



# The Inkwell

## Inside this issue:

- Students in <sup>2</sup>  
Action
- Internship <sup>3</sup>  
Opportunities
- What do you do <sup>3</sup>  
with a B.A. in  
English?
- Faculty Blurbs <sup>4</sup>
- The English <sup>6</sup>  
Major ...
- Special Spotlight <sup>8</sup>
  - "Highway <sup>9</sup>  
Medicine"
  - The Writing <sup>9</sup>  
Center Reaches  
Out
- Club Updates <sup>11</sup>
- GRE Highlights <sup>12</sup>

Fall/Winter 2006

Volume 1

Issue 1

"The pen is the tongue of the mind."

- Miguel de Cervantes -

Dear *Inkwell* Readers,

I was once told by a close friend that writers do what they love because they *have* to. Writers are not the type to easily chase some other idea that they are uninterested in just because it pays well. They do what they must to get by because it is in their blood, because to do otherwise would be to deny their own existence. And if you have that job we mention above with the "bad pay," if your parents cluck their tongues any time the subject of careers or majors is mentioned, or if you spend your life trying whatever talent that you own and still don't make your mark, but still continue to reach—this newsletter is for you.

*The Inkwell* has been a long time coming. This newsletter is a project about us as writers and English majors and minors. Both your enthusiasm and voice for this project has inspired us to produce something solid. Although the newsletter has only started as a tiny spark of idea, we continue to build. The pieces you see here are not just written by the staff, but *you*, as well. Some of them are funny. Others wracked with emotion. And some are simply just stories that had to be told.

*The Inkwell* is not just a newsletter, but our opus—a way of saying, "I love this, and I am not sorry for it." Please enjoy what all of us have offered, for these are not only our words and voices, but yours, as well.

Sincerely,

Stefanie McHugh &  
*The Inkwell* Staff

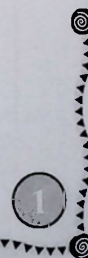






Photo Courtesy of Kacy Muir

## Students in Action: Amanda McMahon

By: Kacy Muir

Amanda McMahon is a name that is prominently known throughout the Humanities department. McMahon is a senior English major with minors in Women's Studies and Secondary Education. While concentrating in English, she also has ESL certification and a service roster that could make most students turn heads as though they were indeed Regan MacNeil. As the president of Sigma Tau Delta, McMahon has worked diligently to become acquainted with all members, ensuring that their time with her is memorable. Among her participation in other clubs on campus she is also an E-mentor for freshmen, a writing associate for English 101, a *Vagina Monologues* participant, and has been a Student Government representative up until her sabbatical this year.

Most of her clubs involve community service within the Wilkes-Barre area, but not all of them do. Last year, she participated in the Alternative Spring Break to Peru held by Wilkes University's community service club. While some students were taking relaxing breaks from their hectic semester, McMahon was building homes for families in crisis and helping the elderly. "Being an English major in a Spanish speaking country is an interesting thing. I learned how to communicate without words, and it was truly a beautiful thing," says McMahon. She continues to work with young children at the McGlynn Learning Center, which has given her proper experience in teaching. "I think it is important to find at least one opportunity a semester, no matter how big or small, to give your time and effort toward a cause that may make the life of someone else a little bit better because you cared," says McMahon.

Her work with children will enable her to conquer her dream of becoming a high school English teacher. "I feel there is nothing more rewarding than touching a person's life in a significant way, especially if it can be done through education," says McMahon. Along with her pursuit of teaching she hopes to one day become a successful author. When McMahon graduates this spring, she will leave behind many memories, especially for the lives that she has touched. She concludes with some advice to her fellow undergraduates to find escape: "students are stressed, overworked, and, if involved in extra-curricular activities, pressed for time. Maybe your place of escape is a bubble bath on Sunday nights or an uninhabited corner of the library. Whatever it is, wherever it may be, find it and use it to your advantage. Without it you insult your soul and lose your sanity."

