



The Inkwell Quarterly

Volume 9

Issue 1

Fall 2015

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Photo courtesy of Sara Pisak

Celebrating Banned Book Week

By Sara Pisak

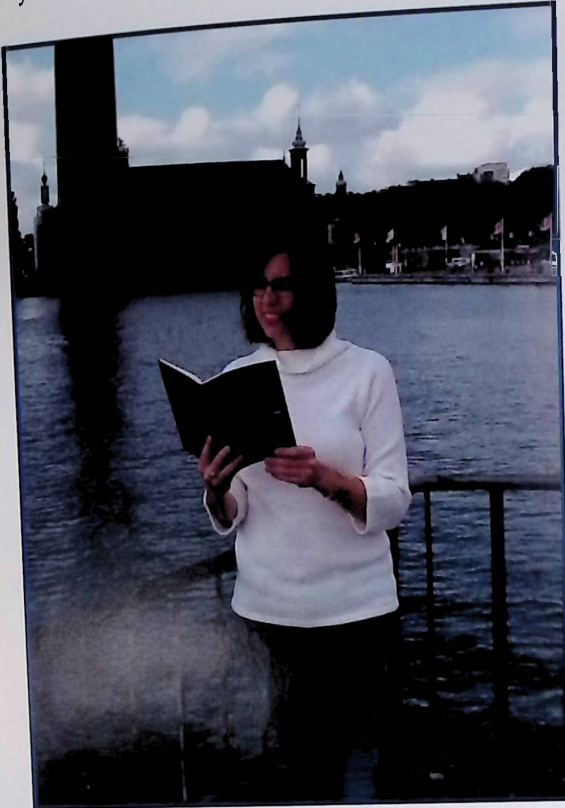
As students, professors and authors of English and American Literature it seems blasphemous and entirely disrespectful to ban a book based on its content. However, this practice is all too familiar. Banned Book Week is held annually during the last week of September to raise awareness of banned literature. Banned Book Week was inaugurated in 1982 as a response to an unexpected outpouring of challenged books in schools and libraries. This year Banned Book Week was held from September 21st. In the 32 years that have passed since the conception of Banned Book Week, more than 11,300 27th books have been challenged.

According to the Banned Book website, the week-long celebration of literature “highlights the value of free and open access to information.” The main goal of this week is to bring librarians, booksellers, teachers, students and others in the book community together. Together, these individuals can help bring support for free expression of written ideas, whether these ideas are deemed eccentric or unconventional. This year’s banning of eccentric and unconventional books is led by *The Captain Underpants* series which was the most challenged book of this past year. The reasons listed for this challenge are “unsuited for age group” and “violence.”

Continued on page 5.

Faculty & Club Updates

By Tara Giarratano



Dr. Michelle Anthony in Karlstad, Sweden. Photo courtesy of Dr. Michelle Anthony.

In March, **Dr. Helen Davis** organized and chaired a panel and presented a paper at the International Conference on Narrative, which was held in Cambridge, MA. The panel was titled, "Ambiguous Authorial Self Narration" and her paper was titled, "The business of a woman's life: Ambiguous self-representation in Charlotte Brontë's Letters." In June, Dr. Davis participated in the Project Narrative Summer Institute at The Ohio State University, which focused on queer and feminist narrative theory. She was able to present her research and discuss theoretical applications with other scholars from around the world. In September, Dr. Davis presented a Faculty Forum talk to Wilkes University faculty on the topic of "Defining Circumnarration as a means of Subversive Telling."

In September **Dr. Michelle Anthony** presented a paper, "No Certain Guide: Sarah Kemble Knight's Contested Journey," at an interdisciplinary conference called Gothic and Uncanny Reflections at Karlstad University in Karlstad, Sweden. The presentation demonstrated how Knight's Early American travel journal used one type of punctuation, the dash, in the same way gothic novels would a century later.

Manuscript Update

1. Submit your written and visual art to Manuscript for this year's issue! Submissions are welcome from Wilkes students, faculty, staff, and alumni. Send submissions and queries to magazine@wilkes.edu. The deadline for fall submissions is Friday, November 21 by 12:00 midnight.

