhood memories of my neighbor Mr. Schreiber’s minor chainsaw leg wound (a fundamentally reassuring “be careful” message has long stuck) would work well to balance my reified sense of self as sub-urban urban-forest (electric) lumberjack: Paul Bunyan with a Poulan. (I have yet to learn Curious George’s modesty for proleptic self-awareness; whereas he imagines his hypothesized future self according to a less detailed corporeality, I, it seems, tend to embellish.)

Why, you’re probably wondering, was I (imagining) wielding a chainsaw to begin with? Good question. One reason, of course, was so that I could write my Hamill’s Hunches. I awoke that morning short one hour, pressed against another (generously) extended deadline, and without any hunches to Hunches. As I glanced out my bedroom window I was at once relieved and horrified to see that my Ur-text had arrived, an ironic *deus ex machina* strewn across half my front lawn in the form of an unsettlingly large limb shed from the aging silver maple looming high above. Even before I made my way outside to determine whether the limb had done any damage to the house, I knew (without any irony) that I had been very lucky; no one had gotten hurt—and I had my Hunches after all.

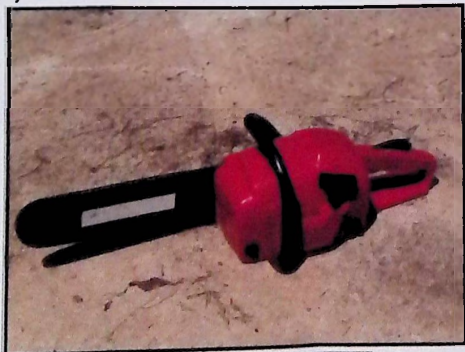
Continued on page 9

Hamill's Hunches Continued from page 9

But it would not be so easy. Nearly one week and two extended deadlines later, I was still struggling to find the form. Hacking up the tree limb proved easy and (alarmingly?) fun. I would later learn (reading anachronistically) that filling the oil tank was not enough; I needed to depress the cap to release oil to the chain as I sawed. I would also learn (despite reading in real time) that one should, in fact, wear heavy gloves when adjusting the chain; I heeded this warning, of course, but then wondered (too long) if such alarms were overmuch. But I did no damage to the saw or to myself across a full afternoon's work, and my father's endorsement of the Poulan brand that evening conferred a heightened sense of mythos on the proceedings. My only regrets are that I did not photograph the pile of wood I had stacked at the curb by day's end (proof of my labors and production) and that my photograph of the trunk end of the limb includes no functional details to render its scale (see, it was *this* big).

No. The problem was not the day's narrative logics, which, even in spite of my issues, I managed well enough. The challenges were (and are), as you've guessed, allegorical—dilemmas meted out along the implied and compulsory exegesis of tree as text. Following Dante and Wycliffe and others (and obviously still not over the cancelation of Medieval Allegory for Spring 2013), I began my four-layered reading. As I've already suggested, the first (or literal) level was easy and even welcoming, the material symmetry of the transmogrified tree-to-paper (limbàtext/Hunches/author function) rendering obvious (and productive) the interpretive exchange. The second (or typological) reading also seemed readily and seamlessly available, the very gestures of allegorical interpretation themselves, even in their awareness of cancelled loss, anticipating and prefiguring the new laws of making pages, of Technologies of the Book (arriving just in time for Fall 2013).

Here I began to struggle, for the third (or tropological) level demanded more of me—a moral. And I sensed (as you might) what interpretation revealed in the *apocolipsis*: the discomfiting gaps in the trajectory from tree to text, the missing tropes inherent to the now metonymic arc of word become flesh become tree become (already was) the cross. I had taken up my cross, of course, even if my Simon aiding me across the Stations was my new Poulan 14" 1.5 Peak HP 8 Amps Electric Chainsaw. But what had I really done? Had anyone been saved? Or was I, as I feared, merely one of the thieves (perhaps even the wrong thief), hacking foolishly away on the wrong Rood, left or right of center?



