



The Inkwell Quarterly

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A Haunted Majors and Minors Fair

By Kendra Kuhar and Gabby Zawacki

If you had entered Kirby Hall on October 19, you would have entered a building transformed into a spooktacular haunted house. Ghoulish figures hung from the staircase. Cobwebs climbed over shelves and fireplaces. Cookies fed the hungry students that entered the haunted Kirby Hall. All of this was part of the English Department's Halloween-themed event. Designed as an open majors and minors fair, the event was attended by various professors and students who were available to discuss details regarding opportunities in the English department. Such advances, in addition to the English major, include minors in Creative Writing and Professional Writing. While the minors are ideal to obtain for English majors, they are also incredibly beneficial to those studying other subject areas: a minor in Professional Writing could assist in writing resumes for students in pre-professional majors. Overall the event was a fun-filled night that celebrated the English Department's mission.



Photo courtesy of Kendra Kuhar

Social Media's Possible Effect on Literary Criticism

By Annie Yoskoski

With the rise of Twitter, literary critics are now voicing their opinions and theories faster than ever. The new found fame has some people firing back at the critics, personally tweeting them to praise or reject their past work or current theories. People have even set up fake accounts as **Stephen Greenblatt** and **Harold Bloom**. These critics also had their own Twitter accounts to speak to readers, but they have recently been shut down.

Bloom received a lot of criticism for his twitter post about the Pixar film *Finding Nemo*. Though the tweet has since been deleted (along with the account), the tweet supposedly took evidence from separate novels over time and "proved" that the address so fondly associated with the movie, P. Sherman 42 Wallaby Way Sydney, is not original. This idea fits in with Bloom's philosophy that everything written since the Middle Ages is a copy of something else. The tweet received backlash from many readers who followed him, claiming that he takes his theories too far. After this, the account was shut down, and different fake accounts popped up mocking the critic.

The issue that this presents is: What happens when the reader can access the critic in such a way that allows that work to be ridiculed in a public forum instead of personal thoughts on published works of criticism? Stephen Greenblatt, who is the editor for the *Norton Anthologies* and a new historicist, would have a difficult time wading through twitter and not finding people singing his praises, especially for his new book *Sverve*. Bloom, on the other hand, would only find people making a mockery of his work.

A good critic should not listen to the public opinion when writing their theories and reviews, so that the original idea they had stays un-warped by others thoughts. If these critics were on Twitter, reaching out to followers or listening to all of their thoughts on new literature, would they be affected by the general public opinion?

Everyone these days seems to consider themselves a scholar and critic, as a person can voice their opinion to the world and sit back to wait for a response. Only time will tell if the presence of great critics and scholars on the internet will affect the outcome of future criticism and scholarly literature.

Luzerne County: A Story of Blackened Diaspora

Jonathan Kadjeski

Two diaspora populations, disparate but together blackened by a region's economic prosperity. Blackened, but not by race. Blackened by the region's fuel, the fuel of progress and the catalyst growth. Two European diaspora populations, blackened by anthracite coal.

On April 2, 1770 the Paxtang Boys, a group of Scottish-Irish Presbyterians from Lancaster County, helped the Connecticut Yankees capture the Pennamite's Fort Wyoming, concluding the First Yankee-Pennamite War with six years of Connecticut domination in present-day Luzerne county. Wars continued, and it was not until September 1786 that Luzerne County was created. Peace settlement brought new populations. The population increased from 2,000 in 1790 to nearly 13,000 in 1800, and the growth kept pouring in from around the country and around the world. Coal was not yet capable of being fuel for the settlers' fires, but it was quickly becoming the fuel of increasingly large immigrations.

When **Jesse Fell** produced an iron grate that could maintain a fire with the hard anthracite coal, on February 11, 1808, he determined Luzerne County's fate as a key economic location for the next two centuries of American history. Now connected to the Erie Canal and the nation's busiest railways and possessing a most valuable resource, the Yankee and Pennamite descendants were set to flourish, but of course they would not become the generations of coal miners. Coal mining brought about two large influxes of vastly different Europeans into Luzerne County: the Irish and the Polish.

Between 1870 and 1915, fifteen million immigrants entered the United States looking for jobs, and as many as one-hundred thousand came to Luzerne County alone to mine anthracite coal. Two classes of immigrants came from Great Britain - experienced miners from England and Wales, and common laborers across the Isles. British immigration eventually slowed and immigrants from Eastern Europe poured in to take fill the labor needs. The Wyoming Valley became a mecca for Polish immigrants, but they were not always celebrated. Criticized as a shabby, uneducated people that had no interest in keeping their neighborhoods clean, the Poles were no better off than the Irish, criticized as immoral, piggish, and destructive drunks. To make matters worse, both populations were overwhelmingly Catholic, yet worshipped at their own neighborhoods. Their culture was preserved - except for language, which lasted less than three generations. Coal barons brought the Irish and Polish together because they would not get along, and the Wyoming Valley's culture today was, at the end of the twentieth century, a juxtaposed soup of surviving Irish and Polish ethnic ingredients, with varying forms of Roman Catholicism as the broth base, and experiences of American blue-collar hard working

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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) for more information.

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By Todd

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family values spicing up the flavor. The culture continues to evolve, incorporating new populations into a diaspora-based valley.

Film Review: *The Perks of Being a Wallflower* (2012)

By Todd Oravic

As the film adaptation of his novel *The Perks of Being a Wallflower* was being released, **Stephen Chbosky** began responding to fan questions posted on the novel's Facebook page. One person asked director/screenwriter Chbosky, "What is Charlie [the main character of *Perks*] doing now?" Chbosky's response was "He just finished his movie and now he's taking over this Facebook page."

Shot in Chbosky's hometown of Pittsburgh, the independent film enjoyed a rather wide "limited" release, having been screened in over seven hundred theaters by mid-October. *Perks* made an immediate connection with audiences, killed at the box office (at least in relation to its relatively small budget of just over \$12 million), and received high critical acclaim.

Perks is about a socially inept boy named Charlie who writes letters to an anonymous person — his method of understanding certain aspects of his disjointed life and his source of personal comfort. The story chronicles Charlie's relationships with his parents, his older sister, his English teacher, and most prevalently his relationship with newfound friends Sam and her step-brother Patrick, who accept him as he comes of age.

Don't sit down to watch this movie with the idea that this is a high school drama. It is not. It just so happens the characters are of that age. Charlie, at fifteen-years-old, suffers from a very obscure and seemingly inaccessible problem that even he can't comfortably place his finger on. It stems from a troubled past, and involves everyone he comes to know and love. Though it features an ensemble cast, including energetic, fun and endearing performances by **Emma Watson** and **Ezra Miller** as Sam and Patrick, this movie is really a profound character study. **Logan Lerman** turns in an outstanding and very moving portrayal of the emotionally battered and introverted, yet uplifting and relatable Charlie.

The filmmakers made some really neat and effective creative choices as far as editing and cinematography. This is very evident in Charlie's flashback sequences involving his late Aunt Helen, as well as in the party scenes. Of the most notable is a scene transition that juxtaposes Charlie's accepting of communion during a mass and intake of an LSD tab during a get together. As far as Chbosky's screenplay, the dialogue is sharp and the scenes are all very quick, which is very pertinent considering how quickly school years go by.

I had two relatively minor problems with the film. The first is Emma Watson's American accent. Valiant attempt on her part. But there are one too many moments in which we just *know* she is British and would like to take a few points from Gryffindor. My other problem is the "I feel infinite" line's reprise at the end of the film. The line does originate in the novel. Though it works in the first "tunnel scene," in which Charlie realizes he found people with whom he can share his space on the fringes of the social mainstream, it doesn't seem to serve well as the film's bookend. It's a tough line, because it can either jive well with the emotional frequency of the scene, or it can come across as hokey. For me, and this is just one man's opinion, it made the ending a bit hokey. However, this didn't even come close to ruining the film for me. *Perks* is a very well-made, very entertaining and satisfying picture.

Seldom do we see a novelist adapt his or her work into a screenplay (There have been exceptions, *The Princess Bride* being one). It's even more rare to see the novelist direct the film. But in the case of *Perks*, no one other than Chbosky could have written and directed this film. It wouldn't have the same heart and humor. His answer to the person's post on the *Perks* Facebook page is proof of that.

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Billy Collins Visits King's College

By Brittany Grizzanti

On Monday, October 15, former U. S. Poet Laureate, Billy Collins did an open reading and two-day writing workshop at Kings College. Collins is known mainly for his simple language and injections of humor into his work; he is also commonly referred to as the most popular poet in America. In the reading portion of the night, Collins read from most of his nine collections, including my personal favorite, "Nightclub," featured in *The Art of Drowning* collection. After the reading there was a brief Q&A session where the poet addressed issues specifically related to writing and teaching poetry. His one piece of advice that resonated, said Wilkes alumni, James Giacobbe, was that a poem should, "begin in Kansas and end in Oz." At the time he didn't really understand, but after going over some of Collins' work again, James commented "I can see how his work always seems to start of simple, but then manages to end, leaving the reader with some convoluted, abstract piece of information that you wouldn't have expected when you started reading the piece."