Sigma Tau Delta Update

Sigma Tau Delta, the English honor society, has a new faculty advisor this year. Please see **Dr. Michelle Anthony** if you'd like to be a member. (GPA and credit-hour restrictions apply.)



SIGMA TAU DELTA
INTERNATIONAL ENGLISH HONOR SOCIETY

Review: By Jason Kl...

Cheek to Cheek, 2014, St...
Lady Gaga...
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Staff Writers:

Review: *Cheek to Cheek*

By Jason Klus

Cheek to Cheek, Tony Bennett & Lady Gaga
Jazz, 2014, Streamline/Interscope/Columbia

Lady Gaga has been shocking the music industry with her extravagant fashion sense and unusual performance style since her debut in 2008. Her latest effort, a collaborative effort with Tony Bennett named *Cheek to Cheek*, is a collection of jazz standards from George and Ira Gershwin, Irving Berlin, Cole Porter, and a number of other masters of the genre. This all begs the question – is Lady Gaga still trying to shock her audience by identifying as a jazz musician, or is she simply returning to her classical music roots? Tony Bennett is certainly no stranger to the jazz music scene, having Grammy Awards to his record as well as a Lifetime Achievement Award; he has recently released two albums, *Duets: An American Classic* and *Duets II*, that feature his timeless voice in collaboration with other modern artists. Somehow it is still unusual to picture Lady Gaga and Tony Bennett working together to form what is a very impressive jazz tandem.

Lady Gaga makes an incredible statement with her solo tracks (“Ev’ry Time We Say Goodbye” and “Lush Life”), which are by far the most compelling performances presented on the album. While Tony Bennett has achieved a legendary status in the music industry, having entered his sixth decade as an entertainer, Lady Gaga outshines him and thrusts herself into the spotlight – something she greatly needed to do after 2013’s musical effort, *ArtPop*. Still, Bennett’s work expectedly well done (“Sophisticated Lady” particularly), and, as a duo, the two bring a different atmosphere that explores many different moods with ease (“Let’s Face the Music and Dance” and “Cheek to Cheek”). The album doesn’t travel too far out of traditional swing and jazz settings and can be a bit monotonous all at once, but it showcases a mesh of two artists that somehow come together seamlessly. It is odd to hear Lady Gaga, a performer who has only thrived in a pop music setting, achieve such a mastery of jazz and immediately add a new facet to her musical persona. *Cheek to Cheek* definitely is a triumph for jazz in my opinion; there is something about it that refreshes and invigorates the American Songbook, bringing it to a modern day relevance for new audiences to explore and enjoy.



The Inkwell Quarterly Staff

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Spring Course Offerings

By Jason Klus

ENG 202	Technical Writing	Dr. Kemmerer	MWF	9:00 - 9:50
ENG 203	Creative Writing	Bill Black	T	6:00 - 8:45
ENG 234	Survey of British Literature II	Dr. Davis	TR	9:30 - 10:45
ENG 281	Survey of American Literature I	Dr. Kelly	TR	2:30 - 3:45
ENG 298	Visual Literacy	Dr. Stanley	R	6:00 - 8:45
ENG 303	Advanced Creative Writing Workshop	Dr. Anthony	MW	1:00 - 2:15
ENG 324	History of the English Language	Dr. Hamill	TR	3:00 - 4:15
ENG 350	Studies in the British Novel	Dr. Farrell	MWF	1:00 - 1:50
ENG 351	Studies in Postmodernism	Dr. Kuhar	TR	1:00 - 2:15
ENG 397	Studies in the Gothic Novel	Dr. Anthony	MWF	9:00 - 9:50

Registration Dates:

<i>Seniors</i>	Class of 2015 (86 or more credits earned): Monday, 10/27 at 12:01 A.M.
<i>Juniors</i>	Class of 2016 (56 or more credits earned): Wednesday, 10/29 at 12:01 A.M.
<i>Sophomores</i>	Class of 2017 (26 or more credits earned): Monday, 11/3 at 12:01 A.M.
<i>Freshmen</i>	Class of 2018 (less than 26 credits earned): Wednesday, 11/5 at 12:01 A.M.