Picture from morguefile.com

The fourth (or anagogical) level was both reassuring and harrowing, pointing as it did to closure but also to judgment and the end of days—to the future time of no time redeemed on history's debt not unrepaid. There were, I realized, no Rush lyrics or Gracie anecdotes that could save me now or that could bring these Hunches to a close; there were only anagogical meanings, a world of prolepsis that no one (not Rush, not Gracie, not even Curious George) could have prepared me for.



Photo Courtesy of Desiree Wren

Continued on page 11

Hamill's Hunches continued from page 10

I had tried to imagine this future long ago, and the archival records of the Kingston Tree Shade Commission and UGI might attest to my inquiry, even if the years' passage reveals only my lack of vision, my failure (as a then unreconstructed tree-hugger) to see it through. I've tried again, through Modern Nursery Tree Service, since late October but my would-be Simon (then, before my Poulan Simon forged) has not accreted yet to his full allegorical form: the tree, one limb less, still stands. I'm waiting, hoping to engineer and control its fall, but I am only an embellished and ironic sub-urban urban-forest (electric) lumberjack: Paul Bunyan with a Poulan—and so I'm mocked and scourged (though still lucky) in all directions. Page 9 of my Poulan Instruction Manual, for example, opens with beautifully declarative promise: "FELLING A TREE" only to goad me with what I already know with its prefatory first directive (and accompanying illustration): "A retreat path (A) should be planned and cleared as necessary...." More signs appear everywhere for me read, and as in the dreamer's dream in *The Book of the Duchess*, I awaken in them, seeing, always, "bothe text and glose." The four-wisp god for wind on my Weather Channel App haunts me most of all, lurking Aeolus-like on my pixilated screen, my ironic sack of winds always already unloosed in spite of all my iconological knowing as forecasting controls.

So what, then, is the anagogical meaning? By the time you've read this, we'll all know.

The Logic of Mourning

By John Carroll

Everyone - - though I hesitate to say everyone - goes through a time where they collide with reality. I mean that point where what one thinks or feels or wants doesn't match up with the reality of their experience. Life just stands there, like a brick wall, unyielding.

Consider mourning, the time spent accepting and coming to terms with the death of another individual, usually someone close to one's self. Not the rituals associated with mourning, but the *feeling* of mourning. When someone that we know and love dies, it evokes a very specific reaction, and yet one unique to each individual who experiences it. One can feel loss in intensity so severe that the experience is unintelligible, beyond the scope of words, or one can be relatively unmoved.

A man died recently, and he was survived by his wife and children, his grandchildren, two brothers, and many friends. The effect on those who knew him was as to be expected, quite devastating, and as is also to be expected, quite varied in degree. The closer an individual was to him, the more love they felt for him, it seemed, the more devastating his death was to them, and the longer it took for them to move beyond the grieving period. This is nothing new, nothing extraordinary, but it is a wonder often overlooked by virtue of both the frequency at which it occurs and the unpleasant nature of dwelling on the experience for those involved. We want to forget that death happens, most of us, but it's just not possible. That we come to love those closest to us, and that we tend to bring closest to us the ones we love most seems to have another effect on us as individuals, and on our identity. Consider the woman who was married to the man that died. Her role as wife, effectively, has ended. This woman who spent upwards of fifty years being a loving and devoted wife to a man who loved her in return, was father to her children, friends with her friends, whose family she shared and who she shared her family with, is now gone.

She is no longer who she was before he died.

She lost the man who had been with her longer than anyone else, had been through everything with her, and the person she loved more intimately than anyone else on this earth. She lost a lot of herself when he died. She lost those memories that he had kept for her. She lost the father of her children. She lost the man who slept in her bed at night, and the face she woke up to in the morning. She lost half the reason to make breakfast, and half the reason to clean the house. She lost half the reason to get out of bed. She lost half of herself.

She lost.

In times like this it is often noted that it is indeed wise to cultivate love for one's self, as one will spend more time in one's own company than that of anyone else, and that depending too much on others for one's own identity is problematic. However, who *you* are is necessarily comprised in part of those roles you fill and the other people in your life as much as it is your experiences and body and all the other things we think of when we think "me". This woman loved herself, but who she was was more than just one person. She was a daughter until her mother and father died, and a cousin before the last of the others died, a niece before her aunts and uncles died, and a friend until *her* friends died. She was a wife, and now she's a widow.