You are so beautiful and I am a fool
to be in love with you
is a theme that keeps coming up
in songs and poems.
There seems to be no room for variation.
I have never heard anyone sing
I am so beautiful
and you are a fool to be in love with me,
even though this notion has surely
crossed the minds of women and men alike.
You are so beautiful, too bad you are a fool
is another one you don't hear.
Or, you are a fool to consider me beautiful.
That one you will never hear, guaranteed.

For no particular reason this afternoon
I am listening to Johnny Hartman
whose dark voice can curl around
the concepts on love, beauty, and foolishness
like no one else's can.
It feels like smoke curling up from a cigarette
someone left burning on a baby grand piano
around three o'clock in the morning;
smoke that billows up into the bright lights
while out there in the darkness
some of the beautiful fools have gathered
around little tables to listen,
some with their eyes closed,
others leaning forward into the music
as if it were holding them up,
or twirling the loose ice in a glass,
slipping by degrees into a rhythmic dream.

Yes, there is all this foolish beauty,
borne beyond midnight,
that has no desire to go home,
especially now when everyone in the room
is watching the large man with the tenor sax
that hangs from his neck like a golden fish.
He moves forward to the edge of the stage
and hands the instrument down to me
and nods that I should play.
So I put the mouthpiece to my lips

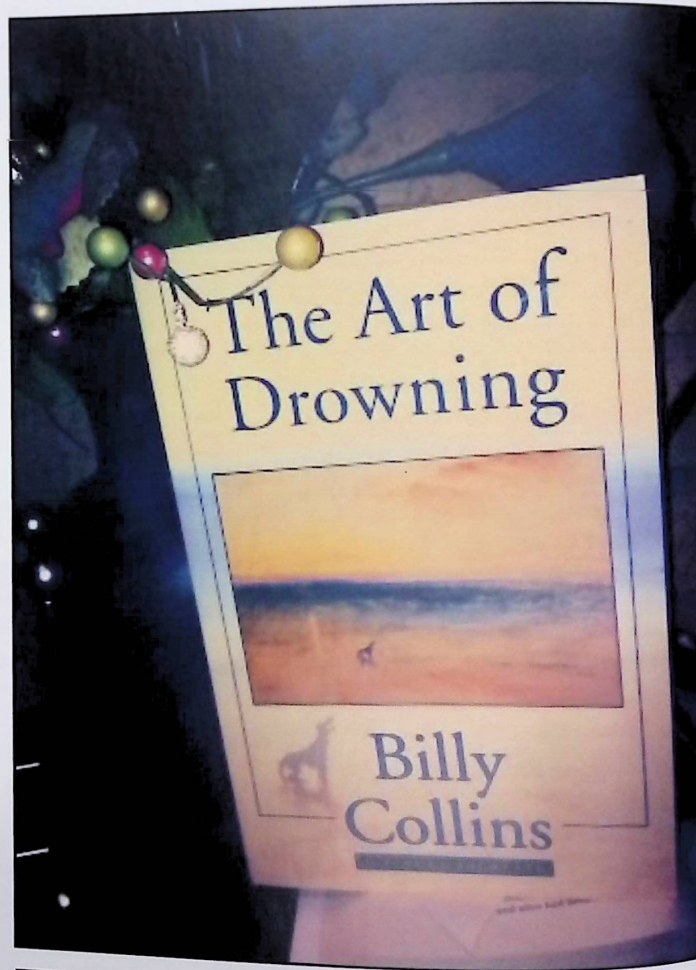


Photo courtesy of Brittany Grizzanti

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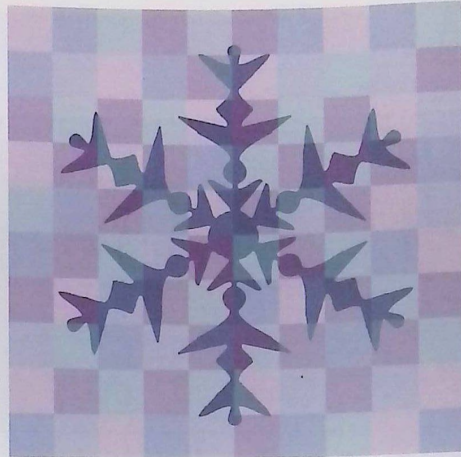
and blow into
We are all so f
my long bebo
so damn foolis
we have becom

- "Nightclub"

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and blow into it with all my living breath.
We are all so foolish,
my long bebop solo begins by saying,
so damn foolish
we have become beautiful without even knowing it.

- "Nightclub" Billy Collins



Snow on Campus



Photo courtesy of Stephanie Wilkie

Haunted Minors Fair



Photo Courtesy of Kendra Kuhar



Photo Courtesy of Kendra Kuhar



Photo Courtesy of Kendra Kuhar

Contemporary Authors Update

By Kendra Kuhar

With hopes to increase book sales even further, contemporary authors have recently distributed books just in time for the holidays. HarperCollins has published *Flight Behavior*, by **Barbara Kingsolver**, telling the tale of a woman's discovery that put her on edge with her community. Viking released *The Voice is All: The Lonely Victory of Jack Kerouac* by **Joyce Johnson**, which gives readers a different perspective on Kerouac's life as a writer. **Daniel Handler**, also known as Lemmy Snicket, had Little, Brown and Company publish the first book in his four-volume All the Wrong Questions series titled *Who Could That Be at This Hour?*

Knopf released **Michael Ennis's** new novel *The Malice of Fortune*, which will appeal to readers who enjoy the thriller genre. Scholastic Press published the first novel of a new series by **Maggie Stiefvater**, the author of the Shiver trilogy, titled *The Raven Boys*. Additionally, Knopf also printed *Hallucinations* by world-renowned author and neurologist Oliver Sacks.

Author **Philip Roth** officially announced his retirement from the writing world in the middle of November. Roth's work includes *Indignation*, *The Humbling*, and *Nemesis*.

Senior Sp

By Gabby Za

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LAMBDA

By Brittney C

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Lesbian Poet *Love Cake*, by

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Senior Spotlight: April Bechtel

By Gabby Zawacki

There are many things that senior April Bechtel will miss about Wilkes University. The English Department is without a doubt, one of those things. Throughout her time at Wilkes, one of April's best experiences has been the opportunity to work and learn in an environment where everyone is willing to help each other.

Although she will miss her classroom experience, April will miss her friends Jennie and Kacy coming to visit. However, the things April will miss most are her frequent library rescue missions. You heard me right: library rescue missions. Whenever April's friend, Jennie, visited Wilkes, her GPS could not seem to find Evans and would take her to the library. Since she didn't know the campus, April would have to go find her. "I will miss that because it is just funny and not normal to be told to come save someone from a library."

Outside of her life at Wilkes, April enjoys taking photography and writing poetry, two things that help her express her creativity and writing skills. Another surprising fact about April is that she has a twin sister, which comes as a shock to most people.

While April will soon be ending her time at Wilkes, she has had great experiences both in and out of the classroom. April's capstone will take place sometimes between December 11 and December 14.



Photo Courtesy of April Bechtel

LAMBDA Literary Awards

By Brittney Grizzanti

As college students attending a university that concentrates heavily on the humanities, whenever any professor or student tries to describe the reasons which justify or make relevant the development and continuance of the novel, or for that matter any art form, the explanation you generally get is that the form is trying to capture/explain the mystery of the human experience. However, not all experiences are alike and because of this fact, literature has given birth to a plethora of varying genres which are all attempting to explain their own respective take on the human experience. One organization that celebrates these differences in experience, and the art they create is the LAMBDA Literary Group. What they do can be summed up with the first sentence of their mission statement: "Celebrating excellence in LGBT (Lesbian, Gay, Bisexual, Transgender) Literature since 1989." LAMBDA accepts submissions for, and reviews everything from poetry, memoirs, fiction, mystery, non-fiction, drama, all the way through anthologies. This year marked the 24th annual LAMBDA Literary Awards, and while it would be impossible to list all the 2012 winners, below is just a small selection of some really worthwhile reads that without this organization, I would have never heard of.

Lesbian Poetry 2012 winner:

Love Cake, by Leah Lakshmi Piepzna-Samarasinha, TSAR Publications

Gay Debut Fiction 2012 winner:

Quarantine: Stories, by Rahul Mehta, Harper Perennial

Transgender Nonfiction 2012 winner:

Tango: My Childhood, Backwards and in High Heels, by Justin Vivian Bond, The Feminist Press at CUNY

LGBT Anthology 2012 winner:

Gay Latino Studies: A Critical Reader, edited by Michael Hames-Garcia and Ernesto Javier Martinez, Duke University Press

LGBT Children's/Young Adult 2012 winner:

Putting Makeup on the Fat Boy, by Bil Wright, Simon & Schuster

LGBT Science Fiction/Horror 2012 winner:

The German, by Lee Thomas, Lethe Press

No Fear Shakespeare

By Annie Yoskoski

Sparknotes' *No Fear Shakespeare* series takes modern readers into the world of Shakespeare, turning his masterpieces into pieces of twenty first century dialogue that almost anyone can understand. Sparknotes' slogan for the line of books is, "The play plus a translation anyone can understand" with the banner, "Shakespeare side-by-side plain English". While Sparknotes is usually looked down upon in the English department as a way to avoid reading an entire text, the *No Fear Shakespeare* series is just as long as the original play. Line by line, editors translate the archaic English into speech that is more pleasing to the modern listener or reader.