If you have any questions or concerns about any of the courses offered for the spring 2015 semester, feel free to contact the professor teaching the class or any member of the English faculty.
For any questions regarding registration, see the registrar at Student Services.

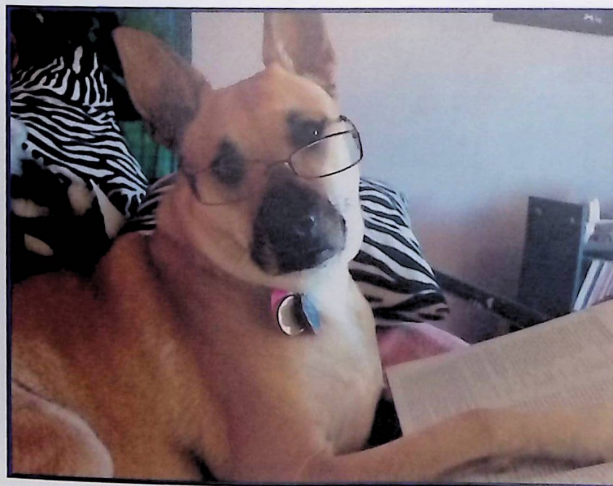


Photo Courtesy of Sarah Simonovich

Celeb

By Sara I

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Continued from page 1.

Celebrating Banned Books Week

By Sara Pisak

With all the hype and controversy surrounding Banned Book Week, an educator's perspective is enlightening. Maureen Costello, a librarian and twenty-year academic veteran at Marian Catholic High School in Tamaqua, Pennsylvania conducts a Banned Book Week celebration complete with posters, academic announcements on First Amendment rights, education about censorship, and displays of "Banned Literature." Maureen Costello obtained her Bachelor's and Master's degrees in Library Science from Kutztown University and has developed an expertise in educating students in history and in literature. Mrs. Costello adamantly calls banning books based on content a mistake: "As an educator you automatically censor yourself based on time and on money. When you finally find a book you can use which is phenomenal and someone tells you that there is something wrong with it; you cannot believe that you just did all this research and that the kids will no longer be able to benefit from the wonderful content in the book." She goes onto add, "If educators and librarians cannot use a book because someone disagrees with it, it is wrong because we all disagree at some point."

Banned books have shaped the literary world for ages. Some of the most influential banned books include *The Bible*, *The Great Gatsby*, *To Kill a Mockingbird*, *The Adventures of Huckleberry Finn* and other classics. Although she loves the classics, Mrs. Costello is quick to state that her favorite banned book is the *Harry Potter* series. For her selection, she gives the following reasoning: "There is something wrong with banning a story about the fight between good and evil, where good wins." Banned Book Week works diligently to allow talented literature triumph.



Photo courtesy of Sara Pisak

For more information about Banned Book Week visit the official Banned Book Week website at <http://www.bannedbooksweek.org> or The American Library Association website at <http://www.ala.org/>

Keep Reading!

Movie Review: Gone Girl

Directed by David Fincher, Starring Rosamund Pike, Ben Affleck, Tyler Perry
by Jordan Ramirez

It seems that behind almost every great film adaptation of a modern novel that won big at the box office since the year 1999 was a man named David Fincher...or, at least, someone eliciting his artful directorial style and mimicking his editing technique, perhaps even resorting to be excessively nit-picky. *Gone Girl*, Fincher's latest translation from bookshelf to big screen, isn't likely to cause so much as a wrinkle in his impeccable resume. The low-moderate financial success of Fincher's latest film, 2011's *The Girl With the Dragon Tattoo*, didn't so much match with its expectedly positive critical reception, however, with a buzz perpetuated by the floating rumors of Rosamund Pike's Oscar-worthy performance as Amy Dunne, sharp writing by Gillian Flynn (the woman behind both the book and the screenplay), and the mere billing of Ben Affleck, Hollywood's golden boy of late, it seems there will be no issues in bringing moviegoers to the theater. Though many unassuming couples will inevitably litter the stadium seats, fans of the director will be arriving in hordes, and much to their delight, they will find that *Gone Girl* is indeed Fincherian, the best scenes of the film resting upon the masterful technique of the director and his ability to get the most of his actors rather than the other way around.

