



The Inkwell Quarterly

Volume 4

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Spring 2010

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The Inkwell Name Change

In order to meet the demands of an expanding reading audience and academic paradigm, *The Inkwell* is now titled *The Inkwell Quarterly*. The name was suggested by current Managing Editor, Matt Kogoy. "I felt envious of other academic publications renowned for their prestigious voice in the scholarly world, and so felt Wilkes deserves some recognition in this respect, as well." *The Inkwell Quarterly* will continue to offer past favorites such as "Kuhar's Corner," the game, and "The Senior Spotlight," but will also delve into new areas of interest based on faculty and student input.

If anyone is interested in suggesting a new type of article or an issue to be discussed in the pages of *The Inkwell Quarterly*, please contact Kogoy at inkwell@wilkes.edu.

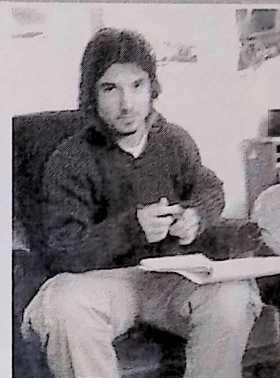


Photo Courtesy of Matt Kogoy and Sarah Hartman

A Day in the Life of an English Professor

By Philip Muhlenberg

We all know that sometimes Dr. Larry Kuhar works on campus until after 9:00pm, Dr. Thomas Hamill comes in every day even when he is not teaching, and Dr. Marcia Farrell gets up at 5:00am, but what really happens during a typical day for our professors? This series is intended to explore just that.

Her day starts at seven in the morning, sometimes earlier. Dr. Helen Davis, Assistant Professor of English at Wilkes, wakes her four-year-old daughter for preschool, and then prepares for her day at the university. Arriving at her office at around nine, Davis prints any necessary handouts, checks her e-mail and refines her lesson plan for the upcoming day.

Sharing an office with Davis, Dr. Sean Kelly, also an Assistant Professor of English, reads through various texts to implement into his Tuesday night English 352: Studies in the American Novel course. This daily and continual research, Kelly states, is a necessity of the occupation, one he admittedly enjoys.

"We are always researching the texts we teach," Kelly says. "It's a demand of the job, constantly reading up on new material. We're a little jealous of people who get to leave their work at work."

As negative as that may sound, both professors certainly do not see their careers in such a manner.

"I love what I do," Davis exerts, a sentiment shared by Kelly, who describes his work as a "passion" and his graduate studies as a "great experience."

Among the many great experiences had as an English professor, Kelly finds persistent

Continued on Page 7

To Graduating Seniors

Please return the recent exit survey sent to you last week ASAP to Justin Jones.



Photo Courtesy of
Amanda Kaster

Middle States Accreditation: An Overview

By Amanda Kaster

Throughout the course of the 2009-2010 school year, Wilkes University has been working to inform and educate the student body about the process of Middle States Accreditation. Whether via email or updates on the main website, the intent has been to instruct undergraduates about each stage; however, a majority of students remain unfamiliar with the function and overall purpose of the committees. Dr. Chad Stanley has been working on the Steering Committee in conjunction with the Middle States Commission on Higher Education (MSCHE), where faculty and staff work to revise the Wilkes Vision through a lens that encompasses *Mission, Vision, and Values*. He describes the function of the MSCHE, stating that "the Middle States review process is Peer Review on a truly grand scale: it asks that we institutionally write, rewrite, and revise ourselves. In the terms of composition theory, it is both a process and product-directed effort."

The MSCHE requires universities to self-analyze their techniques every ten years to become re-accredited while also assessing the values of the Wilkes community through a Self-Study. By reflecting upon standards that will allow the university to reach a more successful level of excellence, significant revisions will be made to redefine the Wilkes identity. Although the Self-Study has been completed during the course of nearly two years, more is yet to follow. The reevaluation of the university's vision must first be formally presented in its finalized form. Then in March, a Middle States team will come to campus "to meet with various populations, conduct interviews, and deliver its final report," according to Stanley.

Nevertheless, the importance of MSCHE cannot be underestimated, as the study will determine innovative methods for "achieving academic excellence, providing world class student support services, and valuing its people."