Photo Courtesy of Annie Yoskoski

One has to wonder, however, what is lost when editors translate the text that has withstood criticism and weathered cultural changes for four hundred years into the speech of today. Part of the charm of Shakespeare is his language and how he employs his archaic vocabulary in his works. One of the things that Shakespeare is known for is inventing words. In this article, there are over 1700 words that Shakespeare actually invented.

Some changes are simple, while others change the dialogue completely. Reading *King Lear*, in Act Two Scene Four, Cornwall asks, "What trumpet's that?" This is changed by editors to "What's that trumpet?" Minor changes such as these enable the reader to understand exactly what is going on in the play. The question begged here is: why the change in the first place? The original text should be clear, as really all the editors did was change the order of the words.

While it is unknown what process the editors use in order to make the decisions for word choice and placement, the original text is always available. The books are set up so that the original text is on the left-hand page, and the modern version is on the right-hand page. One could simply read the left-hand page and only turn to the right-hand when they are confused, but that does not seem to be the case most of the time.

This takes the guess-work out of Shakespeare. For some, this is seen as a good thing, but for others the guesswork is what makes Shakespeare fun to read and analyze.

Some of the tiny nuances in language are so subtle that any change would lose the true meaning. Puns, insults, and general commentary on the time can be lost by

changing and modifying the text as these editors do.

This editing also changes the rhythm of the text, as many of Shakespeare's royal or high class characters speak in perfect iambic pentameter, while the commoners and middle class characters speak in a more chaotic blank verse. This is lost in translation when the editors strive to make the text "readable" for everyone, as it seems the editors would rather apply common words and modern understanding than stick to the form and language usage of Shakespeare's original plays. The effort is not made to even end some of the scenes with a rhyming couplet, as the original text of *Othello* shows Shakespeare as doing in order to signal a new scene or change of pace.

No Fear Shakespeare does take away some of the "magic" of the original text, replacing it with a more realistic tone. While Shakespeare's plays were very accurate to their time period, they fall somewhat out of place in twenty-first century literature. That, however, is part of the charm of Shakespeare's works. The new versions will never live up to the original texts. A recreation of the words of Shakespeare is similar to someone painting over the Mona Lisa or Starry Night – it is not appreciated by enthusiasts and scholars and will never live up to the original work. A serious Shakespeare reader will not benefit at all from a simulated text. Instead, if someone is having trouble understanding Shakespeare, the best route to take is to see it preformed. Seeing the play on stage, as it was intended, brings a whole new light to the text, bringing it to life in a manner which clarifies the material past the archaic English and into real life.

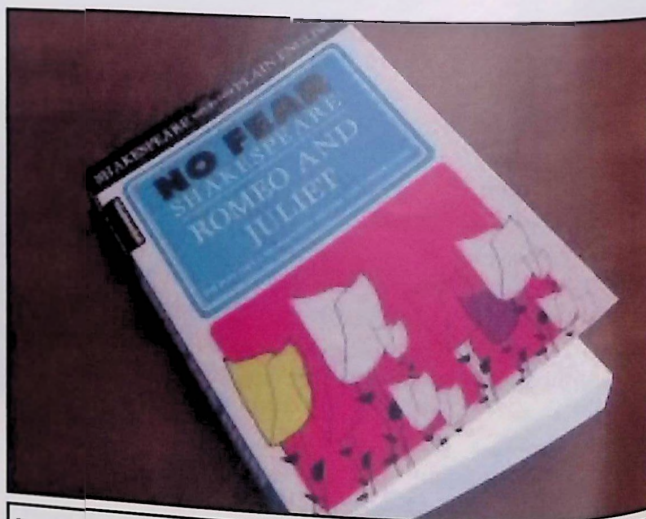


Photo Courtesy of Annie Yoskoski

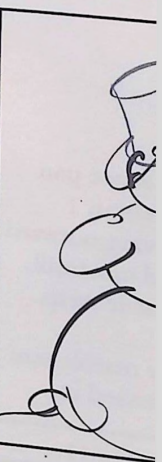


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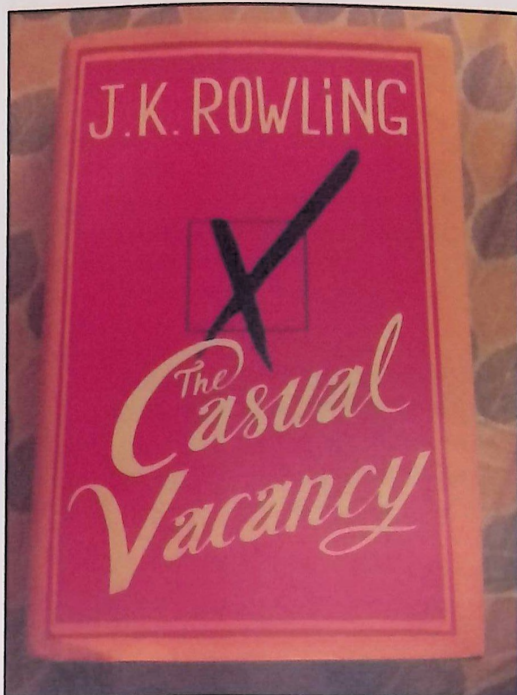


Photo Courtesy of Victoria Hevener

Vacancy Within *The Casual Vacancy*

By Victoria Hevener

Welcome to the small town of Pagford, the setting of **J.K. Rowling's** new novel *The Casual Vacancy*. When Parish councilor Barry Fairbrother suddenly dies of an aneurism, the parish must elect a new member for the council. But when the underestimated and dissatisfied members of the parish take action against those standing, the election becomes a "war" as secrets are revealed.

At least that is how the novel is advertised. Barry Fairbrother does die; in fact he is dead within the first pages of the book. However the novel seems to glance over the tragedy almost immediately, substituting genuine reactions for the personal issues of characters the reader does not yet care about. For example, the morning after Fairbrother's death Miles Mollison phones his parents to inform them of the night's events. As Miles and his wife Samantha witnessed Fairbrother's medical emergency and the devastation of loss on the part of Mrs. Fairbrother, one would expect sympathy, horror, and a sense of sadness to shine through the pages. However, while sympathy and horror are presented within the text, they are more so glanced over obligatorily and then dropped and substituted for the introduction of Sam's hatred of her mother-in-law and husband.

Fairbrother's death appears to have no function in the early plot of *The Casual Vacancy*. Consequently, the personal issues mentioned early on in the novel act mostly as identifiers. However in the cast of thirty-four characters keeping track of who is who without having a common framework becomes overwhelming. Instead of continuing forward the

reader is likely to become confused, forcing him or her to flip backwards more often than forwards. Furthermore, the lack of framework between characters leaves the reader no sense of plot. Add in the confusion of who is who and the text becomes tedious and dull.

The Casual Vacancy only becomes more tedious as Rowling's use of extensive description leaves the reader jarred. Particularly, Rowling focuses on referencing things of a sexual nature from the physical to the mental. Occasionally such detailing is authentic, for example bringing to focus the awkwardness of being a teenager. More often, however, the details of sexuality are outside the context of the narrative events, which leaves the reader in a conflicted state between incompatible areas of focus.

Surrounded by other leisurely reading options, picking up *The Casual Vacancy* felt more like a chore than an enjoyable break from a full course load. Pagford is full of drama, but is also somehow dull. Rowling's characters, which she was praised for in the *Potter* series, are one-dimensional. Without a stable sense of plot the first part of the novel felt unorganized, as though I was reading ten unrelated accounts. Overall, *The Casual Vacancy* was hugely disappointing and remains unfinished on my bookshelf, swapped out for Zaddie Smith's *NIW*, another book on issues in class and social mobility, another book containing vivid imagery, but a book that feels honest in its complex portrayal of humanity.