The film is set in the fictional town of North Carthage, Missouri, and the recently laid-off couple of Nick and Amy Dunne are in the midst of a serious financial crisis. North Carthage could be any middle-upper class town in the United States, and the Dunnes' circumstances are unfortunate, not unordinary, but their desire to maintain a picture-perfect marriage (on the outside) has caused turmoil within their home. It is their fifth anniversary, and Nick comes home to an ajar door, a shattered table, and an empty house. Soon after, Amy is reported missing, and a neighborhood-wide, to state-wide, to nation-wide "search" begins - and the media immediately assumes murder. Nick struggles to deal with the stress of the situation along with the media attention, and his odd behavior results in accusations of uxoricide.

The mystery plays out in flashbacks, narrated by Pike's Amy Dunne, interchanged with sequences of the present: the search for Amy and Nick's struggles with the media and suspicious police force, fronted by two exceptional, funny turns by Kim Dickens and Patrick Fugit, or Detective Boney and Officer Gilpin, respectively. The pacing of the script is tight and the dialogue is natural. Aside from one confusingly unfunny line occurring early in the film, the humor is fresh and always welcomed when interjected into some of *Gone Girl*'s dialogue wherein tension usually takes precedence. The phenomenal writing aside, the film's greatest moments, which may come as little surprise, come mostly by way of Fincher's direction. In *Gone Girl*, Fincher manages to let the audience feel as though they are experiencing these events in real time. See: the shot of the cat from *The Girl With the Dragon Tattoo*. More impressively, Fincher's impeccable shots and precise editing function like a time-lapse photo, of sorts; it is one image, but several, and the first time you see it, it's pretty darn cool. This phenomenon is evident in the film's most horrifying yet satisfying scene, a scene in which Pike's performance hits its peak.

However, it is only one of many highlights in the film. In fact, the Missouri suburb in which most of the film is set seems awfully authentic thanks to the actors. Even Affleck - with his hulking frame and butt-chin and whose media presence could not be ignored over the past decade - succeeds in becoming human again. Initial doubts notwithstanding, Affleck's turn as Nick Dunne - a man overwhelmed by negative media attention - is more impressive and fitting for him considering the two-time Oscar-winning actor's own curious and unfair struggles coming under scrutiny of the media and unfortunate typecasting. The biggest surprise comes from a nuanced and professional performance from Tyler Perry (yes, the Tyler Perry, the brilliant man who has not once but twenty times assumed the Madea persona for a gigantic paycheck) as superstar defense lawyer Tanner Bolt. Neil Patrick Harris plays an ex-boyfriend of Amy, and unfortunately for Harris, most of his scenes are opposite the magnificent Rosamund Pike, who might be on the receiving end of an Oscar nomination.

In conclusion, go see it. Now. And if it's already out of theaters, don't illegally download it. Besides, it will surely be on Blu-ray soon...the wait might even make it better. Maybe. (4.5/5)