### The Inkwell Staff

Faculty Advisors: Dr. Maria Hebert-Leiter & Dr. Marcia Farrell

Managing Editor: Kacy Muir

Copy Editors: Melissa Bugdal & Lauren Carey

Layout & Design: Stefanie McHugh

Staff Writers: Ashley Fiorucci & Catherine Gallagher

Guest Contributor: Dr. Larry Kuhar (Department Chair)



## Internship Opportunities

Compiled by: Ashley Fiorucci

Here are some, but not all of the internship opportunities available from Wilkes University for the Spring 2007 semester:

- ◆ *The Weekender*
- ◆ *The Times Leader*
- ◆ Vintage Bath and Tub

Internships can replace a class and are worth three credits. Reflection and progress papers are written throughout the internship, almost like an assignment you would write for class. Depending on the internship, most require at least fifteen hours per week and are unpaid.

If you are interested in an internship, or are looking for a complete listing, please contact Sharon Castano at [sharon.castano@wilkes.edu](mailto:sharon.castano@wilkes.edu).

## What Do You Do with a B.A. in English?

By: Catherine Gallagher

People become English majors for all sorts of different reasons, but one thing they have in common is their love of reading and writing. What other major allows you to travel abroad without ever having to leave the comfort of home, or can take you on a detailed search for a convicted murderer? Just as there is an endless amount of stories, so too are there endless amounts of possibilities for the book worm. I'm sure most of you reading this have been asked, "What can you do with an English degree?" Luckily, the answer to that question is that the study of English is a very broad field, and likewise, there are multitudes of professions that require English skills. For instance, some fields that you may consider entering might include teaching, public relations, publishing, or critical writing.

Brent Spencer is the perfect example of a man who let his love and study of English lead him to his success. Dr. Spencer is a widely-known author who received his English degree from Wilkes University. After graduating from Wilkes University in 1974, Dr. Spencer went on to the University of Michigan, the University of Iowa, Penn State, and Stanford. He received two masters degrees, one in Fiction Writing and one in Literary Criticism. He also received a Ph.D. in Twentieth-Century American Poetry. Although he received quite a bit of higher education, he feels that whatever success he has had or will have is owed "in large part to the Wilkes English department." He feels that Wilkes gave him the building blocks that he would need to become successful and that this "good education [won't] end after four years but [will] last a lifetime." Clearly, he is a man of hard work and dedication. His studies and perseverance have paid off: he currently serves as the Chair of the English Department at Creighton University in Nebraska, where he is both an influence and an inspiration to his students.

Along with teaching and writing books, Dr. Spencer has also written screenplays, poems, and articles. Although he is a professor, he is first and foremost a writer. I hope that you all learn a bit more about this man as well as take from this interview some of his insightful advice and realize that a Wilkes education can take you to the places of your dreams.

### What did you want to do with your English degree?

I was—and remain—deeply interested in creative writing, the writing of poetry and fiction in particular. The many fine teachers who taught me at Wilkes made me think teaching might be a good "day job" while I worked on my writing.

(continued on page 5)



To make contributions to *The Inkwell*,  
please contact:  
Dr. Marcia Farrell (marcia.farrell@wilkes.edu)  
or  
Dr. Maria Hebert-Leiter (maria.hebertleiter@wilkes.edu)  
for details.

## Faculty Blurbs

- Dr. Weliver is proud to announce that her latest work, *The Musical Crowd in English Fiction, 1840-1910: Class, Culture and Nation*, is now available through Palgrave Macmillan. The book examines the "music crowd" as an insightful means of exploring larger cultural perspectives of class and national identity in works from Charlotte Brontë, George Meredith, Samuel Butler, George Bernard Shaw, Vernon Lee, and E.M. Forster.
- Dr. Anthony received a grant to examine P.D. Manvill's *Lucinda; Or the Mountain Mourner*. Some of her findings will be published in an article in *Early American Literature* and in two other essays that are under review at *Legacy* journal and a collection on letters in early America. She also recently returned from the Society for the Study of American Women Writers conference in Philadelphia, where she and others discussed the work involved with forming a scholarly edition of Manvill's book.



"The Burger King and His Jester"  
Photo Courtesy of Dr. Farrell

• Dr. Starner traveled to the Bodleian Library at Oxford University and the British Library in London this summer to examine manuscripts of the poem "Jack on Both Sides." This study can only be accomplished by examining the manuscripts in person to answer questions about format, ink color, handwriting, and context because it was written in italic hand in a manuscript otherwise filled with secretary hand (a variety of handwriting that is no longer used). The poem, read horizontally, as long lines of iambic pentameter, is a loyal affirmation of the Church of England. Read contrarily, as two vertical columns of shorter "half" lines, it scathingly rejects Protestantism. After examining nearly two dozen copies of the poem (one at Yale University),

she noticed that this sort of "performance" is a clever structure which provokes questions about the authors' composing strategies and readers' responses, the plasticity of language, and revelations about the nature of readers-as-writers and their responses to early modern texts.