Course Offerings for Spring 2013:

- English 201: Writing about Literature and Culture- Dr. Janet Starner
- English 202: Technical Writing- Dr. Thomas Hamill
- English 203: Creative Writing- Prof. Bill Black
- English 218: Writing Practicum- Dr. Sean Kelly
- English 234: Survey of English Literature II- Dr. Helen Davis
- English 281: American Literature I- Dr. Mischelle Anthony
- English 324: History of the English Language- Dr. Janet Starner
- English 335: Studies in Romantic Literature- Dr. Helen Davis
- English 353: Studies in Postcolonial Literature- Dr. Marcia Farrell
- English 358: Studies in Contemporary Fiction- Dr. Lawrence Kuhar
- English 397 (Seminar) : Medieval Allegory- Dr. Thomas Hamill

Holiday Confections

By Cierra Humphrey

Though I graduated from the Culinary Institute of America with a degree in the Baking and Pastry Arts, when I bake I usually fall back on family recipes and comfort foods. Scones, brownies, and apple crisp are favorites at my house, but the holidays are a great excuse to put a bit more thought into the sweets I choose to make. This time of year, parties and get-togethers abound and so do the cookie platters. From store bought to home baked (but really store bought) to truly homemade, many of us see every kind of cookie known to man between November and January. These three recipes not only taste great and come together surprisingly quickly, but they will impress the cookie toting party guests and add some beautiful variety to your holiday spread.

Candied Orange Peel

Lovely after dinner, this formula utilizes a portion of the fruit that we often throw away. You may be surprised how delicious and easy these are to make, and you can feel good about the fact that you are using every part of the orange. Yield: about 40 strips

Ingredients:

- 2 medium size oranges
- 4 cups sugar (separated)
- 3 cups water

1. Bring a medium sauce pan of water to a boil.
2. Cut top and bottom off of each orange. Then, with a sharp knife, peel the orange, rotating as you go, so that you end up with one long piece of peel the entire width and circumference of the orange. This peel should not include the bitter white portion. Cut this into 1/4 inch strips.
3. Submerge all strips of peel in the water and boil for 3 minutes. Strain, discarding the water. Repeat this process twice more each time using fresh water. This ensures the removal of any leftover bitterness that may be left in your peel.
4. Combine 3 cups of granulated sugar and 3 cups of water in medium sauce pan and stir. Bring mixture to a boil and then add orange peel. Bring to a boil once more and then reduce to a simmer. Simmer until orange peel is tender and sweet, about 40 minutes. Taste to ensure that texture and consistency is as desired. Remove orange peel strips and toss in reserved cup of sugar. Let rest on foil until completely dry.

*These are also delicious dipped in, or drizzled with chocolate.

Dark Chocolate Truffles

Classic ganache truffles are prepared with a two to one chocolate to heavy cream ratio. Because this confection is so simple, high quality ingredients are key. Use the highest quality dark chocolate that you can find or afford as well as quality alcohol. Yield: 30 small truffles

Ingredients:

- 8 oz dark or semisweet chocolate, chopped small
- 4oz heavy whipping cream
- 2 T light corn syrup
- 2 T unsalted butter, room temperature
- 2T Grand Marnier or other flavorful alcohol
- Small pinch of salt

1. Place chopped chocolate in a heat proof bowl. Combine heavy cream and corn syrup in heavy bottomed sauce pan and bring to rolling boil. Immediately pour over chopped chocolate and allow it to sit undisturbed for about 1 minute. Using a rubber scraper or wooden spoon begin stirring in the center of the bowl gradually moving outward until the mixture is homogenous. Add the butter, stirring it into the warm ganache, add the alcohol and mix until incorporated. Pour entire mixture into an ungreased shallow baking dish and cover the surface with plastic wrap. Let sit until firm, up to one hour.
2. Scoop into a piping bag fitted with a large plain tip, (or a ziplock bag with a corner cut off) and pipe large marble size balls onto parchment or waxed paper. Once set up these can be rolled until perfectly round and then tossed in

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cocoa powder, confectioner's sugar, chopped candy canes, chopped nuts, or anything else your holiday heart desires.

Dark Chocolate Toffee with Sea Salt

This final recipe is one that is perfect for after dinner, and is delicious when enjoyed with coffee. Sweet and rich, you may even be able to avoid the temptation of so many extra calories with just a small piece of this toffee. This formula is also great because you have so much freedom with your additions.

Yield: enough for one greedy person or ten generous people

You will need a candy thermometer

Ingredients:

1 cup unsalted butter, softened

½ cup granulated sugar

½ cup brown sugar

1t vanilla

6oz good quality dark or semisweet chocolate, chopped

½ cup of toasted, coarse chopped nuts of your choosing *optional

Coarse Sea Salt

1. Prepare a lipped cookie sheet with parchment or a silpat.
2. In a large heavy bottomed sauce pan combine butter and sugar. Heat over medium high heat stirring constantly with a heatproof rubber spatula or wooden spoon until the mixture reaches 300 degrees Fahrenheit or 149 degrees Celcius. Near the end of the cooking process lower heat slightly to help prevent scorching but do not stop stirring.
3. Pour immediately onto a prepared baking sheet and spread quickly with the utensil you used to stir the cooking mixture. Do not worry about it being perfectly smooth as you will soon be covering it, but do try to attain a relatively even thickness.
4. Before toffee is cool sprinkle with chopped chocolate, let sit undisturbed until soft (usually less than a minute), and then spread until smooth. Quickly top with sea salt and chopped nuts and let fully set up. Once entirely cool and crystalized break toffee into pieces and store in an airtight container.



Photo courtesy of Cierra Humphrey

The Self

John Carroll

What is it that defines a person - that makes any one individual his or herself? It seems that the answer must include experiences, the physical body, preferences and predispositions, and the like. Indeed, these are important aspects of any individual person. It is natural, then, to accept that these must play some role in determining who exactly any one individual is. With this sentiment, I do not intend to disagree - these things are important. There is, however, a danger here. The idea that one has about one's self can be inaccurate. From that inaccurate idea of the self, one can make poor choices. Whether the consequences are missing out on something one might enjoy, or experiencing something unpleasant, we can live more skillfully with a more accurate understanding of ourselves.

People tend to organize things into narratives, and while on the whole this is good, it may not be appropriate in this instance. Consider the question "How was your day?"; the answer most often takes the form of a narrative, of course, and in this case being able to construct an answer in that form is good, "It was fine. I drove to school, went to the store . . . etc." Consider the question "What do you do?" in this case it is also useful to be able to construct a narrative (or draw from a pre-constructed one) and respond in that form: "I'm a student. I go to Wilkes University. Etc.," But now consider the question "who am I?" In this case, the usefulness of a narrative breaks down from the sheer immensity of the required answer. To explain *fully* who one is, one would have to spend an equally immense amount of time relaying every experience one has ever had, and even then would never catch up to one's self.

It seems then that the problem arises when an individual starts to gather their experiences automatically (without due consideration) and constructs a sort of narrative out of themselves which they then take to *be* themselves. As in, "I am a student, an English major, a commuter" and stop there. It is easy to fall into this habit of referring to, and thinking of ourselves as the sum total of these extraneous details. I would argue that the self is not primarily the constructed narrative which consists of the collected patterns and predispositions of remembered experiences. I think that if there is to be a self at all then it must necessarily be the faculty by which observations are being made and judgments being rendered. Simply, the primary component of the self is the part of the mind which is active in this instant, not that construct which was functioning three years ago, not three seconds ago, and not three seconds from now. The past self and the future self can be understood to be useful constructs maintained by the mind. That is, falsehoods, but useful falsehoods representative of an unobtainable reality.

This is an important distinction because, while it is useful - even necessary - to have ideas of the self that expand beyond the current moment, it is also necessary to understand that those future or past persons are not the self (or the whole self, if you prefer).

In the method by which we gather the source material, as it were, or verify our ideas about ourselves lay the support for my claim. To check that one is good at math, one might attempt to do math. One can ask one's self, or be asked by another, if one is good, and the answer one gives is sufficient in most cases. If one is unsure, though, or simply has never tried, one consults the primary source: the present-moment self. If the best or most reliable method of interacting with the self is in that present moment, it is appropriate to call that moment the 'primary self', or just the 'self'. If it is not, then the 'self' is an unattainable idea, and is thus not useful in the same way.

It can be argued that the self is the whole of our experiences, that anything less is an incomplete idea. This understanding might be popular, and it might also be accurate. It is not, however, very useful. We cannot interact with the whole self, then, of anyone. Not even our own selves. Recall the never-ending retelling of our own narrative that that would incur. We might be able to remember a large majority of our experiences, and argue that the whole of those experiences shape the present moment. Any attempt we make at relating to this immensity, though, will fall short, at best, and mislead, at worst. Mislead in that, in editing his or her narrative to make possible its retelling, an individual might construct an inaccurate representation of his or herself. It is vital then, to understand that those ideas of the self which do not exist in the present moment are accessible only indirectly, and by virtue of that disconnect unreliably.

There might be those that, from a religious standpoint, contend that a deity might be able to conceive of and interact with the whole self of any and all individuals. This can be true. If this is the case, though, then such knowledge being available only to beings beyond humans renders it a topic of consideration for those beings, and not terribly interesting or *useful* to us.