Pynchon

By Sarah

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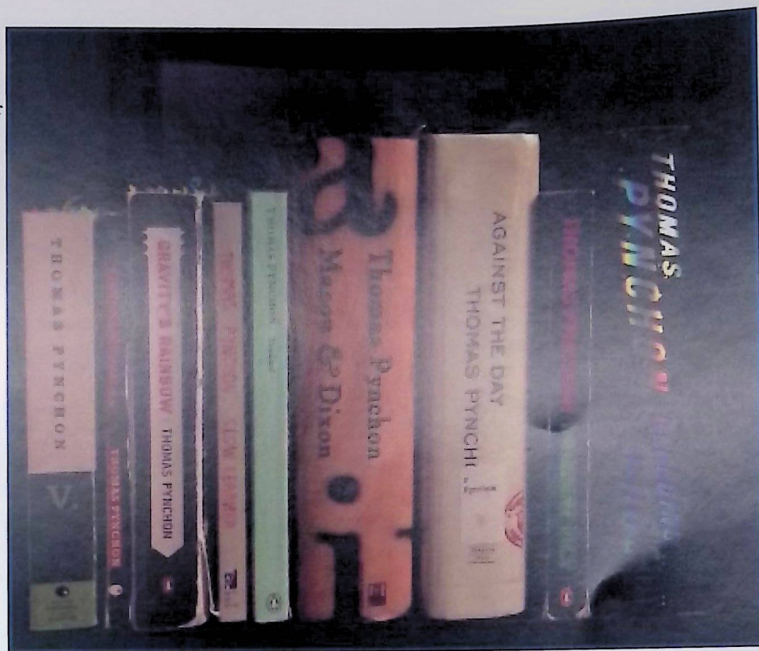
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Pynchon's Expanding Impact

By Sarah Simonovich

On September 29, **Thomas Pynchon** fans were finally given a look inside Paul Thomas Anderson's upcoming film adaption of *Inherent Vice* with the release of the theatrical trailer. The trailer is satisfying for Pynchon fans because within the two-minute glimpse is a taste of the zany, outrageous chaos that has become synonymous with the reclusive author. What is not reclusive is the stars of the film: *Inherent Vice* boasts a cast list starring big names such as Joaquin Phoenix, Reese Witherspoon, Josh Brolin, and Owen Wilson, among others. If the trailer's seeming chaos is any indication, the film should fit right in with Pynchon's labyrinthine works, for the viewer has no clearer sense about the plot at the trailer's close than he or she did in the beginning.



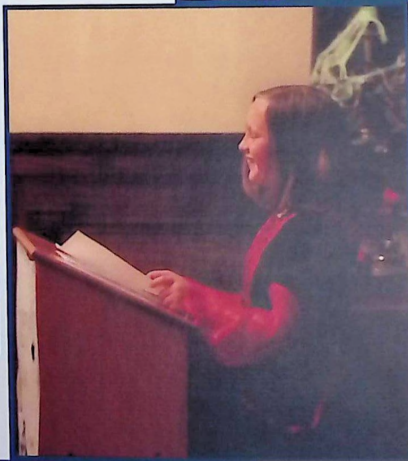
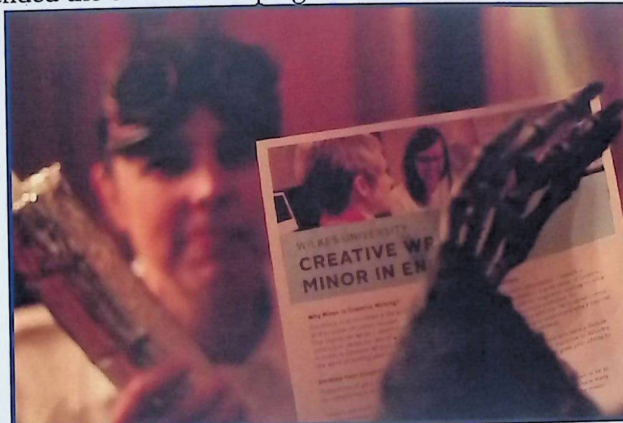
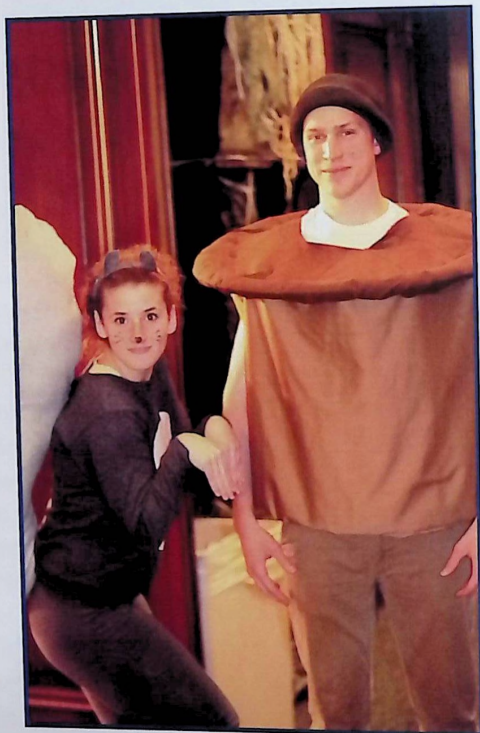
Anderson's film should answer the question of whether Pynchon's books can be made into films for the general audience. While Pynchon has been a notable part of the literary scene since the publication of his first novel *V.* in 1963, *Inherent Vice*, which was published in 2009, is his first novel to make it to the silver screen. This upcoming film raises several questions, one of which is whether Paul Thomas Anderson's film will bring Pynchon more into popular culture, or whether Pynchon has slowly been doing that himself.