Continued on page 12

The Logic of Mourning Continued from page 11

It seems that ultimately we feel most lonely when we lose these pieces of ourselves. We feel it, and we know it. We feel like less.

As we look at our own losses, we ought not feel cowed into recompense. We should never feel as though we don't have reason enough to mourn, because we have every right to feel that way whenever we happen to feel it. We all lose a little bit every day, and sometimes we just aren't growing fast enough to make up for the loss. Sometimes it's appropriate to mourn your own youth.

That woman has lost more, more than many can yet imagine.

Any of us might lose as much, though, and it might not be a wholly negative thing. It is nigh unavoidable that we will all lose pieces of who we are right now, and each time we lose someone, it will hurt. Even that woman, though, is someone. She's still a mother, a grandmother, a sister, and a friend. She's still alive. She can grow. Yes, she's eventually going to die.

We all are, and we all know that. It's a scary thing.

So we mourn, and we feel ourselves being forgotten. We feel it and we accept it, and we move on. We go to the casino, and to the shore, and we get up and make breakfast and we clean. We go out for pizza, and we stay up all night, sitting in our basements writing overdue articles. We keep living until we don't. Mourning won't change that, but neither will trying to forget. So live, and love, and lose, and move on. No matter how long it takes, you will always be you, and you will always be someone.

Senior Spotlight: Vicky Hevener

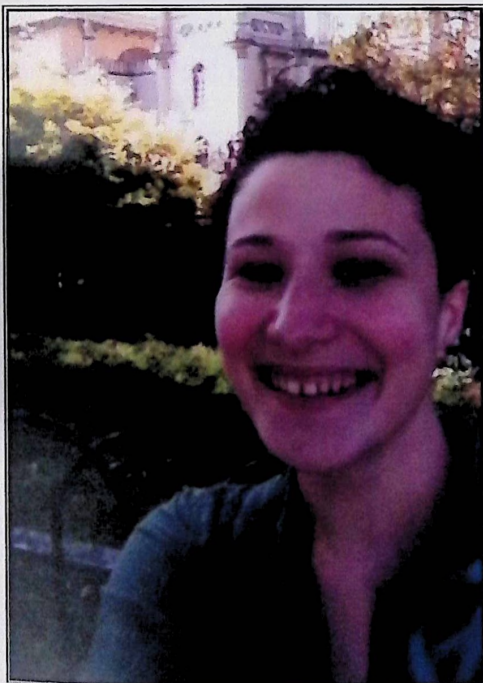


Photo Courtesy Vicky Hevener

By Gabby Zawacki

Senior Vicky Hevener is one lovely lady on a mission to write. Throughout her career at Wilkes University she has further developed her passion while making some awesome memories with some wonderful people. Her favorite memories happen when she gets to spend time with her "crazy, awkward, dysfunctional, hilarious, amazing" English department family. While she has gained memories and life lessons from her Wilkes family, the classes she's taken have helped prepare her to achieve her dream of pursuing an MFA in creative writing. In addition to going to graduate school, Miss Vicky would love to write fiction, especially novels.

When she's not writing, Vicky loves to dancing, learn American Sign Language, read comic books, eat chocolate, and BAKE. Her crowning achievement is that she loves to "color, not draw, color. It's like drawing without the pressure." And what is her favorite color to color with, you might ask? It's green! In addition to these hobbies, Vicky loves to "lay on floors and just take in the gigantic-ness of rooms," and wear band-aids. It's not because she's got boos-boos. It's because she likes to wear ones with pictures. Understandable.

Sadly, Vicky and her band-aids will be graduating this semester. When she leaves Wilkes for the world of writing, she will miss her roommates and fun times with friends. However, the thing she will miss the most is her English department family and every crazy, awkward, dysfunctional, hilarious, and amazing memory she has shared with them.

