

THE INKWELL QUARTERLY

Exploring Issues at the Intersection of Race and Class

By Savannah Pinnock

On February 27th, 2020, English Professor Dr. Jap-Nanak Makkar delivered an informative and thought-provoking presentation that addressed the topic of Black liberation. It primarily focused on the intersection of race, class, and colonialism. Her presentation was eloquently presented and she incorporated the insights of W.E.B Du Bois and Frantz Fanon which dovetailed seamlessly with her presentation and gave it an added level of credibility, as well as a strong foundation.



Photo credit: Savannah Pinnock

For English majors and minors at Wilkes University, W.E.B Du Bois should not be and likely

isn't an unfamiliar name as he was a prominent voice in the Pan-Africanist movement, a well-known writer, and a major contributor to Black Literature and culture as they pertain to the Harlem Renaissance. However, Frantz Fanon may be an unknown name to many English majors and minors as his works were focused on other disciplines in the humanities and he wasn't primarily a literary figure. With this being said, Frantz Fanon's voice is still very relevant as it pertains to racial equality--and to the study of literature. His relevance comes from his moral starting point as a Black, French West Indian psychiatrist and political author. In laymans terms, Fanon discussed the topic of racial inequality from the perspective of a Black person of French West Indian (or Carribean) descent. On the other hand, W.E.B. Du Bois discussed topics related to racial inequality from his perspective as an African-American author. Their moral starting points as Black individuals from different walks of life and areas of the world allowed Dr. Makkar's presentation to have a very well-rounded foundation. As an American of Jamaican and/or West Indian descent I found her discussion

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surrounding the dynamics that inform Black Liberation informative and more inclusive. As it pertains to inclusivity, I am a person who identifies as Black but I am not African-American in terms of ethnicity. I am an Afro-West Indian American which often complicates my relationship with being Black in America and being a Black American as I was born here.

As a consequence of my identity as an Afro-West Indian American, I found myself drawn to her discussion of Black Liberation as it is quite inclusive in terms of nomenclature. For many who are not aware of the intersection of race and ethnicity, one can be Black without being African-American and vice versa. So her use of the term Black is quite fitting and inclusive as it refers to all Black people who are in the Americas and/or America. Black should not

Exploring Issues at the Intersection of Race and Class

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be seen as an informal means of discussing African-Americans; it simply refers to all Black people who may or may not be American, African-American is a Western or American term. A Black person in Brazil may not understand or be aware of the term African-American, and a Brazilian may live in the Americas but they are by no means American and thus, not African-American but Black. The same is true for other Black but non-American individuals in the Americas or across the globe.

With this being said, Dr. Makkar's discussion of Black Liberation was quite inclusive on this level alone. It was inclusive in that it discussed a topic that is relevant to Black History Month without discussing it in a manner that is only applicable to a subgroup of the Black Diaspora, African-Americans. The title "Black Liberation" includes everyone who identified as a member of the Black Diaspora. Also, Dr. Makkar's decision to maintain a primary focus on the insights of W.E.B. Du Bois and Frantz Fanon opened up her dialogue to include not only African-American rhetoric but the insights and rhetoric of Black people from all walks of life and around the world. This inclusivity is primarily due to her inclusion of Frantz Fanon as he was a Black individual although he was not African-American.

During Dr. Makkar's presentation she discussed a topic that has often been overlooked as it has to do with the economic well-being of African-Americans

and Black individuals in general. Upon reading this statement, one may wonder why this would be an aspect of Black Liberation that would be overlooked. The reason this aspect of Black liberation would be overlooked is due to the fact that in the civil rights movement, the most pressing aspect of Black Liberation is the desire for racial equality. This equality is civic in nature and has to do with a Black person in America or the Americas desire to have the freedom to vote, to own property, and have the same rights as the majority or non-marginalized groups like that of Caucasian Americans. With this being said, relatively "smaller" issues like that of a racial groups' socio-economic health may not be met with much passion or given much attention. An analogy for this phenomenon is the idea of someone being extremely dehydrated and hungry. Due to a person having a higher likelihood of survival while being hungry, a doctor may try to attend to treating their dehydration before attending to their hunger. However, for a person's optimal health and well-being, it is essential that both needs are met.

As a consequence of this dynamic, Dr. Makkar discussed and addressed the effects of colonialism on the socio-economic class of Black people in the Americas. Dr. Makkar noted that one major issue that presented itself is that in the past is that poor White Americans preferred to maintain their "racial superiority" instead of fight on the side of poor Black Americans. If

these poor Whites had fought on the side of poor Blacks in terms of economic prosperity, poor Whites and poor Blacks would likely have been in a better socio-economic position. However, the problem is that poor Whites thought they would lose their "racial superiority" in fighting with poor Blacks.