Pynchon's most recent works, such as *Inherent Vice* and his 2013 novel *Bleeding Edge*, seem to have lost the highly academic density that defines his earlier and particularly well-known works such as *V.* and his 1973 masterpiece, *Gravity's Rainbow*. One could say that those texts are difficult to read, let alone to film. There is a shift from Pynchon's earlier works to *Inherent Vice* that make this text the first candidate for film. For example, Pynchon seems to have shifted away from the erudite language of his earlier, self-reflexive fiction towards a form of fiction that has become increasingly entertaining. While all of Pynchon's texts are notably littered with high-cultured textualities amid obscenities and boorish humor, these newest novels seem to be more focused on pop culture references over encyclopaedic ones.

The cause of this shift in Thomas Pynchon's career (if there really is a shift at all) cannot easily be determined. Perhaps the change is indicative of the time of production or of consumption. Perhaps this shift is the natural result of the increasingly blurred distinction of what defines high culture and what defines popular culture. While the release of Paul Thomas Anderson's film will certainly make Pynchon a more mass market-friendly name, the film's existence seems to only be possible through Pynchon's own turn away from his turgid literature into more character-focused, entertaining texts.



On Wednesday, October 29, Manuscript held its annual Halloween Reading in the Kirby Hall Salon. Manuscript would like to thank all who attended the event for helping in its success.



Photos Courtesy of Jason Klus

Answer Key: 1.G 2.H 3.C 4.D 5.F 6.B 7.E 8.I 9.A

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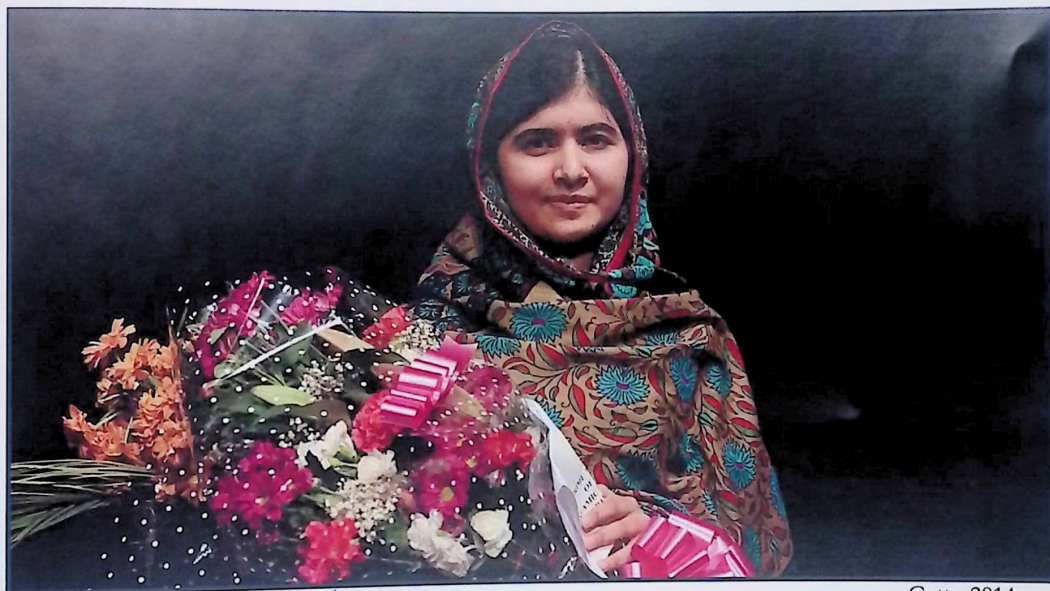
Contemporary Author Update