The process of the Middle State Accreditation transcends beyond the bounds of general university business, providing the English department with an opportunity to positively impact those within and outside the major. Stanley writes that because members of the English faculty have been actively participating, the technique of self-revision benefits courses and programs run by the department. For instance, English 101 courses and other General Education requirements have been assessed to determine the success of their delivery to the student population. In addition, mentoring opportunities, such as the Writing Mentor Program, have had their history examined to identify programs that foster lifelong learning skills. Stanley states that "creating our Self-Study allowed us all to identify the positive outcomes of our ("our" including faculty, students, and staff) collaborative and individual work--and perhaps consider ways of improving our work." The MSCHE is imperative to benefitting students within any department, especially those in the English major, because through the Self Study, Wilkes will be able to provide necessary changes to create an educational environment that will lay the path for undergraduates' futures outside the university.

Senior Spotlight: Sarah Hartman

By Sabrina Hannon

Senior Sarah Hartman is an English major with a double concentration in literature and writing and minors in Art and Women's Studies. Hartman hails from Shamokin, PA. When Hartman is not busy with her academics she is taking on the leadership role of president for the Wilkes University History club. In her spare time Hartman enjoys painting, writing, sculpting, and drawing. Hartman proudly admits to her love of "trashy romance novels with poor grammar and seedy love scenes."

During Hartman's time at Wilkes she was greatly influenced by two professors, Dr. Larry Kuhar and Dr. Mischelle Anthony, because she likes "the way they engage my thought processes." Hartman's favorite class was Creative Writing because "It wasn't writing for someone else or a defined topic. Creative Writing made me go into my own mind and see what I could imagine."

After graduation, Hartman plans on attending Marywood University for a Master's degree in Art Education. In the future, Hartman would like to earn a Master's of Fine Arts in Creative Writing.



Photo Courtesy of Sarah Hartman

You Say You

By Matt Kogoy

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A Few Reminiscences

By Justin Jones

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You Say You Want a Revolution: Film Review of *The Battle of Algiers*

By Matt Kogoy

Proactive films have existed since the Prohibition-Era with movies such as *The Roaring Twenties*, *The Public Enemy*, and *Angels with Dirty Faces* (all coincidentally starring **James Cagney**). Such films have helped to shape a truly American zeitgeist which has spurred interest in Americans gaining a voice of their own. This voice, however, is not a uniquely American idiom. Races and religions pressured under social stratifications and demarcations have continuously fought for an independent voice.

Director **Gillo Pontecorvo** adopted this attitude when he chose to create a film depicting the Algerian struggle in North Eastern Africa in the 50s and 60s. A film about achieving independence from French control, *The Battle of Algiers* brought about a novel perspective pertaining to the insurgents versus the oppressors. Unique to this film, the perspective of the Other is characteristically manifest due to the audience's awareness of, and sympathy towards, the Algerians' cause. The poignancy with which we feel for this group is tangible and, in some scenes, suspenseful when considering the many radical acts which take place throughout the course of the film. Bombs in baskets, women as proxies, and an organization that trumps the CIA in efficiency (the FLN), all comprise a force set on sending the French from their country. (Literal) cries for independence echo throughout a disconcerted community ready for a revolutionary change.

Using a semi-breakthrough style of documentary/narrative film-making, Pontecorvo constructs images of the oppressed with headlines practically occupying the top of every scene—"Bombing in the European Quarters has French Questioning Their Stay," might read overhead, for example. Added to the realistic impressionism of this film, Pontecorvo's choice to use "non-actors" is particularly striking as he seamlessly blends the facets of the emotional turmoil the Algerian leads express responding the different atrocities surrounding the Algerian revolution. The director's eye for specificity along with his actual participation in rebellious antics during his youth, amplify the sense of realism omnipresent as a means of exploring the colonized in this colonizer-colonizer dynamic.

Through his attention to detail, we, as a contemporary audience, are provided with images imprinted into our consciousness as a means of shedding light on an important event in Imperial history which helps to station our beliefs on the side of the Algerians which becomes problematic when considering the fact that the Algerians act on brutality rather than rationality for a major portion of the film. From critics to counter-terrorists to post-colonialists, Pontecorvo's *The Battle of Algiers* continues to impact cultures looking for a voice, searching for a sense of identity. The film's success as a window into an oppressed, an Othered, culture serves to illustrate humanity's constant struggle for an independence which guarantees a way of life centered on personal ambitions and belief systems.