I holde as faythe  
What Romes Church faith  
Where the king is head  
The flock's mislead  
Where the Altar's Drest  
The People's Blest  
He's but an Asse  
Who shun's the Maker[master?]  
Wherefore I pray  
That Rome may sway

What Englands Church allowes  
My conscience dissavowes  
The Church can have no shame  
That hath the Pope Supreame  
Ther's Service Scarce Divine  
With Table Bread and Wine  
Who that Comunion flyes  
I, Catholique and Wise  
That England flourish best  
Shall ne're be my request.



(continued from page 3)

**Did you always see yourself as a teacher or a writer?**

As a writer, anyway. It was the thoughtful, energetic, and insightful teachers in the English department who made me think teaching might be a meaningful way to live my life. Talking with smart people about great poems, novels, stories, etc. seemed to me like a great way to live a life. I still believe this.

**I noticed that you have many different types of writing under your belt. You have books, screenplays, poems, etc. Where do you get your inspiration from?**

Ideas, images, scraps of dialogue, situations, and characters come to me all the time. They wake me in the middle of the night. They stop me in mid-bite at lunch. They chase me down the street. The poet Muriel Rukeyser was right: "The universe is made of stories, not atoms." I never have to look for ideas; I have more ideas than I can ever write in a lifetime. I write them all down in a notebook. When I'm eager to start a new story, poem, or screenplay, I look through the notebook and usually find something pretty quickly. I also keep a file of newspaper clippings—stories of the odd behavior of people. I recently cut one out about a fellow who got his revenge on his neighbor by sawing off his deck and burning it in his burn barrel. I'm fascinated by this. What could have driven him to such a difficult and time-consuming revenge? And what did the neighbor think when he tried to step out onto his deck to drink his morning coffee? Another source of ideas for my work is strangers. I seem to attract strangers who come up to me out of nowhere and tell me the most private things about their lives. One time a woman told me her husband died when he fell into a vat of caustic soda, leaving nothing but his rodeo belt buckle. I got a whole story out of that line.

**What advice would you give to the aspiring writer?**

Read everything—stories, novels, poems, screenplays, biographies—all of it. And then read it again. Don't read it in order to pass judgment. Read like a magpie, collecting everything you can for your art. And while you're doing all that reading, write. A lot. Hard.

**Do you find it more challenging to write a book or a screen play? Why?**

Since I've just finished a new book, I think books are the hardest thing to write. They're long, for one thing. And to write one well, you have to hold it all in your head at once and over an extended period of time. A novel is a world, and you need to know everything about that world in order to write well about it. But as I think about it, screenplays are hard, too, but in a different way. The form is so structured that it's difficult to fit your ideas to the narrow confines of the form. A novelist can convey so much through dialogue, description, and narration. But a screenwriter has to do almost everything through dialogue. That's a challenge. But it's very satisfying when it all comes together. My wife and I recently finished a screenplay that's being produced by the legendary Hollywood producer Roger Corman. It's great fun to see your work come alive on-screen. We can't wait for it to be finished.

**What do you feel is the best piece of writing you have written and why?**

My opinion changes depending on what I'm working on. Right now I'm very proud of the book I've just finished. It's a non-fiction book about my father's mysterious life and death. For the last ten years of his life, he lived in a camper and drove along the US-Mexico border. After his death, I retraced his steps, tracking down his border friends, visiting the places he visited, etc. The resulting book is a true-life mystery and a tribute to the troubled relationship between fathers and sons. But I'm also very eager to begin a new novel that I've been planning for a while about a small-town lawyer in Nebraska.

**Do you think that any of your material will ever be taught in schools?**

I hear from teachers and students now and then when a story of mine is taught in a college creative writing class. It's very flattering. In general, though, I try not to think about signs of success like that. I try to keep my focus on the work itself, though it's hard not to think about those forms of success.