By Kendra Kuhar

Penguin Random House has recently published "Odd One Out" by **Monica McInerney**, telling the story of Sylvia Devereaux and her journey to redefine herself after a harsh realization at her sister's second wedding. **Marlon James**, author of "The Book of Night Women," had released a new novel titled "A Brief History of Seven Killings." James' story explores the attempted assassination of musician Bob Marley in the 1970s.

Harpers Collins Publishers printed "The Drop," by **Dennis Lehane**, about a bartender entangled in both a love and crime story. Lehane also published "Mystic River" in 2001 and it was made into a film in 2003; "The Drop" was also recently made into a film. **Pittacus Lore's** "The Revenge of Seven" is the fifth book in the *I Am Number Four!* book series. It moves towards a sixth and final book to conclude the series.

Random House brought out a new **John Grisham** novel titled "Sycamore Row." Seth Hubbard, a wealthy man dying of lung cancer, leaves a new and handwritten will shortly after taking his own life; the will reveals his decision to leave nearly all of his fortune to his maid. The company has also published "Beautiful You" by **Chuck Palahnuik**. Penny Harrigan, a low-level associate at a large Manhattan law firm has her world turned upside down when C. Linus Maxwell invites her to dinner. Penny soon finds there is more to the invitation and Maxwell's intentions than meets the eye.

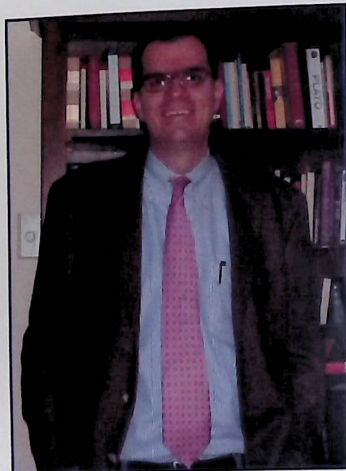


Getty, 2014

2014 Nobel Peace Prize

By Tara Giarratano

Malala Yousafzai, the seventeen-year-old Pakistani activist for female education, became the youngest person ever to win the Nobel Peace Prize on October 10, 2014. Yousafzai reached national recognition for her speeches which denounced the Taliban's actions to deny young Middle Eastern women education. She earned both the Children's Peace Prize and the National Youth Peace Prize in 2011. In 2012, Yousafzai's reputation as an advocate of women's rights resulted in her being targeted by the Taliban. She was shot in the head but miraculously survived. In 2013, on her sixteenth birthday, she delivered a speech to the United Nations, and in October of the same year she published an autobiography, *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*. Yousafzai was previously nominated for the 2013 Nobel Peace Prize. She still remains a target of the Taliban.



"The Best Of" Hamill's Hunches

By Dr. Thomas Hamill

From Issue 7.2, Fall 2012

Before I sat down to write my Hunches on the morning of its (graciously extended) deadline, I decided that I instead needed to assemble the Guidecraft High Rise Step Up that had arrived in the mail the night before, only four short days after I placed the order on target.com. Like those of you reading this now, I was, of course, procrastinating and plotting —suspending and sustaining the narrative hope proleptic of my "will-have-been-submitted" *IQ* submission while also conjoining that inevitable fulfillment to another my theme of my day's unfolding "story" that I could already imagine (proudly) flashing back to.