A Few Reminders For Secondary Education English Majors

By Justin Jones

At the end of March a meeting will be held for students interested in student teaching during the Fall 2010 semester. Any students enrolling in Education 190: Effective Teaching with Field Experience or English 393: Teaching of English must get the correct admission forms completed during pre-registration to be successfully enrolled in the courses. Students are urged to complete the entire education program to become eligible to work as an ESL instructor for any school. Students with any questions regarding these announcements should contact their adviser or **Anne Thomas**; her office is located in Breiseth 201.

The Inkwell Quarterly Staff

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Photo Courtesy of
Stefanie McHugh

The Best of Kuhar's Corner: Volume 3

By Dr. Larry Kuhar

Let the good times roll...

If you could date any literary character, who would you date, and why?

Other than my wife, I've always been enamored by Oedipa Maas in *The Crying of Lot 49* because of her fortitude and courage in going forward into a world of intrigue and threat, a world of knowing and chaos. Or, maybe a speaker or persona from one of Jane Kenyon's poems, a searching, vivid voice of someone who reflects openly on an available past while negotiating the knowledge of ends—all in the effort of living a fulfilled life.

When was the last time you played the air-guitar?

Your question constructs, for me, around tensions inherent in all mourning for—yesterdays, for the unrecoverable loss of time. Without the usual symptoms that plague efforts to elucidate life's larger issues, my efforts here to respond will rely chiefly on the function of remembering the air guitar for the sake of questioning notions of progress in our twenty-first century world. Like Rock Band, consider this a kind of historical game-

play.

First of all, thank you (—I hope all is well) for asking the type of question that, while often overemphasized in trivial simulated game-play where epistemological matters are settled, engages us in a consideration of the function of memory and imagination. This is no small matter in an age where immediacy revokes memory's license for confirming the interrelated values of experience, nostalgia, and even history (oh, person, don't share these words, please, with anyone other than English majors!).

Of course, as many of you are now thinking, we need to negotiate this idea through a consideration of **Jacques Derrida's erasure**, i.e., guitar/air guitar (with a slash through it). Let me explain. Like Madison Avenue-driven anticipation satiated through the arrival of a *reality-based* Beatles Rock Band collection—or buying—chords of wood to complete what we know as—chopping wood—our consideration of—the last time|| constructs around the anticipation to play air guitar *again* (i.e., —when was the last time you played?). This mirroring backward in time identifies the absent future (will I do it again?), and must, if only in our minds, unpack (I love that word) the kind of simulated reality established in, let's say, a power chord *sans* guitar or a reality-based TV show. Huh. Let's just say this: An air guitar power chord confirms in its performance the value of knowing something about a lost past, a yesterday. **T.S. Eliot** was onto something. So was **John Mellencamp** (uh, Johnny Cougar), —You better learn to play air guitar|| and **Pete Townshend**, too, —Pick up my air guitar and play / *Just like yesterday*. But the air guitar is no longer sold at Toys R Us. It's unavailable. It's gone the way of Tinker Toys and Bit-O-Licorice. What did **Paul McCartney** say, —Yesterday, all my troubles seemed so far away. But gone is not forgotten in this guitar case.

To satisfy the hunger of memory—the need to play again—we can try, I suppose, to reconstruct the air guitar in Jurassic Park fashion (i.e., draw DNA from air sap, take it over to a Stark lab and, presto, we'd have, I am sure, in just a few days thousands of air guitars ready for shipping to market). Just *remember* the invisible dog or pet rock. But this effort relies on capturing the air's sap and we all know how this process will move us to nullify the air guitar player's ontological status and, so... we're going to have to jettison the premise that moved us to consider this approach. Sorry. (I haven't, however, given up on the return of Tinker Toys!)

Finally, let's agree to this: When we effort to remember—in the age of Rock Band—the last time playing the air guitar, we confirm absolutely the function of the imagination. With Rock Band, you can experience the music, confirm your ontological status (as a member of the band), and enjoy 'game-play' without tuning those pesky strings. But, as always, compatibility remains an issue. Is this really progress? Air guitar, on the other hand, provides all the benefits of Rock Band while also being fully compatible with all existing game-play hardware. (The hard wiring came at birth.) If we can remember the *last time* playing air guitar—and who, of my generation, cannot (remember playing air guitar)—then we have begun the work of —the *apparition* of these faces in a crowd.|| This is what we can take away from our efforts to remember playing air guitar: The inherent need to cherish memories as they offer us a rare return to a presumed original form. Moreover, unlike Rock Band, these memories are, well, *priceless*. As Paul McCartney said, —*I believe in yesterday*.