Kuhar's

"We made
(Lester Sei

"Chairs are
(Facebook

Ca
media tell
In
played by
sage out o
about HOL

As
more, it is
think about
ring to mal
texts. In c
think creat
cal thinking
problem sc
in making t
benefit from
our work a
in the repre
cial media.

So,
pretty big p
find some c
history ever
ing the hist
a special se
Writing pap
matters to l
Of course t
authorized
the masses.
thorized his

Les
make our ka
edy." Seige
ond time as
We know a
repetition, i
us to under
We know al
we're comir
sciously affi

Kuhar's Corner: Making History as an English Major

"We made history today."

(Lester Seigel, character in *Argo*, 2012)

"Chairs are for people. And that is why chairs are like Facebook."

(Facebook commercial, 2013)

Can we, as English majors and minors, really *make* history? Is this really possible? The movies and social media tell us it is. But should we believe?

In *Argo*, the Academy Award winner for Best Picture in 2012, Lester Seigel, a Hollywood movie producer played by Alan Arkin, reflects on the ramifications of successfully staging a fake film in order to provide a safe passage out of Iran for six Americans during the 1979 hostage crisis: "We made history today." Seigel's wry irony about Hollywood 'making history' is not so farfetched. We can learn from it.

As future writers, teachers, lawyers, leaders and more, it is important for you, as an English major, to think about how history is made. To be clear, I'm referring to making history *outside* of 'authorized' historical texts. In our highly technological society, we need to think creatively about the role good writing, strong critical thinking, creative and innovative approaches to problem solving, and strong communication skills play in making the kind of history I'm referring to here. We benefit from thinking about how we "make history" in our work as English majors in the English program and in the representation of self in today's proliferating social media.

So, where do we begin? This is, after all, a pretty big project, this *making history*. Well, let's see. We find some of the essential apparatus necessary to make history everywhere as English majors at Wilkes. Entering the historical Kirby Hall every day promotes a sense of *living in history*. It's a special setting. Classroom discussions regularly engage and study the tensions between literature and history. Writing papers and taking exams formalize and make public, to an extent, the outcomes of understanding why it matters to learn about the past.

Of course the history that we can make as English majors is, in the end, a different kind of history than textbook, authorized history. Ours is not the "official story," the authorized text intended to record a version of truth for the masses. But our history and our interest in making it is as important to us, it seems to me, as the larger, authorized histories we know about.

Lester Seigel's next line in *Argo*, after realizing that he had "made history," gives us insight into how we can make *our kind of history in our lives*. Seigel misquotes Carl Marx: "History starts out as farce and it ends up as tragedy." Seigel's reference to Marx's observation that history often repeats itself ("the first time as tragedy, the second time as farce") tells us about the function of repetition – the search for patterns – at work in making history. We know about the search for patterns. We do it every time we read a text. We apply a critique of the function of repetition, it seems to me, almost every time we write an essay. Being aware of the function of repetition, prepares us to understand how to approach our histories. Authorized histories seem to be largely about this very concern. We know about this, too. Every time we enter Kirby Hall we recondition our awareness for who we are and why we're coming through the doors. We're making history. *Our type of history*. It matters to us even if we don't consciously affirm it every time we hear the back door click shit behind us as we climb the stairs.



Photo Courtesy of John Kadjeski

Continued on page 14

Kuhar's Corner Continued from page 13

One more point about Seigel's misquoting of Marx in *Argo*. In reversing Marx' quote, Seigel reveals something important that we need to be aware of as we understand how we come to value and to understand our ability to *make history*. Seigel is not a historian; neither are we. As a Hollywood movie producer, Seigel tells stories that, for some (maybe too many?), become the only version of the story or history represented in the movie. This is farce that ends up as tragedy. Think Vietnam. How many of us learn about Vietnam from movies? *Born on The Fourth of July*, *The Deer Hunter*, *Platoon*, *Full Metal Jacket*, *Apocalypse Now*, *Good Morning Vietnam* . . . even, though vastly different, *Tropic Thunder* and *The Beautiful Country*. Representation itself signals history. Our access to these representations confirms the most important aspect of how we come to understand how we authorize our experiences as historical. This is important. For us, it's not farce that ends up as tragedy. It's reality confirmed as history. The meanings form only when we tell the story – We are the 'movie producers' of our own legitimate histories.