The Guidecraft High Rise Step Up (we ordered the one in "Natural" for those of you following along online) is meant to help our daughter Grace reach the faucet of the newly installed pedestal sink in the now (nearly) completed (and infamously "digitized" and "archived") bathroom renovation project. In its promise of design and function, the Guidecraft is audaciously believing, faithful to the promised arc of enabled "High Rise Step Up" access to still more domestic and cultural systems — an arc reflected in the rounded handles that, to me at least, define it.

And here perhaps, in this admission, I've betrayed what you, long ago, had already come to suspect: that I, as the one who installed the pedestal sink, need the Guidecraft (and its magic reassuring handle arches) as much as, and probably more than, Gracie does. The 2" lag bolts I used to mount the sink to the wall (the 2 1/2" bolts were just a bit too long and tempted over-tightening disasters, although I may try them again if and as conditions dictate) and the 3" bolt I used to mount the pedestal to the floor were simply (and obviously, for anyone who's been paying attention) not enough. Derrida's illuminations notwithstanding (and confirmed), I need more structure, more structural reassurance, more reifications of "the structurality of the structure."

I knew, plotting, that, even before Gracie tried its virtues, the Guidecraft's engineering alone would have given me what I needed. Indeed, the assembly - induced scraped knuckle and its ironic Faustian drop, nay half a drop of salvific blood only affirmed the functions of my rites, as the sound of allen-wrenched bolts biting pre-drilled wood recalled and recast the possibility (and now, belief) that those 2" lag bolts did in fact catch something, the lath perhaps, or possibly even a wood backer installed by provident former owners or pedestal-sink installers. Even as the barely evaded over-tightening of the one Guidecraft bolt that countersunk more than its engineers might have wished reminded me of the margins of structural integrity I was courting, I nevertheless felt confident that I was living the right life, writing, in my own time, my own biography — shaping and responding to just enough of my lucky gift of plotted plot.

On the way to school earlier that morning, as we were listening to "Natural Science," Gracie reminded me of a promise I had made the day before (when we were listening to "Natural Science" on the way to school): that I would get us "some new music" (as she accurately recalled my words) —another Rush album to listen to: *Fly By Night*. Already keen to the final six words of one of the great verses of the final song on *Permanent Waves* ["Art as expression — /Not as market ampaigns/Will still capture our imaginations/Given the same/State of integrity/It will surely help us along"], Gracie, I trust, was not concerned with the sad ironies of my referring to the eventual move to *Fly By Night* as move into "new music" or of my plans to buy the "actual" CD at Gallery of Sound (as distinct from buying it through iTunes).

See Issues 6.4 and 7.1 for the backstory to these Hunches.

Match the contemporary movie with the piece of classic literature that inspired it!
By Tara Giarratano



1. Ten Things I Hate About You (1999)



2. From Prada to Nada (2001)



3. Clueless (1995)



4. She's the Man (2006)



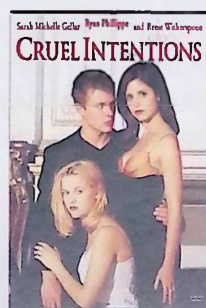
5. Scotland, Pa (2001)



6. The Lion King (1994)



7. Easy A (2010)



8. Cruel Intentions (1999)



9. Bridget Jones's Diary (2001)

Book Bank:

- A. *Pride and Prejudice* by Jane Austen (1813)
- B. *Hamlet* by William Shakespeare (1603)
- C. *Emma* by Jane Austen (1815)
- D. *Twelfth Night* by William Shakespeare (1623)
- E. *The Scarlet Letter* by Nathaniel Hawthorne (1850)
- F. *Macbeth* by William Shakespeare (1623)
- G. *The Taming of the Shrew* by William Shakespeare (1590)
- H. *Sense and Sensibility* by Jane Austen (1811)
- I. *Les Liaisons Dangereuses* by Pierre Choderlos de Laclos (1782)

Answer Key on Page 8!