This constructed 'self', that which extends beyond the present moment, manifests most often in the form of a narrative, as before stated. We may say that we are particularly good at something, or that we dislike a person, or that we are partial to one food over another; that we've gone to these places, or done these things; even that we will be something or another at some point in the future. It may be that we aren't always conscious of our inner monologue, either. It seems that there are moments in most people's lives where the individual might have a moment of pure experience. We do tend to come back to our stories over and over again with a certain anxious clinging, though. If you have ever forgotten your name, you might be familiar with the disorienting sense of emptiness

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that comes with that particular moment.

We even tell these stories to each other as a means of getting acquainted with one-another. Each individual has one – a long and complex story, built from moments of self-evaluation and insight (pure experience), honed and memorized by years of re-telling. When introducing yourself to new people, it's *good* to be able to tell them that you're allergic to peanuts, or you're afraid of clowns. It's even pleasant to be able to tell someone that you like horror movies, or Japanese food, and share those sentiments with others.

Indeed, we must understand who we are (were, and will be), what our responsibilities are, the extent of our ability, and the limits of our resources in order to survive, to thrive in the world. It is for the very purpose of utility, however, that I propose that we must be able to consciously separate ourselves from our stories, at least for brief periods of time and bring them under critical examination. For as important as it is to have an idea of one's self, it is equally important that that idea be accurate. This verification again can only come from one source: the present moment.

For example: I might say "I don't like coffee," and because of that refrain from drinking it. I might have tried it in the past and disliked it. I might have heard about how it tastes, or smelled it, and decided from that. There is in this behavior, though admittedly not this particular example, great element of risk. We are not always careful in what makes it into our narrative, and even if one is selective and observant, a person can change.

It so happens that I did, as a younger man, greatly disliked the taste of coffee. For years I avoided it, convinced that I would not like it if I tried it again. Eventually, I was coerced into give it another shot, and was pleasantly surprised to find myself enjoying it. Thus, my story changed. My understanding of myself changed, maybe insignificantly. The point is that who I am now is different from who I was. I don't think that it's too radical of a statement to say that that's true for everyone else. As a matter of fact, to say that anyone goes even a day without changing *would* be ridiculous.

It is only by the mindful attention that we can choose to give our daily experiences, slight meditative practice, that we can maintain an accurate and thus optimal idea of our self, if we are to have one.

I would urge anyone to take a few moments each day, or as often as is convenient, to pay attention to what he or she is feeling. Take a few breaths and focus on them. How they feel coming in, going out – just that sensation. It may feel silly, or it might not feel like anything, but one might notice that something they're experiencing doesn't quite fit with their story. Maybe something has changed, or maybe something wasn't ever right. Maybe that clown isn't so scary, or the coffee actually does smell pretty good. Maybe you're no longer feeling angry towards that one guy who really got under your skin this morning. Maybe that clown does scare you, the coffee smells gross, and you still think that that guy's a jerk, but you really never know what you're like until you take some time to sit and pay attention to yourself.

Winter Capstones

By Gabby Zawacki and Kendra Kuhar

April Bechtel will present her Senior Capstone sometime between December 11 and December 14. Her Capstone is about misogyny and the connections between the oppression of women and the oppression of animals. She also focuses on how this connection impacts society and language and the implications that this has for Western literature. April chose this topic "because language matters more than people think. Even if people know it matters, language consciously shapes their environment more than they realize."

Winter Capstones will take place in the Kirby Salon from December 11-14. Students are encouraged to attend in order to gain valuable experience and support fellow students.

Additional 2012 Senior Capstone Presentations This Winter:

Todd Oravic

"Trouble, Relief, Cause and Effect:: Writing for the Screen"

Advised by Dr. Chad Stanley

1:30 p.m.

James Gambucci

"Language Poetry as a Rejection of Early Modern American Poetry Through its Implied Poetic and Ontological Constructs"

Advised by Dr. Larry Kuhar

2:00 p.m.

April Bechtel

"Misogyny How Literature and Language Impact It"

Advised by Dr. Chad Stanley

2:30 p.m.

Sara Williams

"Growing p with My Grandmother"

Advised by Dr. Chad Stanley

3:00 p.m.

A Visit from Bill Black

By Kendra Kuhar

Thursday, October 29 marked Wilkes' first introduction to author Bill Black. Professor Black worked with students during a writing workshop in which he reviewed a selection of submitted works and discussed them with the rest of the group. After the writing workshop, Professor Black proceeded to a dinner held in Kirby Hall with a small group of students and faculty. Following the dinner, Professor Black read his piece titled "In the Valley of the Kings" to those who gathered in the salon. The literature mentioned details of local areas as well as others around the country.

Bill Black has been published in Hotel Amerika, Denver Quality, and New Orleans Review among others. He is also a coordinator of Pages and Places Book Festival, which takes place in Scranton annual. Professor Black will be teaching Introduction to Creative Writing in Spring 2013.



Photo courtesy of Stephanie Wilkie

eTextbooks Now at Wilkes – Are They the Right Choice for you Next Semester?

By Ashley Flaherty

One of the biggest burdens to college students at the beginning of any semester is the cost of textbooks. With all of the advances in technology recently, an opportunity for Wilkes students is to purchase their textbooks for their iPads, NOOKs, Kindles, etc.

As with any new advancement, eTextbooks have pros and cons. In many cases, the cost of an eTextbook is less expensive, about a third less than buying the book new; however, unless the class is providing the student with the reader for the semester, the student must purchase one on their own. E-readers, such as a NOOK, which the Barnes & Noble bookstore is compatible with, can cost upwards of \$200, depending on the features the student desires. Unlike traditional textbooks, eTextbooks save the environment. As we all know, new editions of textbooks are constantly coming out, but an eTextbook does not require printing. A problem arises when a student tries to purchase a textbook that is not yet available for an E-reader. Since these readers are relatively new, not all textbooks are available to be purchased; less than thirty percent of course material is available as eTextbooks at B&N. When studying for exams, E-readers allow students to search key words and find what they are looking for in a matter of seconds. Traditional textbooks may require students to search the glossary or dictionary to find what they are looking for, thus taking up valuable study time. On the downside, access to eTextbooks expires after a certain date. The student essentially pays for access to the book; they do not get to keep it or resell it. Had they purchased a regular textbook, the student could keep it for later reference or make some money back by reselling it.

In addition to eTextbooks, Wilkes students have the opportunity to rent textbooks for the duration of the semester. Similar to eTextbooks, students must return them by a certain date, thus they do not make any money back, nor do they get to keep them for future reference. When checking the Barnes and Noble Bookstore website, renting appears to be the cheapest option for most books. Similar to traditional textbooks, students are permitted to highlight in rented textbooks, but the bookstore asks we be "gentle" if it is a rental for the sake of future renters. With E-readers, students are able to easily highlight important sections, but taking notes requires opening another application and may be tricky.

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2012 Nobel Peace Prize Winner

By Kendra Kuhar

By definition, the Nobel Peace Prize is an award in which the winner has demonstrated a notable promotion of peace, democracy, and human rights. Announced on October 12 by the Norwegian Nobel Committee, the European Union (EU) claimed the prize. In addition to its stunning honor received by the winner of this prize, the prize also acts as a way to relieve debt in the winner's area.

While the winner of the award is usually admired by citizens of the world, events surround the EU's title is controversial. A brief history of the EU explains that it was created by the Treaty of Rome in 1957 and began as a six-state group, which expands to twenty-seven nations today. The EU was associated with a multitude of assignments in terms of keeping peace over time, and eventually came to peace with its borders after centuries of war. However, an attempt to stop war in former Yugoslavia resulted as a failure.

Most people were in disbelief when they learned who had won the prize. More specifically, three previous winners of the prize wrote to the Nobel committee claiming that the EU does not portray peace at all. The past-winners also ask that the \$1.2 million prize money does not be given to the EU. To show further unhappiness with the selected winner, ten nations out of the twenty-seven nation European Union will not be appearing. The awards are to be given on December 10, which is the anniversary of Alfred Nobel's death, in Norway.

A Shakespearean Semester

By Anne Yoskoski

On October 28, Professors Dr. **Janet Starnier** and Dr. **Helen Davis** took a group of students to see Quintessence Theatre's all-male cast production of Shakespeare's masterpiece *Othello*. The play aligned with course readings for Dr. Starnier's Studies in Shakespeare course (ENG 342) and Dr. Davis' English 201. The students included: **Jonathan Kadjeski, Matthew Bishop, Elizabeth Dollman, Theodore Dennis, and Anne Yoskoski.**

The Quintessence Theatre decided on an all-male cast for the production, something rarely seen in the modern theater. Some of the sensual parts, such as Desdemona's, are hard to picture being played by a man. The actor did such an excellent job that many audience members forgot that they were even watching a man.

The play was performed on a bare stage, harkening back to the lack of props in Shakespearean times. The only time when a prop was brought on to the stage was for the final scene. The actors evoked such provocative and enthralling speech that scenery and props were not really necessary, for the audience could imagine everything in their own minds with material given to them by the cast.