Dr. Makkar also addressed the repercussions of such phenomena in that some Black women and men during that time refused to date within their race for reasons having to do with their class.

Dr. Makkar's presentation was amazing and insightful. Instead of addressing the hackneyed topics of general racism, she discussed the issues that occur at the intersection of race and class. These issues are still looming and subtly present in modern day society. They present and manifest themselves in the fact that a lot of racial minorities of Black descent live in poor communities often as a result of red lining which may be a relic of our nation's racial past. Her presentation was informative and eye-opening and reveals that racial inequality doesn't end with race; it is interwoven into every aspect of our lives.



Photo credit: Savannah Pinnock

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By Hale



Image courtesy

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Junior Spotlights

By Haley Katona



Image courtesy of Darren Martinez

Darren Martinez

Q: Which English class has been your favorite so far? Why?

A: I think it's a tossup between the two creative writing courses I've taken thus far. Bernie Kovacs' Intro to Creative Writing and Dr. Anthony's Advanced Poetry Workshop were both enjoyable and didn't make class feel like 'class,' y'know? I got to work on poetry and storytelling, and actually hone the things I have pride in. I'm still not the best writer but these classes gave me the confidence to call myself a poet.

Q: Which college professor has influenced you the most? How?

A: It is once again a toss up between Bernie and Dr. Anthony. I also owe a debt to Dr. Stanley, and he's the reason I'm currently attending Wilkes, honestly. Bernie's approach to writing made class fun and made a good springboard to furthering my creative skills. Dr. Anthony is endlessly supportive and kind and

always keeps me engaged. She sees so much in me that I do not see in myself. Dr. Stanley consistently allows me to pursue my interests framed in English. I have written far too many videogame-based essays for his class and he has accepted them every time. When I took classes at Wilkes as a high school student, Dr. Stanley encouraged me to join the honors program. I took Honors English 120 as a high school student, and now I'm here.

Q: If you could go back in time, what would you change about your college experience so far and why?

A: Barring monetary restrictions, I'd probably try to live on campus. I honestly might have even tried going to Susquehanna University instead. Living at home honestly sucks. I work every weekend, don't leave my room as often as I'd like, and just feel like I miss out on a lot of experiences. My grades are fine, but what memories do I have to show for it?

Q: If you could give first-year English majors one piece of advice, what would it be?

A: Don't become addicted to caffeine. Water, a healthy diet, and a consistent sleep schedule will help so much.

Q: Do you feel prepared to take on your future career? Explain.

A: Frankly, no. I've been "fake it till you make it" for a while now. No idea where I would find work, even though I favor the creative side of things. It just feels like a disconnect

between what I love (thinking critically and casually about games and film, storytelling) and what is usually done in class. When I think of successful English majors, the first two that come to mind are Twitch streamers. So I'll just keep on faking it.



Image courtesy of Sheylah Silva

Sheylah Silva

Q: Which English class has been your favorite so far? Why?

A: My favorite class so far has been English 353, a study in Postcolonial literature. It was the first class I've ever had that addressed systems of oppression directly, and it informed my ability to discuss them.

Q: Which college professor has influenced you the most? How?

A: Dr. Makkar, who teaches PoCo, has definitely been my greatest influence so far. In taking two of her classes, she has really helped me find my voice and strengthened my understanding of my own identity.

Q: If you could go back in time, what would you change about your

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Junior Spotlights

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college experience so far and why?

A: If I could go back in time, I suppose I would have been more prepared and outgoing if possible. As a first generation student, I had very little knowledge to rely on and had to figure everything out firsthand. My first year was rather strenuous.

Q: If you could give first-year English majors one piece of advice, what would it be?

A: Whatever you're going through, write it down, and be willing to listen.

Q: Do you feel prepared to take on your future career? Explain.

A: Absolutely. My career path has changed a bit, but my main goal has only increased in importance to me. I feel ready to do the work instead of just telling people about it.



Image courtesy of Madison Yoh

Madison Yoh

Q: Which English class has been your favorite so far? Why?

A: I have a lot of fun in creative writing! I haven't been able to write freely for a class in so long, and it's so nice to be able to do that.

Q: Which college professor has influenced you the most? How?

A: I'd have to say Professor Lobb has influenced me the most. I had no idea what technical writing was before I took her class, and I am really interested in it. I plan on applying to some sort of technical writing career after I graduate.

Q: If you could go back in time, what would you change about your college experience so far and why?