If you are interested in joining *The Inkwell Quarterly* staff,
please contact
Dr. Marcia Farrell (marcia.farrell@wilkes.edu)
for more information.

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By Jackie Butwinski

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Faculty and Club Updates

Compiled by David Cook

- **Dr. Mischelle Anthony** is again working with Luzerne County Transit Authority (LCTA) for Poetry in Transit 2010. Anthony encourages anyone interested in submitting a work to email her directly. All poems must be submitted by April 8, and must be no more than 8 lines in length. Anthony is also working on the Woman's Studies Conference with **Dr. Holley E. Hansen** from the Department of Behavioral and Social Sciences. The conference is a two day event, featuring a poetry slam, panel discussions, and other events. Anyone interested in assisting in these events is asked to contact Holley Hansen via email (holley.hansen@wilkes.edu).
- **Dr. Patricia Heaman's** critical essay on Flora Thompson was published in January in the British Writers series. The essay was edited by **Jay Parini** and published by Charles Scribner's Sons. Outside of her scholarship, Heaman traveled to Italy over spring break and is looking forward to warmer days so she can tend to her garden.
- **Dr. Marcia Farrell** has recently updated the Elizabeth Bowen Bibliography for 2010. The bibliography may be located at <http://wilkes.edu/pages/2694.asp>.
- **The Manuscript** will be unveiling its spring issue on April 29, 2010 at 11:00am in the Sordoni Art Gallery. This event is open to the public. Also, if you have not picked up a copy of the fall issue, some are still available. Anyone is interested in *The Manuscript* is encouraged to attend one of their meetings, which take place every Tuesday and Thursday in SLC, room 4.
- **Sigma Tau Delta** is organizing the Better World Book Drive for the second year in a row. Look for donation boxes in the Student Union Building, Kirby Hall, Breiseth Hall, and the Stark Learning Center. A talent show is also being planned for late April to benefit the Haiti relief efforts. *Sigma Tau Delta* will sponsor the event and charge a small fee for admission.
- **Dr. Chad Stanley** will be chairing the "Re-reading American Romance: Text, Context, Meta-text," panel at this year's NeMLA conference, his individual presentation is entitled, "A Subaltern Romance: Joseph Plumb Martin's *A Narrative of a Revolutionary Soldier*."
- **Dr. Janet Starnes** is currently on sabbatical studying Shakespeare's work at Folger Shakespeare library in Washington, DC.
- **The Writing Center** has moved to the Alden Learning Commons in the Farley Library. As part of this move, Writing Center staff members now meet with students throughout the commons area, while using the Center itself as the base of operations. On February 16, 2010, the center, as part of CSO's night out helped "about 10 children from REACH will to write letters to Haitian children and US servicemen and women supporting Haiti following the recent disaster," according to former Writing Center consultant, **Wesley Kinter**.

Attention All Seniors: Capstone Reminder!

By Jackie Butwinski

May is rapidly approaching, and for many senior English majors that means one thing: Capstone. With the paper deadline coming up quickly, students need to be preparing the final touches on their papers and begin preparation for presentations, which will be taking place on the following dates:

Monday, May 3, 2010: 5:00pm-8:00pm
Wednesday, May 5, 2010: 4:00pm-7:30pm
Thursday, May 6, 2010: 2:00pm-5:30pm

Capstone students should keep in close contact with their advisers as the dates and times for presentations are subject to change. The location of the Capstone presentations is to be announced.

Also, any seniors planning to graduate in December must be registered for Graduation Audit: GRD-000-A (the CRN number is 10001) for the Fall semester. Anyone who has not registered for Graduation Audit should speak with their academic adviser as well as the registrar.

Winter Intercession

By Vicky Hevener

Winter Intercession is a welcome time for students, faculty, and staff to take a break from the craziness, and that is no exception for members of the English department. Some highlights from members include:

- **Debra Archavage** spent her Christmas with her daughters in Collegeville along with her husband and dogs.
- **Jackie Butwinski** enjoyed "hot tea, fuzzy slippers, knitting, and zero responsibility."
- **Ashley Bringmann** spent a fair amount of time in the mall.
- **Matt Kogoy** spent time with his family and friends, and "sat back to reflect on what Christmas is really about."
- **Lauren Mannion** watched hours of *Dark Shadows* and read *American Psycho* by **Bret Easton Ellis**.
- **Alex Madaya** split her time between working, family, and a Study Abroad program in London, England.
- **Bianca Sabia** completed graduate school applications, worked at a local hospital, and "caught up with some old friends."
- **Dr. Chad Stanley** enjoyed his break, and reported reading *Patricia Highsmith*, playing with his dogs, and visiting his parents in Sarasota, Florida. During his trip he said the weather was "absurdly cold, I was unable to swim, and all the Florida dogs wore their coats."