As English majors, your stories are always *in circulation* as you move through your classes, talk with your peers, and write your papers. You have many, many opportunities to tell your stories, to make history. This is a distinctive feature of the English major. In the work of distilling and representing your voices, you make your "authorized" history.

In *Argo*, Seigel believes he's made history. He makes sense of the possibility only after the story has closed. (I want to say more but don't want to give away the movie's ending.) We can learn from this, too. We may not anticipate our "histories" as forming even as they take shape. We make sense of them when we tell the story, and this is promoted in reading, reflecting, thinking, speaking, collaborating, and writing – the core skills in our program. Our history – the kind we can make – is revealed, in part, in the narrating of our experiences as well as the narrating of past experiences; it is about the process of discovering, collecting, organizing and presenting an understanding of life. It's also the stuff of respecting on and understanding human dignity. Confirming an awareness of how and why we tell stories about ourselves when we work through our English classes is at the core of making *our brand of history*.

So, how else can English majors make history? Let's go outside the warm confines of Kirby Hall and look to social media (where else?). Social media shows us how society and technology adapt to meet our needs to make history. Social media provides us with the means to tell ourselves who we are and to authorize an 'authentic' history that is ours. As digital technology advances, social media capitalizes on these advances and applies them to our need to tell stories, stories as *our history*.

Our histories depicted in social media may represent the dominant mode of self representation in society today. Though in vastly different ways, we tell stories about ourselves on Facebook, YouTube, Tumblr, and Twitter. We tell stories about ourselves while implicitly imagining how we want to be seen by others. Through their structure and policies, these mediums prioritize self if only in directing us to present the representation of self in visual or symbolic stories and imageries. As English majors, we're trained to do this, though indirectly, because we study representations of self in our classes. In fact, it's no small irony that the recent 'facelift' of Facebook provides a redesign that will provide, as I understand it, the opportunity for a *greater* emphasis on visual rather than textual content. Hmmm . . .

The media blitz selling the new-look Facebook emphasizes community and humanity. Here's one example from a Facebook commercial: "Anyone can sit on a chair. And if the chair's large enough, they can sit down together. And tell jokes. Or make up stories. Or just listen. Chairs are for people. And that is why chairs are like Facebook." This is only one of many Facebook commercials that tell us that Facebook is the space where we meet, where we commune, and where we live. It's the "thing" in the "The Things That Connect Us." It's the place, they want us to believe, where our histories take genuine form and generate full meanings. To some it's ironic that we are encouraged to see Facebook, or other social media, as a place for *connecting* with people. I may not want to 'drink all the Kool-Aid,' but I do *not* disbelieve.

Continued on page 15

We no
face in your li
cism about "t
jors prepares
history in soc
As Er
challenge our
when we chal
when we do t
and the imag
(?). And so a
work as Engl

Editorial

Dear Reader:

Since
looking forw
the personali
editors believ
they enjoy. N
cles and the

Our
and openly c
and align wit
as a whole. I
as a team, m

Inkwell Qua
editorial tear

Editorial Sta
Editors in C
Copy Editor
Layout Edit

Congratulati
Sincerely,
Editors in C

Kuhar's Corner Continued from page 14

We need to understand the impact of these new ways of shaping histories because the texts they create surface in your lives more than other representations, including movies. We also want to maintain a degree of skepticism about "the self" represented in these imageries and visuals. You know about this. Your work as English majors prepares you to be critical in your analysis of this, too – to employ a thoughtful judgment about how we make history in social media and why it matters to contemplate the ramifications of these digital histories.

As English majors, we want to make history. We can and we will. We court history's motive when we challenge ourselves to read for fuller meanings, when we challenge ourselves to read for continuities and plots, and when we challenge ourselves to report back the findings of the process toward knowledge. We make history when we do these things. Doing this enhances our identity, builds our confidence about the essential role of ideas and the imagination, and reduces the chance that we'll be co-opted by false or unwanted histories. I am a chair (?). And so are you. I guess. We have made, and will continue to make, important history – Our history. Our work as English majors prepares us to make it!