(continued on page 6)



(Continued from page 5)

**How many books/articles, etc. have you written?**

Well, I've written five books, but only two of them are published so far, a novel called *The Lost Son* and a book of stories called *Are We Not Men?* I've published about 15 stories, and I've got another 15 or so in various states of completeness, and I've got a countless number of story fragments that I work on from time to time. I don't write so much poetry anymore, though I've published a dozen or so. I've written two full-length screenplays, one of which sold to Hollywood. I've also written two treatments that sold. A treatment is a detailed outline of an idea for a screenplay.

**What advice would you give about careers to English majors today?**

English is an incredibly flexible major that can lead to any career that requires a high level of communication skills, critical thinking, and imagination. My advice is not to look at classified ads and job lists. Instead, decide the kind of career you'd like, and then interview people who are in that profession. In time this kind of networking will result in a job.

**Could you briefly explain the challenges you faced before you became an established author and professor?**

I don't know if I'd describe myself as "established," but over the years I've held an amazing number of jobs in an effort to pay the rent. I used to feel bad about how these jobs took away from my writing time. But then I realized that the jobs were teaching me a lot about how people live, and that this was very useful for my writing.

**How do you feel about having your thoughts and ideas read by hundreds of people?**

Frankly it feels strange. I'm a basically private person. It's odd when a perfect stranger writes to you and talks to you about things you wrote in the privacy of your own heart and mind. I'm flattered, of course, but I also feel a little exposed, like a cockroach when the lights go on-got to run for cover!

**What do you think is the most important thing one can learn from being an English major, or from writing a book?**

That's a good question. I think the most important thing you learn about from studying literature and from writing stories is how and why we live, what we're capable of, what we're afraid of-the mystery of the human heart. It's an endlessly fascinating, complex, and important subject.

## The English Major and your Career Narratives

By: Dr. Larry Kuhar, Department Chair

*"In you are natural powers. You already possess everything necessary to become great." ~ Chief Crow*

A survey of 120 major corporations employing nearly 8 million people concludes that in today's workplace writing is a "threshold skill" for hiring and promotion. Your English degree provides you with writing skills and much more. By providing you with critical, creative, and interpersonal skills, the English major uniquely prepares you to succeed in today's workplace. But to do so you will need to negotiate the ideas implicit in Chief Crow's words.

In *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community and Everyday Life* (2002), Richard Florida describes an "emerging class structure" in which "property" is constituted as the "creative capacity" of its members. The defining characteristic of this emerging "creative class structure," Florida argues, is the ability of its members to "create meaningful new forms." Members of this emerging class include scientists, engineers, professors, and poets, "as well as the thought leadership of modern society: nonfiction writers, editors . . . analysts and other opinion-makers."



## Special Course Topics in English

By: Melissa Budgal

Courses in English numbered 198, 298, or 398 are known as special topic courses. As stated in the student bulletin, these courses are meant as a study of a special topic in language, literature, or criticism. The prerequisite for any of these courses is Eng. 101, and credit varies based on the course.

For the spring semester, **Eng. 398** will be offered. This 3.0 credit course will be taught on Tuesdays and Thursdays from 2:30-3:45 and taught by Professor Farrell. The topic of the course is **Postcolonialism**.

### Course Description:

The development of anti-imperial literature met its heyday at the end of the Victorian period, incited by the reaction against the Boer War. With the fall of the British Empire during the early twentieth century, writers all over the Commonwealth attacked imperialism. Students in this course will examine the trajectory of anti-imperial literature by writers, including Mulk Raj Anand, Elizabeth Bowen, E.M. Forster, and J.M. Coetzee. Through weekly discussions, a midterm exam, paper proposal, conference paper, a researched essay, and a final exam, students will interrogate anti-imperial texts and accompanying postcolonial and colonial discourse theories in order to address the following questions: To what degree is decolonization and the fall of the British Empire attributed to or influenced by anti-imperial literature? What are the central arguments of these anti-imperial texts? What is the relationship between resistance and complicity? What do these texts suggest about our contemporary understandings of empire and the ambivalence associated with it?

All students majoring in English are required to take the **Eng. 397** seminar. A 3.0 credit course involving presentations and discussions of selected topics, this course is generally taken during senior year; however, juniors often take the seminar. The decision to take this course before senior year is made based upon examination of the student transcript (courses taken and performance in those courses). Students interested in taking 397 before their senior year should seek approval from Dr. Kuhar.