Good luck to everyone through the spring semester!

Moravian Conference

By Melissa Leet

The annual Moravian Conference, which takes place at Moravian College in Bethlehem, PA, is a forum for undergraduate students to present their papers. The day was full of a variety of panels ranging from Interrogating the Black Death to Beast and Flower Symbolism. Many students from Wilkes University were chosen to present their papers focusing on Chaucer. These students were **Justin Jones**, **Erin Gudysh**, **Matt Kogoy**, **Erin Wimer**, **Matt Kovalcik**, **Anne Janecek**, **Liza Prokop**, **Shannon McDonald**, and **Sarah Hartman**. Under the direction of **Dr. Thomas Hamill**, the students presented their papers in a panel format.

When asked about the conference, Jones said the most valuable thing he took away from the conference was "the experience." The Moravian Conference also exposed students to different aspects of Medieval culture. The band Hesperus treated students to a free performance of traditional Medieval music. Instruments featured included a harp and mandolin. Overall, the event was a valuable learning experience for all who attended.

The Max Rosenn Lecture

By Justin Jones

The speaker for the 2010 Max Rosenn Lecture in Law & Humanities is **Greg Mortenson**. Mortenson is the co-founder and Executive Director of the nonprofit Central Asia Institute as well as the founder of Pennies for Peace. He is also the New York Times best-selling author of *Three Cups of Tea: One Man's Mission to Promote Peace... One School at a Time*. The book is a recollection of Mortenson's failed attempt to climb K2 in Pakistan, which led him to explore remote regions of the country and begin his mission to educate these regions. The book has been published in 39 countries and will be available for purchase at the lecture. The Rosenn Lecture will be held, free to the public, on Sunday, April 25, 2010 at 7:30 pm at the F. M. Kirby Center for the Arts. Doors open at 6:45 pm. To attend, reserve a ticket through the box office at (570) 826-1100.



The Inkwell Quarterly staff would like to wish its readers a Happy Spring!

Be on the look-out for information regarding the Spring Humanities Picnic, as well as updated information on the dates and times for the upcoming Capstone Presentations!

The 300-

By Lauren Mannion

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V-Day 20

By Vicky Hevener

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The 300-Level English Course

By Lauren Mannion

A 300-level English course is designed to engage students in elevated modes of literary and compositional discourse within the academic community. Some 300-level courses, like Advanced Poetry Workshop, require pre-requisites other than ENG 101; however, most 300-level courses offered within the curriculum are accessible to students who want to enroll in the classes.

Students enrolled in the 300-level courses offered this semester are given chances to explore and research in advanced settings. In the Advanced Poetry Workshop, for example, students take creative writing experience from ENG 203: Introduction to Creative Writing to the next level. **Erin Gudysh**, senior English major, claims "Engaging the work of other authors as well as our own and our classmates" in the Advanced Poetry Workshop "encourages an intellectual conversation [...] that is grounded in the knowledge of past traditions and the way those traditions might be best utilized, acknowledged, or rejected in our own works." The course reading list includes selections from *Writing Poetry* and pieces by contemporary American poets.

In the more literature-based realm of the 300-level courses, students engage more deeply in applying concepts of literary criticism. **Sarah Hartman**, English major, describes Studies in American Novel as "a great course" with "rewarding" conversation about the course's texts. Sample novels for the course are **William Hill Brown's** *The Power of Sympathy*, **Harriet Beecher Stowe's** *Uncle Tom's Cabin*, and **Toni Morrison's** *The Bluest Eye*. According to Hartman, "[students] really get to delve into American literature" because of the focus on the novel structure. Hartman adds that "one learns from reading the material of American literature in the same format it was originally written" as opposed to reading from a selected-works anthology.

Continued on Page 8

V-Day 2010

By Vicky Hevener

On February, 12 and 13, 2010 at 7pm in the Henry Student Center Ballroom, Wilkes students and faculty put on two showings of *The Vagina Monologues*. The Monologues are a benefit performance with all proceeds going towards local charities and the V-Day organization, which works to bring greater attention and to bring and an end to violent crimes against women and girls.