After the last scene, the actors went backstage to change and came back for a question and answer session. Many people asked about the dynamics of an all-male cast, and it was made clear that it takes a certain type of actor to switch genders on stage without drawing attention to the switch. We got to meet the cast afterward, and they were more than happy to speak to us about their technique and their thoughts on the play itself.

Seeing men on a blank, black stage with no shoes and simple costumes performing a masterpiece (and doing it proper justice) was an amazing experience.

"It was a great experience to see the play on the stage and then read it. It made it come alive, and that's the way it was really meant to be seen" student Theodore Dennis said.

One month later, the Studies in Shakespeare class held a performance night for a class from the Gillingham Charter School. Members of the class were **Anne Yoskoski, T.J. Dennis, Ashley Zerfoss, Elizabeth Dolman, Jonathan Kadjeski, Matthew Bishop, Brittney Grizzanti, and Todd Oravic.** Station leaders Zerfoss, Bishop, Oravic, and Yoskoski lead students through various stations examining different sections of *The Taming of the Shrew*. The various stations included an examination of the different editions of the text from the first folio to *No Fear Shakespeare*, a dissection of Kate's final speech by translating it into modern language, an exercise in blocking and directing the wooing scene, and a comparison and contrasting station on the various film and stage productions of the play.

"It was a great teaching experience" Matt Bishop said. The charter school students seemed to enjoy it as well, sending the students thank you cards and making each student a poster.

The latest Shakespeare event was my (Anne Yoskoski) trip to Moravian College with Jon Kadjeski and Dr. Starnier for the Early Medieval Conference. Jon and I got to present our papers at a wonderful conference, and all presentations went well. Our papers were both for our Shakespeare class. Mine was "A Reflection on the Casket Scene in the Merchant of Venice" and Jon's was "Apocrypha in the Merchant of Venice". Although our session ran over time, our papers were deemed "very significant and very well delivered". Jon and I both absolutely loved the experience, and hope to expand upon our papers soon.

Getting A Job in Our Post-Industrial World: Redefining “Work” and The English Major

By Dr. Kuhar

*We stood on a wooden platform
Facing each other with sledgehammers,
A copper-tipped sieve sunken into the ground
Like a spear, as we threaded on five foot
Of galvanized pipe for the pump.
As if tuned to some internal drum,
We hammered the block of oak
Placed on top for the pipe.*

...
*I shouldn't have been born
With hands & feet
If I didn't do
Your kind of work.
You hated my books.*

--"Song for My Father" by Yusef Komunyakaa



Photo courtesy of Desiree Wren

"The economy, stupid!" -- James Carville, Political Strategist

The recent presidential election process, including the debates and advertisements, told us something important about work and jobs in our so-called Information Age and Knowledge Economy. As English majors, you need to think about this message because it so deeply informs an understanding of the nature of ‘work’ in the workplace you will enter.

Election advertisements left no doubt about the central role of work in American culture. This, of course, is nothing new to any of us. Like “the block of oak” in Komunyakaa’s poem, we were hammered with ads and arguments about jobs, work and, oh yes, unemployment. As English majors, did we really need this added emphasis on jobs?

Like Komunyakaa’s speaker in “Song for My Father,” we contemplate the meaning of work with an awareness of the tensions and complications inherent in trying to understand how or if what we can do will be valued by an employer. In Komunyakaa’s text, the tension with his father is an anxiety traced out in the tension between “Your kind of work” and “You hated my books.” We know about this. As a result, we’re often balancing our love for the ‘work’ of what we do in English classrooms with the reality of a contemplation of future employment prospects.

With this in mind, we are wise to consider the significance of how work is perceived. In an effort to better understand his relationship with his father, Komunyakaa emphasizes an apparent split between work as hard labor and the world of ideas. We need to contemplate how we can better understand *how what we do* – understanding the world of ideas and MUCH more – is perceived in the workplace. And most importantly, we need to consider how we can act on the knowledge that our skills *are valued* in the workplace.

The pressure about getting a job is, of course, not a worry exclusive to English majors. Ask lawyers or computer programmers. Moreover, English majors are not focused—nor should be focused, of course—on getting a job while reading Shakespeare, Richardson or Milton or writing on works by Morrison, Rushdie, Plath or Frost. We’re not thinking about getting a job—or what work is in the workplace—when writing papers that contemplate historical and cultural concepts or that critique gender, diversity and race. But whether we like it or not, the stories we hear in our post-industrial world—even when the meanings of these stories are encrypted in advertisements and debates—about what employers value *do not often enough* emphasize and value the skills we possess and the work that we do as English majors.

But . . . there is increasing evidence that the value of what we do and what we can do *as work* is on the rise. *Writing in the Harvard Business Review in spring 2011, Tony Golsby-Smith, founder and CEO of Second Road, points out that, “Business leaders around the world have told me that they despair of finding people who can help them solve wicked problems — or even get their heads around them.”* It’s your job as English majors to understand what this means and why it matters to you career, and to contemplate *what work is* and how employers think about skill sets in today’s workplace.

These companies, Golsby-Smith argues, highly value people who possess skills that are at the core of what we do in our English classes: “People trained in the humanities who study Shakespeare’s poetry, or Cezanne’s paintings, say, have learned to play with big concepts, and to apply new ways of thinking to difficult problems that can’t be analyzed in conventional ways.”

Golsby-Smith focuses on the skills you develop when you conduct research for an

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annotated bibliography on contemporary literature or when you write an essay that argues for

You develop these skills every time you hand in a short writing that analyzes a piece of writing or participate in an in-class discussion that responds to a classmate's ideas. You develop these skills every time you make a presentation. In short, your work in our classes provides you with an opportunity to develop skills that negotiate complexity and ambiguity, that demonstrate innovation and creativity, and that develop communication and presentation skills.

So why is it that we, as English majors, seem to be swimming upstream or "Diving into the Wreck," to use the title of an Adrienne Rich poem, when it comes to how we think about *how employers perceive* the value of our degree? Aren't we living in the information age? What about the knowledge economy? What is *work*, after all?

One way to answer this is to examine media and politics. As part of the November election, we were subjected to a barrage of political advertisements, debates and news stories that emphasized jobs, the economy, jobs, the economy and jobs and the economy. As political strategist James Carville said a few years back when commenting on what voters care about when voting, "The economy, stupid!" (*Sorry!*)

The images we watched in these ads depicted work mostly as industrial, not as post-industrial. In short, not the kind of work we see ourselves doing with an English degree. These images—as well as the sounds and verbal texts that accompanied them—emphasized the importance of the manufacturing and industrial bases. They showed workers standing outside fenced-off, closed-up factories, shutdown steel mills or boarded-over coal mines. The images tended to emphasize blue-collar labor as the core of the workforce and suggested, if indirectly, that a return to these jobs is the only hope for future jobs and economic growth.

Let me note, before I go further, that my family's work stories are nearly all defined by blue-collar jobs, including working in garment factories, post offices and coal mines. I understand and value the importance of work regardless of whether the workplace is a convenience store, a classroom, an airport or a gas fracking site. The dignity and importance of our individual human identities and stories are not compromised or defined exclusively by our work. Of course not. In fact, this insight presents a core value at the center of what we aim to achieve in our English classes: The necessity to affirm the essential value and dignity of all human beings. I'm focusing here on how, as English majors, we benefit from understanding the need to redefine and to better understand the possibilities for *what work is* in today's world and how doing this will serve you as you go forward in your career and life.

Back to the idea of work in our post-industrial society . . . In most of the political ads I watched, work was not depicted as post-industrial. The more I watched, the more I wondered about the function of the English major in a post-industrial society. Why were we not seeing ads that emphasized a different skill set? Post-industrial society is a society where the service sector of work produces more wealth than industrial or manufacturing areas. A degree in English prepares you to attain a job and to succeed in the service sector of the economy. In a post-industrial society, knowledge and ideas are valued more – we're told – when we want to produce jobs and grow the economy. This is the fancy stuff at the center of what we mean by "The Information Age" and "The Knowledge Economy." The ads I watched advanced a not-so-subtle perspective on what work is in a (now-ironized) post-industrial society. In other words these ads did not emphasize *often enough* that job growth and economic success in a knowledge economy are tied to the kinds of skills and values we possess as a result of a degree in English. (I'm not an economist but when I play one on TV . . .)

So, what can you do to navigate these complicated messages in order to enhance the possibilities for personal *and* economic success?

Three thoughts. First, take responsibility for *who you are* as an English major entering the job market. Work at developing a more complex understanding of how your participation in the information age and knowledge economy presents you with an essential challenge and responsibility. This challenge is defined by your ability to understand the value of *the work* you can do. It may require you to reconceptualize what work is. This is something I had to do in my career as my work and career moved me further and further away from my family's blue-collar work histories. The responsibility you possess is the responsibility that comes with accountability: Be accountable for writing the story of how you meet an employer's needs.