The topic for the spring semester is **Contemporary Irish Literature** and will be taught by Professor Stanley on Thursdays from 6:30-9:15.

### Course Description:

In this seminar we will study the comedic fictions of contemporary Irish authors Roddy Doyle (*A Star Called Henry*, *The Snapper*, *The Woman Who Walked into Doors*) and Patrick McCabe (*The Butcher Boy*, *Breakfast on Pluto*). Our reading list will cover nearly the entire body of prose work authored by each of these two significant writers. Topics of consideration will be determined based upon student interests, but will certainly include: the traditional conventions of Irish comedic literature; class distinctions in Irish Society; the religious, social, and political conflicts associated with "the troubles" and Irish nationalism; relevant forms of domestic and political violence, with reference to their literary representations; the influence of global media culture and American media culture; and the social politics of sex, gender, and sexual orientations. We will also view film adaptations of several required texts. Course requirements will include textual analysis presentations, research presentations, an annotated bibliography, final research paper, and a final exam.



## Senior Spotlight: Interview with Matthew Faraday Jones

By: Kacy Muir

No wonder that Matt Jones, a senior English major at Wilkes University is linked to the great scientist, Michael Faraday. Both geniuses of their skill, Jones was given Faraday as a middle name in homage to his famous relative—a name that is as rich as it is unique, and distances him from all the other Matthew Joneses of this world.

Originally from Plainfield, New Jersey, he and his mother moved to Kingston, Pennsylvania to be closer to her family. Growing up in Kingston, he admits that he found himself in some troubling situations, extending into his freshmen year at Wilkes University. Jones, now 24 years old, looks at his experience with different schools. "What I've learned is that small matters. The two schools I transferred to after my freshmen year were supposed to be great schools," Jones goes on to mention that what they lacked were professors who were "inspirational." In the end, Jones had enough experience in coursework, but sadly no credits that were transferable. Even considering his loss, Dr. Kuhar made him realize that graduating was still worth it. "[He] has had a major impact on me. Having him as a professor, I knew I made the right choice about becoming an English major" says Jones who learned that starting over was one of the best choices he has ever made.

Like most poets, Jones contrives his writing from life. But, his writing is anything but ordinary, especially in his approach towards how he wants to make his readers feel: "I want someone to feel claustrophobic when they are reading, but only temporarily." Jones describes his writing as "a darker and lighter side to the gray area of writing." His writing addresses these grey areas but also does not preclude hope. Writing, as he expresses, is "extremely therapeutic" to him. Writing makes you think, and Jones furthers that by saying, "it's a reminder that you're alive."

I couldn't help but ask Jones the most predictable question of all: Had he always wanted to be a writer? Jones, smiling, says to me, "I knew I wanted to write, but I had no pure intention of being a writer." He said that writing has always been an aspiration of his, but becoming a professor was the goal he intended to reach. From the beginning, his parents, George Garfield Jones and Laurie Burnside Cummings, have been supportive of him. While his mother understood him and accepted his intentions no matter what the choice, his father believed that finances were top priority. But everyone knows that, and even Jones mentions, anyone who is a writer or English-oriented probably isn't doing it for the money.

Jones spends most of his free time watching movies, listening to music, preferably his favorite band Tool, reading, and of course, writing. He mentions that he does not read enough poetry, but of all the writers in the world, Jones claims Walt Stevens to be the most inspiring: "He talks about intangible things in a tangible way. He is understated, which I appreciate and admire."

For those who have ever been told that writers are born, Jones proves that sometimes that is not the case, especially for fellow writers seeking advice. Revision makes the writer. In the beginning Jones never revised because he treated his poems as "found pieces" which he now realizes was naïve. He stresses that revision is not only helpful to the writer to express his feelings, but to connect with the reader, as well. Criticism follows that same pattern. "I wish people would be harsher to be honest; I need criticism," says Jones. Bad or good, criticism is the best guide for a writer.

(Continued on Page 9)



(Continued from page 8)

Jones is currently in the process of finishing his senior capstone, a collection of poetry with a critical introduction. The last semester will most likely be the hardest for Jones, who will graduate and leave Wilkes behind. "I don't have a single class here at Kirby this semester; it feels sacrilegious to tell you the truth," expresses Jones. As new transfers and freshmen English majors enter the infamous Kirby Hall they must always remember that no shoes can be filled, and that each individual who leaves this great institution will always leave his words behind.