This year's cast included **Justine Adams**, **Mischelle Anthony**, **Danielle Banas**, **Jennifer Carey**, **Erin Clemens**, **Angela D'Alessandro**, **Helen Davis**, **Gerry DuBoice**, **Brie Friedman**, **Cassandra Glenn**, **Casey Gow**, **Sabrina Hannon**, **Carolyn Holeccek**, **Abby Kasprenski**, **Amanda Kaster**, **Kyriel Manzo**, **Ariel Miller**, and **Morgan Thomas**. D'Alessandro also directed the shows. **Dr. Debra Chapman** was recognized as this year's Vagina Warrior.

Continued from Page 1 —"A Day In The Life of an English Professor"

enjoyment in establishing his own curriculum for an upper level course, and being able to explore various avenues of interpretation afforded by more in-depth studies. Davis agrees with the latter, saying her more exciting days as a professor occur when class discussions veer into unique directions.

At around eleven o'clock, after Davis's first class has ended, the English professor enters into a series of meetings between faculty and committee members, meetings that usually last until her second class begins at 1:00pm. Between these meetings and class, Davis says she finds time to eat when she can but, at times, skips out on her personal needs in favor of professorial duties.

"One of the biggest struggles is trying to find a balance between work, family and personal time," Davis notes, an issue that is obvious from such a demanding schedule.

Kelly makes aware that this struggle begins in graduate school, as a heavy demand is part of the occupation. He also notes that teaching on a professorial level provides similar challenges as graduate school, challenges that never really cease. Yet, Kelly assures, if teaching is one's passion, the outcome is well worth the demand.

Finally, as Davis's day at the university draws to an end, she sends any necessary e-mail, finishes preparing for tomorrow's classes, and leaves campus to pick her daughter up from school. Once home, Davis settles into a night of grading papers and prepping for the rest of the week. This constant demand, as both Kelly and Davis said, never really goes away. But, as Davis completes her grading at around midnight and looks forward to the next day, she knows that her career is well worth the effort.

Continued from Page 7 —“The 300-Level English Course”

Nicole Frail, senior communications major with an English minor, is enrolled in Studies in Victorian Literature. Frail describes the academic experience as more rigorous than 200-level English courses, but simultaneously enjoyable. “I think it’s great to read some of the texts that were among the ‘firsts’ of their kind—the first detective novels, the first sensational novels, and the first industrial novels.” Some primary texts covered in the course are **Charlotte Bronte’s** *Jane Eyre*, **George Eliot’s** *The Mill on the Floss*, and **Charles Dickens’s** *Hard Times*.

The Studies in Postcolonial Literature course has been an excellent experience, but requires attentive work, according to **Philip Muhlenberg**, junior English major. According to Muhlenberg, “We have covered literature from nations as diverse as Egypt, China, and the Caribbean Islands. As well, the students were assigned [individual] novels to read on their own to conduct and eventually chronicle their own postcolonial theory.” The course reading list includes **E. M. Forster’s** *A Passage to India* and **Laurens van der Post’s** *A Far Off Place*, and all presentations incorporate food from the different areas being studied.

Offered every spring, History of the English Language engages students in linguistic analyses as well as historical perspective. According to **Jackie Butwinski**, senior English and Psychology major, the course has so far covered phonology and the impact of the Norman Conquest and other languages on the English language. Butwinski adds that her introduction to Middle English has her broadened linguistic horizons. “I can’t read Old English at all,” says Butwinski, “but Middle English is like a foreign language that I’m learning—Middle English has changed so much to [modern] English, which makes it really fun to study.”

This semester’s seminar course, Modernist Poetry and Fiction, aims to expose students to “some main currents in modernist poetry and prose from about 1900 to 1950,” according to **Dr. Patricia Heaman**, course professor. The material covers works by both British, Irish, and American authors such as **Thomas Hardy**, **T.S. Eliot**, **Virginia Woolf**, **James Joyce**, **William Faulkner**, **W. C. Williams**, and **Franz Kafka**. **Kenneth Stucker**, junior English major, claims that “the issues surrounding the period are [...] clearly relevant to our experiences.”

The Game: Postcolonial Word Scramble!

By Phil Muhlenberg

Directions: Unscramble the words!

1. siarmeagclim

2. ncaelvbimea

3. lionilozatcag

4. ghnorite

5. bitdyhir

Answers to the Previous Game

“It’s who we are. It’s what we do. It’s all we’ve got, and it ain’t much.” —**Dr. Larry Kuhar**