Secondly, study what work is in today's workplace. What skills do employers value? You've developed an ability to be innovative and creative, to be problem solvers and leaders, to be effective communicators and presenters. Employers value these skills. Studies show that fewer and fewer people are staying in one job for an entire career. Your skill set is highly adaptable to a wide range of organizations and industries. Think about how your success relies in part on identifying, as the poet Wallace Stevens put it, 'what will suffice' in terms of understanding your 'world of work.' The 'world' in this contemplation includes the economic world—i.e., how to find a job and contribute to the workforce—but also includes the human world of ideas, creativity, civic justice, democratic ideals, diversity and more. It includes the world of the imagination and acknowledges the indispensable responsibility of promoting and advancing ideas of fairness, integrity and human understanding. These values are at the core of the study of

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literature, culture *and work*. (Yes, *the study of work*.) It's a world that simultaneously critiques and problematizes workforce identities as valued regardless of the job or career. Said another way, you need to be highly aware that what you can do—as a result of your degree—has value in the world.

Finally, know that as globalization and automation—core aspects of a post-industrial society—continue to grow and to impact how we think of work, your value in the workplace will only increase. This should build your confidence. Understand that the debate surrounding how to find your 'place in the sun' as an English major has often positioned your work as important, interesting and not-so-worthwhile economically. Nothing could be further from the truth. As Golsby-Smith, addressing potential employers, put it, "If you want another good reason to hire from the humanities, consider this: consulting firms like McKinsey and Bain like to hire them [because they can solve problems, are innovative and are excellent communicators] . . . You can hire liberal arts graduates yourself, or you can pay through the nose for a big consulting firm to hire them to do the thinking for you." In our post-industrial knowledge economy, ideas, critical thinking and communication skills are commodities. *Sorry*. Pursue your passion knowing that it can bring you personal *and* economic success.



Photo Courtesy of Jon Kadjeski

Hamill's Hunches

By Dr. Hamill

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 mytheme 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*

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Continued from page 18...

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 campaigns/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 to the eventual move to *Fly By Night* as move

Gracie, I think, knows already what new can mean, and as I imagined, as part of my hopeful projections of the day's accreted meaning, the moment that she would see and enjoy the purple-blue-grey owl and sky and snowscape and lake and letters and words of the "album cover" and liner notes, I was grateful yet again for all her lessons. My belief in this movement—this envisioned scene of recognition and curiosity and confirmation, of familiarity and strangeness and understanding, of return and departure and synthesis—is itself a belief in the wonders of belated medieval allegory and the staggering power and flexibility of technologies of the book. We will engage the old forms, and they will make us new. And even if and when we recalibrate their structural logics, these old forms will, unchanged though changed, sustain our work of making

Knowing this much made me smile as I remembered the lag-bolt dreams, the Guidecraft hope in simple machines, that, now transformed by new transforming structures of belief renewed, would greet Gracie and me after our car ride home that day. By now, your reading done, I think I will have long been daily reassured by that return. In fact, I'm sure of it.

The Votes Are In

By Jamie Alderiso

Following an obscenely expensive election, President Barack Obama retains his position as the forty-fourth President of the United States of America. Attaining a total of 332 electoral votes, Obama wins the college; Mitt Romney earns 206 votes. President Obama additionally wins the popular vote, but only slightly with 62.7 million voters, while Mitt Romney garners 59.1 million voters. The nation is a divided union currently in terms of views, decisions, and votes counted. There are evident patterns in which party won certain states. You can see below in the final election map for the 2012 election:

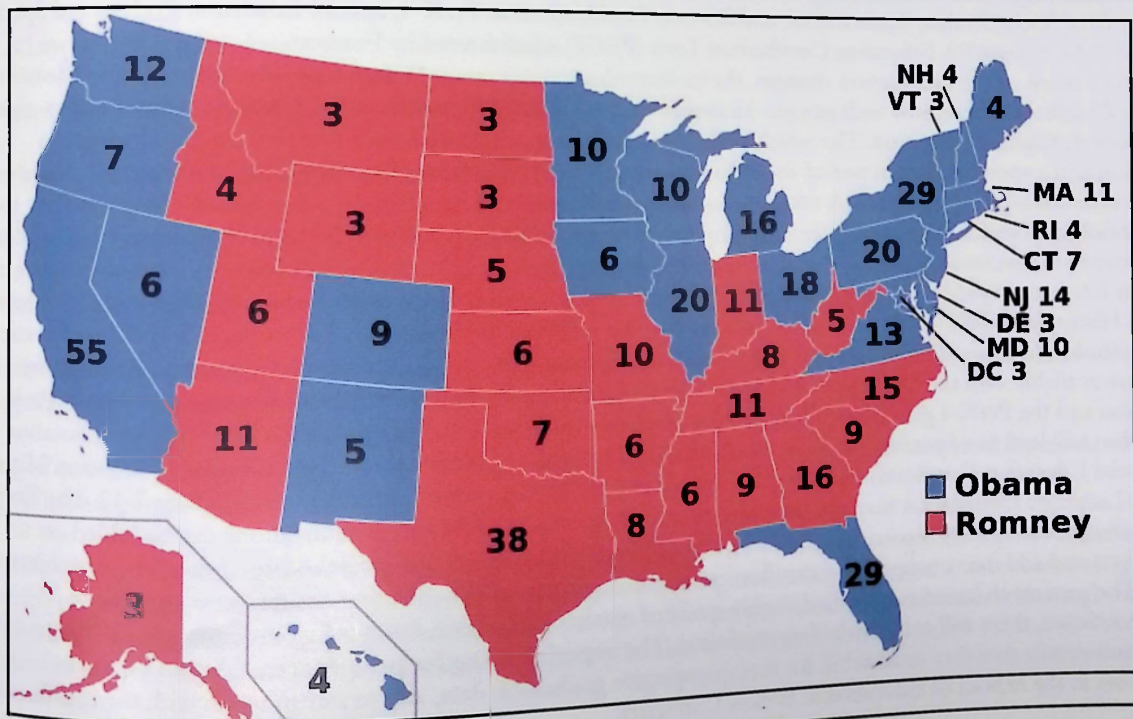


Photo courtesy of Wikimedia Commons

Twenty-First Century Teacher Certification Requirements

Jonathan Kadjeski

The 2001 reauthorization of the Elementary and Secondary Education Act, known popularly as No Child Left Behind (NCLB), was certainly controversial in both aims and methods. Some aspects, however, are things that students, educators, and parents can all agree on, such as the need for "highly qualified teachers." NCLB set forth that "all public school teachers with primary responsibility for direct instruction in one or more of NCLB's core content areas are required to demonstrate that they satisfy the definition of a Highly Qualified Teacher." Students in the Teacher Education Program at Wilkes are well-on their way to fulfilling Pennsylvania's definition of a highly qualified teacher. The teacher must hold at least a bachelor's degree, demonstrate subject matter competency for the core content area for which they hold primary instructional responsibility, and hold a valid Pennsylvania teaching certificate. As the certification areas are being updated for the twenty-first century, so too are the requirements for a Pennsylvania teaching certificate. The greatest changes are those taking place in the standardized certification tests.

The old tests are not simply going away. Students graduating before August 31, 2013 should fulfill the current test requirements, the ones in place when they began their program, by this date. For students graduating after this date, the testing requirements can be a little tricky to decipher.

Currently, all future educators are required to take the PRAXIS I series of skills tests in Mathematics, Reading, and Writing. Beginning April 2012, these will be replaced by the PECT Pre-Service Academic Performance Assessment, commonly known as PAPA, tests. Each PAPA assessment includes multiple modules, each with its own qualifying score. Each module consists of both selected-response questions and constructed-response questions based on the text objectives. These tests more accurately reflect the skills needed to successfully complete a rigorous teacher education program. The structure is similar to the old PRAXIS exams. Each test consists of two or three modules. Each assesses one of the three content areas, and is scored individually. They may be taken in a single test session or individually. Content resembles teaching standards, with each domain broken down into a subject-matter area and several test objectives. Descriptive statements further define each objective and provide some examples of the eligible content. The score scale will be from 100-300 for each module, and the scaled score of 220 represents the approved performance criterion, or minimum, for each module.

Prospective teachers about to begin their student teaching also take examinations in their subject content concentrations. Most of the Praxis Grade 4-8 assessments will be retained, as will the subject concentrations in English Language Arts, Social Studies, Mathematics, and Science. Certifications in PreK-4, Special Education PreK-8 and Special Education 7-12 will use PA Education Certification Tests (PECT) administered by Pearson.