## Highway Medicine

By: Matt Jones

I can make this all disappear without  
closing my eyes or yours,  
few certainties make sense, I know

a great illusion, maybe the best, happens only  
when  
we both believe it to be true—  
ten and two

fog lines manifest the margins  
any misdirectional interchange available,  
are you watching closely?

the remains are circular and I've choked through  
vitriol just to drive and stop caring,  
are you watching at all?

always ten and two

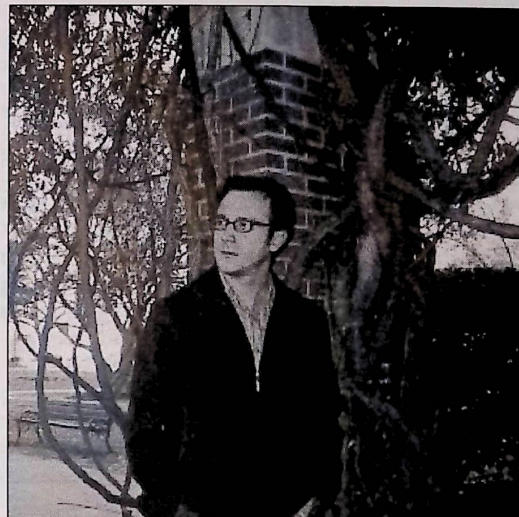


Photo Courtesy of Kacy Muir

## The Writing Center Reaches Out

By: Lauren Carey

The National Conference on Writing Centers as Public Space was held at the University of Illinois, Chicago campus from September 29<sup>th</sup> to October 1<sup>st</sup>. Wilkes University sent three capable representatives to the conference: Dr. Chad Stanley, Writing Center director; Matt Zebrowski, 2006 Wilkes graduate, former Writing Center Peer Consultant, current Temple University graduate student; and Pat Austin, Writing Center Peer Consultant. The theme for the conference was, "Negotiated Alliances: When Writing is Academic, Public, and Urban."

Dr. Stanley presented a paper and led a panel discussion on Saturday, September 30<sup>th</sup>. The paper was entitled "The Writing Center as a Clinic." It examined the ways in which writing is "an extension of the human self" and how this idea shapes the practice of writing consultation. Dr. Stanley said that "consultation involves a type of clinical examination, even dissection, of the writer." He acknowledged that this consultation process can sometimes be uncomfortable for the writer.

In an effort to alleviate this discomfort, Matt Zebrowski and Pat Austin led a panel discussion about "Comfort and Communications: Online Conferencing with the MySpace Generation." They presented a project for developing a new website-based online conferencing software system. Zebrowski felt that "the potential for the online medium of writing consultation wasn't being fully realized." He described the idea that he and Austin came up with as "a useful and highly functional step in the right direction."

(Continued on page 10)



(Continued from page 6)

As English majors, you court membership in Florida's "creative class." Reading, researching, and writing about Shakespeare and Woolf, Chaucer and Chopin, Native-American oral narratives and African-American folktales develop your analytical, creative, and critical thinking capacities. These skills are commodities for circulation in a world and workplace that values, as Florida suggests, "problem solving" and "problem finding" skills. Perhaps more importantly, these "capacities" prepare you to negotiate the gap between who you are and who you want to be; that is, they serve your imagination's ability to project who you can become.

What values will you need to make your imagination's dreams come true? You will need to practice patience and discipline. Students often ask, "What can an English degree do for me?" This question constructs around an old and outdated narrative of education and work. You will need discipline to de/reconstruct this narrative and to advance your imagination's vision for who you can become at work. Studies show that you will probably change jobs many times in your career. Only two of thirteen professionals, including a lawyer, newspaper editor, graphic artist, and HR director, who visited my "Writers at Work" class in fall 2005 said that they are now in careers that they started in after their college graduations. With each class, course, and semester you complete, you demonstrate the kind of discipline it will take for you to achieve your dreams.