Editorial Statement

Dear Readers,

Since the end of the Fall 2012 semester, the Inkwell Quarterly has welcomed a new team of editors that is looking forward to leading the IQ in a new direction. In addition to carrying on the tradition of fully embodying the personality of the Wilkes University English Department, "who we are," through the Inkwell Quarterly, we as editors believe that the only way to grow as a publication is to encourage staff members to write about the things they enjoy. New to Inkwell this year are the children's book review, philosophy articles, and visual additions to articles and the publication as a whole.

Our editors and staff members will function as a tightly knit team in which ideas for articles are welcomed and openly discussed. Such discussions are important and beneficial because they allow peer members to recognize and align with each other's values, therefore creating group values as a whole. This type of environment allows the staff to function as a team, making the Inkwell experience enjoyable and fun.

Inkwell Quarterly's 7.3 Issue marks the beginning of a renewed editorial team, as well as movement towards progress and success.

Editorial Staff

Editors in Chief: Kendra Kuhar and Gabby Zawacki
Copy Editor: Vicky Hevener
Layout Editor: Miranda Baur

Congratulations to the new editorial team!
Sincerely,
Editors in Chief: Gabby Zawacki and Kendra Kuhar

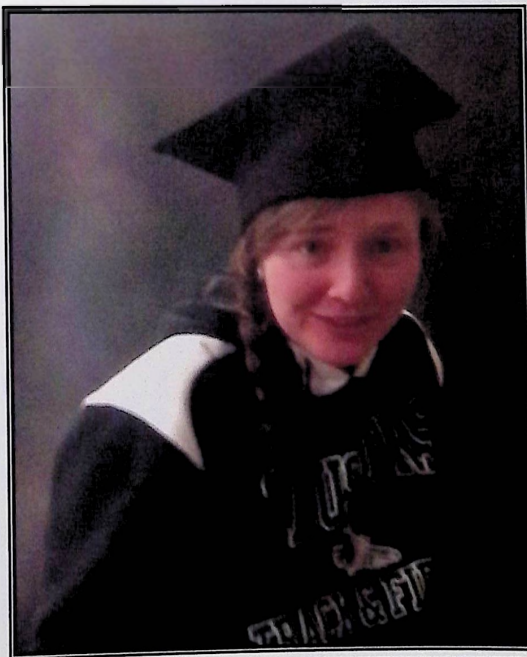


Photo Courtesy of Miranda Baur

Match the excerpt from the Shel Silverstein poem to the book in which it was named after.

1. _____
"With a rat in his hat
Looking cute in a suit
With a rose on his nose
And a bee on his knee
And some glue on his shoe."

2. _____
"I was hoping that perhaps
I could roll with you...."
"You cannot roll with me, but perhaps you can roll by yourself."

3. _____
"Let us leave this place where the smoke blows black
and the dark street winds and bends.
Past the pits where the asphalt flowers grow
we shall walk with a walk that is measured and slow..."

4. _____
"Though the house is dark and shuttered,
I can see a flickerin' flutter,
And I know what it's about"

5. _____
"And away it rolled
and because it was
now complete,
it rolled faster and faster
Faster than it had ever rolled before!"

6. _____
"But it got me so dizzy
When I looked around,
I got sick to my stomach
And I threw down."

7. _____
"And every day the boy would come and he would gather her leaves and make them into crowns and play king of the forest. He would climb up her trunk and swing from her branches and eat apples. And they would play hide-and-go-seek."

- A. Light In The Attic
- B. The Giving Tree
- C. The Missing Piece
- D. The Missing Piece Meets the Big O
- E. A Giraffe and a Half
- F. Falling Up

Answer key:
E D G A C F B

If anyone is interested in writing for *The Inkwell* please contact:
Dr. Marcia Farrell at marcia.farrell@wilkes.edu or Gabby Zawacki at gabriella.zawacki@wilkes.edu