As a result of the certification changes, the undergraduate programs at Wilkes have also adapted. The Elementary and Early Childhood Major now ends in a pre-kindergarten through fourth grade certification and incorporates an eighteen credit minor in Reading Education. The new Middle Level Education major leads to a fourth through eighth grade certification and a specialization in one of the following areas: English/Language Arts/Reading, Mathematics, Science, Social Studies, or Mathematics and Science. A minor in Secondary Education can be added to a number of content majors to earn a seventh through twelfth grade certification. Added to a Biology, Chemistry, or History major, the program will lead to a 7-12 certification in that major content area. A student majoring in Earth and Environmental Sciences can earn a General Science or Earth and Space Sciences certification. A Social Studies Certification is earned when the minor is added to a degree in History or Political Science. Additionally, adding the minor to the Spanish major results in a K-12 certification in Spanish. Students can also graduate from Wilkes certified in Special Education. Dual Special Education Certification options are available with the Elementary and Early Childhood Education Major, leading to a Special Education PreK-8 certification and the PreK-4 general certification. The Middle Level Education Major with the Dual Special Education Certification will lead to a Special Education PreK-8 and the 4-8 general certifications. The Secondary Education Minor with Dual Special Education Certification will result in Special Education and general certifications in grades 7-12. The English as a Second Language Designation may also be added to any of the majors. Additional certifications can be added-on to teaching credentials. Once a teacher has the Instructional I certification, he or she can take any of the thirteen subject area content tests and add the corresponding certification, becoming highly qualified in that content area as well.

The process to become a certified, highly-qualified teacher is complex, but it is just as rewarding. As the transition process continues, there will certainly be less confusion. The important thing for prospective students to do is to keep track of the requirements that they must fulfill for their prospective graduation date, and to stay in touch with the excellent faculty and advisors in the School of Education at Wilkes University.

Educational

By Stephanie

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Education Committee Updates

By Stephanie Wilkie

- Student teacher placements were announced.
- Changes and additions to Praxis II for middle level and secondary education candidates were reviewed.
- Notification of ESL designation elimination by PDE at the undergraduate level; nine students will be 'grandfathered' since they have already completed the existing program.
- A review of candidates who applied to student teach in Malaysia in the spring of 2013 was conducted
- TEC was updated on the PAPA testing; also announced that a new math prep course will be offered to assist students pass that portion of the exam.

Serialized Story

Jamie shuffled around the room distributing the beverages while the others stared at the tipping tray of tea nervously.

"Do you want to pick up the glass, or wipe the floor if he drops everything?" Gabby muttered under her breath.

"I'll wipe up the tea," whispered Annie.

No less than a few seconds later, Jamie had successfully given everyone a drink without any accidents. Dr. Stanley picked up his glass of tea and rhythmically sipped it while tapping his fingers against his desk. Kendra's eyes narrowed from confusion as she made eye contact with Steph. In return, Steph shrugged her shoulders expressing cluelessness as well.

"How is everyone?" asked Dr. Stanley.

He looked around the room and noted everyone's expression. Dr. Farrell looked like she was deep in thought while Gabby stared at Dr. Stanley in anticipation of an explanation for the recent events. Kendra, looking angrier than ever, gazed into the reflection of the ceiling in her tea and Steph and Annie looked at each other and quizzically.

"We are all incredibly confused right now," answered Steph.

"That is expected. Does somebody want to tell me what happened?" replied Dr. Stanley.

Dr. Farrell gave Dr. Stanley a shortened version of what the group encountered.

"And here we are, back in Kirby hall, although we are all confused with exactly what is going on," finished Dr. Farrell.

Dr. Stanley took another look around the room.

"As unbelievable as that story sounds, I believe it. Your story is reliable, and it must be the truth. We were all wondering what happened when you disappeared 400 years ago," said Dr. Stanley.

"Speaking of how 400 years have passed," said Gabby, "what is the deal with the chrome that's covered the inside of this building? What happened to the wood?"

"Well, Gabby things have changed quite a bit in the past 400 years. Trees were eventually completely wiped out and as a way to ensure the preservation of the last forms of wood in the world, we, along with other institutions, were forced to give up our wooden architecture and replace it with chrome. It has proven to be very problematic in a historical context, however it will also relieve the senses because Kirby hall will most definitely be able to withstand time."

"Hmm. I see," said Steph.

Dr Stanley asked, "Does that answer your question, Gabby?"

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"Yeah. Although, I feel like I have the genetic make-up of Henry from The Time-Traveler's Wife, one minute I was in 2012 and the next I'm in 2412," replied Gabby.

"By the way, what's up with these Goldenbands?" asked Annie.

"And what the heck is Place Hop?" said a confused Steph.

"Well, to answer that question, Annie, all you have to do is look at the ID number encoded on each of your Goldenbands," replied Dr. Stanley. He watched as the group suspiciously scanned their bracelets. "Each has a unique ID number that identifies you and allows those in power to track where you are," Dr. Stanley elaborated.

"Sounds a lot like government control," muttered Dr. Farrell.

"Well, yes, that part is uncomfortable," said Dr. Stanley with a disheartened expression, "but the Goldenbands are useful. They track your medical records, which means better and faster care, and they help slow the aging process."

"That's how the same faculty is still here!" exclaimed Steph.

"Yes, that's part of it," said Dr. Stanley. "Modern science has really advanced since 2012, but the Goldenbands help to further slow the process by rejuvenating our bodies while we sleep. It's really quite fascinating," said Dr. Stanley

"Sounds just like his cup of tea," Kendra said while smirking and lifting her tea.

"Yeah, a sci-fi fantasy," said Annie.

"To answer your question Steph," said Dr. Stanley, "the Goldenbands enable you to 'Place Hop.' They let you transport to and from places, even between different dimensions."

"It's really easy to use. That's how I got all this fancy tea! I just 'Place Hopped' over to India and China and then transported back to Wilkes-Barre", explained Jamie.

Dr. Stanley quickly jumped up and yelled, "It's time!" He then sprinted out of his office.

Steph jumped up as well and chased after him calling, "Dr. Stanley! Where are you going?" She ran out of the office and into the foyer of the second floor of Kirby. However, Dr. Stanley was nowhere to be found.

The rest of the group filtered into the room and stood behind Steph.

"Well, that's just great. Nothing answers questions like an abrupt exit," said Kendra with a sigh.

Dr. Farrell walked to Deb's office to see if she was there, but found the door locked. She began pacing the room.

"Let's just think about it. I mean, he couldn't have gone far. The campus isn't that large and I can't imagine he would be leaving campus. He didn't even grab anything when he left," said Dr. Farrell.

"She's right. He has to be around here somewhere. We need to talk to him, we need answers. Let's just split up and look. Dr. Farrell, Kendra, and I will go towards the SUB while Gabby and Steph go towards Stark. Sound good?" asked Annie.



Photo Courtesy of Gabby Zawacki

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"Perfect," said Steph.

Steph led the group to the first floor of Kirby and marched to the door before opening it with assertion to find Dr. Stanley and answer the most puzzling questions. However, when she realized that Kirby was actually floating mid-air above the ground she was shocked. She stared down at the blades of grass and cracked sidewalk that looked so tiny, they seemed insignificant to the rest of the world. Steph then backed up, slammed the door, and turned to the group.

"Okay...well, we have experienced yet another curveball. That was unexpected. I thought for sure the height of the building before was an illusion," said Steph.

"You mean the building is actually floating?" asked Dr. Farrell.

Kendra walked over to the window and peered through it.

"Yep," she said, "the building is officially floating."

Gabby turned to Dr. Farrell and said, "I know this probably isn't the best time for suggestions, but I seriously think a slide from the steps to the ground would be a really good investment. I think we should ask Kuhar."

Dr. Farrell turned to Gabby in disbelief and said, "Gabs, I can't believe you-" She stopped speaking to Gabby because she was distracted by Jamie's reappearance on the staircase.

"Hey guys, what's all the commotion for? I'm trying to get work done," said Jamie.

"Oh well, you know, just the fact that the building is floating and we have no way to safely get to the ground is slightly alarming," said Kendra.

Jamie calmly walked down the rest of the staircase and put his Goldenband up to the wall and the building was slowly lowered to the ground.

"There you go!" said Jamie.

"What was that all about? Why was it floating to begin with?" asked Annie.

"Due to all of the natural disasters Wilkes University has experienced in the past, the administration felt it would be best to just lift the entire campus off of the ground so that nothing bad could ever really happen to it again," explained Jamie.

"Right," said the group in unison.

"Hey guys, before Dr. Stanley ran out, he said that we can use the Goldenbands to transport to different dimensions," said Gabby.

"Yes, that's correct," said Jamie.

Kendra looked at Gabby, understanding what she meant and said, "If we can get to other dimensions, then that means we just need to find the one we came from!/"

"And then we can go home!" exclaimed Annie.

"Oh, that sounds fantastic," said Dr. Farrell. "Let's find Dr. Stanley first though. There are some other questions I would like answered."

What's That Holiday Song?

Guess the holiday song based on its opposite title!

1. Nothing You Have for Easter is Me
2. Rolling Through the Valentine's Day Shrub
3. It's the Least Appalling Eternity of the Day
 4. Tooth Fairy is Leavin' the City
 5. This New Year's
6. I'm a Pleasant one, Santa Clause
7. Let it Rain, Let it Rain, Let it Rain
 8. O Secular Morning
 9. Strip the Corridor
10. Adult, It's Warm Inside

Snow on Campus



Photo courtesy of Stephanie Wilkie