You will also need patience. Career plots can be as paradoxical and unpredictable as plot in a postmodern novel. Be patient with your story. In Thomas Pynchon's *The Crying of Lot 49*, Oedipa Maas asks, "Shall I project a world?" Her question underscores our human need to question the value of experience, to make sense of our stories, and to imagine a progress toward fulfillment. You are right to question the value and meaning of your experiences. You are right to question your education and to 'read for the plot' as you embark on your career journey. Be patient with your story even as you question how you will get to where you want to be. Few people who have found genuine happiness and fulfillment in career knew absolutely where their career journey would take them. Simply stated, your English degree prepares you to ask the right questions, to investigate answers, and to anticipate how your career narrative will form: One chapter at a time.

Finally, Chief Crow's words anticipate a lifelong journey toward knowing yourself. This quest to realize your dreams begins now. Whether you dream of becoming a writer, editor, teacher, business owner, lawyer, or leader, you should embark on your journey with an awareness that "you already possess everything you need to become great."

(Continued from page 9)

Zebrowski recalled an anecdote about one of the speakers at the conference. He said she was treating a community farm near her college as a sort of "impromptu writing center." The farm was maintained by a variety of immigrant populations with no common language (save English). He noted that, in that kind of situation, people are "forced to recognize the necessity for effective communication." This realization drove home the point that the "continuing mission of writing centers [is] to help students understand the huge role that language and writing will play in their lives, no matter what their career path."

Dr. Stanley felt that representing Wilkes at this type of conference was important. He noted that those in attendance at the panel sessions "reacted very favorably" to the presentations and papers, and that they had "much to offer" regarding the ongoing work in the topics considered. Most of all, Dr. Stanley was "thrilled" to be able to provide another university with a view of Wilkes. He felt that those present at the conference were able to

clearly see the "mentoring culture that Wilkes is promoting and is defined by."

## Club Up

### The Manuscript

- In preparation for the editor's pieces, in this process Offset published second and is also re the Spring Hodorowski (miscellaneous)
- The Ha. creepy per Hartman, f her Aztec word colle reject Sat major, wor original s
- Come to Gallery. C readings f

### Sigma Tau De

- Sigma eventful e and set of Academic Henry Stud celebratio the Spring of chillir (sponsored prospectiv revival of series of screams, the partic
- For th to engage Street and tradition McGlynn Le
- If you more about

### Study Abroad

- Through travel and to experience. C to Spain, whi receive six c transferable general educa in art, culti language, art
- The co have the oppo includes the

(Continued on



## Club Updates

### The Manuscript Society:

- In preparation for a career in editing, publishing, or creative writing, work on the editorial board of the Manuscript Society and critique a variety of creative pieces, including visual art, from the Wilkes faculty, staff, students, and alumni. This process includes copyediting, layout, Adobe InDesign work, and communicating with Offset publishers. Meetings are held during club hours, twice weekly, during the second and third month of the semester. Attendance at monthly evening poetry readings is also required. The end product is a published, award-winning magazine. Join us in the Spring semester! For more information, contact our Executive Editor, Chris Hodorowski ([magazine@wilkes.edu](mailto:magazine@wilkes.edu)) or the faculty advisor, Mischelle Anthony ([mischelle.anthony@wilkes.edu](mailto:mischelle.anthony@wilkes.edu)).
- The Halloween reading was a rousing success with plenty of costumed readers, creepy performative readings, seasonally appropriate refreshments, and prizes. Sarah Hartman, freshman English major, won a Vintage edition of Edgar Allen Poe's works for her Aztec sacrifice costume. Keith Hubbard, senior English major, received a spoken word collection of poetry (with CD) for his performance of his short story involving reject Satanists and Sean Connery as demon bovine. Patrick Austin, senior English major, won a gift certificate to the Barnes & Noble Cafe for honorable mention for his original short fiction reading.
- Come to our Fall 2006 unveiling, Thursday, December 7 at 11 am, in the Sordoni Art Gallery. Copies of the latest issue of *Manuscript* will be available along with readings from the published authors.

### Sigma Tau Delta:

- Sigma Tau Delta has had an active Fall semester, and we look forward to an eventful end of term and an exciting Spring. In September, we elected new officers and set out our plan for campus and community service activities for the 2006-2007 Academic Year. On September 22<sup>nd</sup>, we hosted an all-day public reading event in the Henry Student Center in commemoration of the American Library Association's week-long celebration of Banned Book's Week. We may host another such event on the Greenway in the Spring. More recently Sigma Tau Delta members spooked out Kirby Hall in a series of chilling literary scenes for the first annual Haunted Wilkes Halloween Tour (sponsored by the Admissions Office and geared toward high school juniors-and prospective Wilkes students). Sigma Tau Delta's display, which featured Ophelia's revival of the grand bathtub on the second floor for her drowning scene, of course, a series of students haunted and killed by books and reading, wonderfully shrill screams, and a scene from Poe's "The Cask of Amontillado," was awarded second place by the participant-panelists.
- For the remainder of 2006-2007, Sigma Tau Delta plans, among its other activities, to engage in various literacy outreach projects at the new Barnes & Noble on Main Street and at ArtsYOUiverse on Franklin Street. We also hope to continue the tradition of some of our already established community service work in support of The McGlynn Learning Center.
- If you are interested in applying for membership to Sigma Tau Delta or in learning more about the Honor's Society, please contact Dr. Hamill at [thomas.hamill@wilkes.edu](mailto:thomas.hamill@wilkes.edu).

### Study Abroad:

Through Wilkes University's Study Abroad Program students have the opportunity to travel and to study courses abroad, which gives them the chance to gain a new cultural experience. Currently, one of the most popular programs is the summer study abroad trip to Spain, which includes four weeks in Madrid, Spain for the month of July. Students receive **six credits** through the classes they choose to take and these credits are transferable back to Wilkes University. Students can take classes for their major, minor, general education, or also free electives. Classes that are taught in English are courses in art, culture, and history. Courses taught in Spanish are in the areas of Spanish language, art, culture, and literature.

The cost for this trip is \$3,495, and scholarships are available. Students also have the opportunity to spend four days in Paris as part of this package. This price includes the following items:

(Continued on page 12)



# GRE Highlights

Compiled by: Ashley Fiorucci

Effective Fall 2007, the Graduate Record Examinations (GRE) will be revamped. The changes will include the following:

## **The New Verbal Reasoning Section:**

- ◆ Measure of ability to analyze and evaluate written material and synthesize information obtained from it, analyze relationships among component parts of sentences, and recognize relationships between words and concepts in context
- ◆ Emphasis on skills related to graduate work, such as complex reasoning
- ◆ Greater emphasis on higher cognitive skills and less dependence on vocabulary knowledge alone
- ◆ More text-based materials, such as reading passages
- ◆ A broader selection of reading passages
- ◆ Expansion of computer-enabled tasks (e.g., highlighting a sentence in a passage that serves the function described in the question)
- ◆ Two 40-minute sections

## **The New Quantitative Reasoning Section:**

- ◆ Measure of ability to reason quantitatively and solve problems in a quantitative setting
- ◆ Measure of basic mathematical skills and understanding of elementary mathematical concepts of arithmetic, algebra, geometry, probability, and statistics
- ◆ Quantitative reasoning skills that are closer to skills generally used in graduate school:
  - + Proportion of questions involving real-life scenarios and data interpretation increased
  - + Proportion of Geometry questions decreased
  - + On-screen four-function calculator with square root
- ◆ Inclusion of question types other than multiple-choice, including computer-enabled tasks such as entering a numerical answer via a keyboard
- ◆ Two 40-minute section

Kaplan offers a GRE service to help students prepare for the GRE. These are classes similar to the SAT prep classes you may have taken in high school. The classes are rather pricey but to register just go to [www.kaptest.com](http://www.kaptest.com). We have several locations here in Wilkes-Barre where GRE classes are given. For more information about the GREs, visit the website [www.ets.org/gre](http://www.ets.org/gre).

(Continued from page 11)

- ◆ International Airfare: Round trip airfare from New York to Madrid and back to New York (via Paris)
- ◆ Airfare from Madrid to Paris
- ◆ The tuition for the 6 credits
- ◆ Lodging and Meals: In Madrid students have residence and also have three meals daily, except for Sunday evening. In Paris, students stay at a three star hotel for three nights and receive a cold buffet breakfast.
- ◆ Airport Transfers
- ◆ Cultural activities and a dinner in a typical Spanish restaurant with all students.
- ◆ Health Insurance for the trip

Students who are interested in studying abroad are not just limited to our summer trip to Spain. They can also study in France or Italy for a month or more at different dates throughout the year, usually leaving the first of the month. They can also choose to study for a whole semester or even a year in another country such as Australia. For more information, please contact Dr. Paola Bianco.