A: I spent two years as an engineering major before I realized I wasn't happy. I made some great friends and had some good times, but I spent two whole years of my life struggling with subjects I didn't enjoy, and I'll never get those two years back. If I had listened to myself a lot earlier, I would've been much happier with my first two years of college.

Q: If you could give first-year English majors one piece of advice, what would it be?

A: Listen to yourself. You know what you want to do and you shouldn't be afraid to do it! Other people can offer their opinions but at the end of the day you know what's best for you. Don't be pressured into majors or classes that you aren't passionate about just because other people think it'll be better for you.

Q: Do you feel prepared to take on

your future career? Explain.

A: I definitely have a lot more to learn! I think when I graduate I'll have great skills that will help me in my future career. I've learned a lot so far, but there are plenty of things I have yet to discover.



Image courtesy of Genny Frederick

Genny Frederick

Q: Which English class has been your favorite so far? Why?

A: So far my favorite English class was my English 101 class with Dr. Kelly. I took it during my first semester at Wilkes when I wasn't an English major yet, but through the texts we read and the essays we wrote, my enthusiasm and passion for writing and literature, sparked again. So that class was my favorite because it's what motivated me to join the English department.

Q: Which college professor has influenced you the most? How?

A: Dr. Davis has been the most influential professor to me. In her class she constantly pushed us to think about literature,

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Junior

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By Brian Vu

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Junior Spotlights

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music, movies, and ourselves in challenging ways. Thinking about the privileges I have and the experiences of other people has driven me to think about the world and my thoughts and opinions in a more critical, yet understanding way. Also I will never be able to watch a rom-com the same way, so there's that too.

Q: If you could go back in time, what would you change about your college experience so far and why?

A: If I could go back, I would reach out to professors more and become involved with clubs and events. As a freshman and even into sophomore year, I was always terrified of talking to professors, but I now

know they really just want to help. As I spend time in English classes, I see so many students that are super involved in events on campus and some of these events I didn't even know existed. So if I could go back I would try to be more involved in events on campus.

Q: If you could give first-year English majors one piece of advice, what would it be?

A: Don't be afraid to write in your own way. I used to think that good writing came in one format, with one particular voice. As I got older and read different works, I realized that good writing is something that tells a story. Don't tell your story using someone else's voice.

Q: Do you feel prepared to take on your future career? Explain.

A: While the idea of getting a job is a little daunting, I feel like what I have learned here and the opportunities I've had prepared me for getting a job. Not only have I become a better writer and literary analyst through the classes I have taken, but I have also become a better person. From Dr. Hamill always asking us how we're doing, to Dr. Davis reminding us to check our privilege, I have learned the importance of compassion, listening, and humility through my time so far at Wilkes.

The Spitfire Grill at Wilkes University

By Brian Vu

After seeing *The Spitfire Grill* production, the one word that I can use to describe it is outstanding. The performance as a whole was moving and entertaining. It was dramatic and comedic as well. The performers also did a great job staying in character throughout the whole play. If you observed any character, whether they were playing as extras or in the spotlight, you could tell they gave it a hundred percent. What also made the play so awesome was the stage and set design. When I walked into the auditorium, I saw a massive looking restaurant house that looked so well put together. I sat through the whole play without ever feeling bored. Every scene moved me all the way to the end, and the singing was hypnotic.

To start off, the stage and set design were extremely well done. The stage was set so the audience could see everything from the back view of the house as if they were standing outside and looking through a window or invisible wall. On the right side of the stage is where there were small scenes that didn't take place in the *Spitfire Grill* itself. At the start of the play, Percy was standing and singing "A Ring Around the Moon" in a jail cell. What I particularly liked about this scene was the lighting design. There were bars in the lightray that made Percy look like she was in an actual jail cell. There were other smaller moments in this side stage area, like when Effy was making phone calls to gossip about the *Spitfire Grill*. In the main section of the stage, there was a porch on the right and a pile of timber where an ax was wedged into a tree stump. The back screen door led into the *Spitfire Grill*, where a staircase on the right led all the way up to the living area that Hannah lived in. Percy also stayed here, for she worked at the *Spitfire Grill* and had nowhere else to stay. There were tables and chairs set up in front of the kitchen area for customers, and the front entrance was in the back left side of the stage with a little doorbell. The setting was in a dark wide woods which was depicted by the cozy trees that arched above the *Spitfire Grill*, and also represented in the space of orchestra pit in front of the stage, and by the audience itself.

Cindered Shadows, but not Dashed Hopes

By Darren Martinez

The *Fire Emblem* series does not have the most illustrious history in terms of purchasable downloadable content. *Shadows of Valentia* offered a season pass that was more expensive than the base game, which did not sit well with fans. *Fates* sold a third story, *Revelations*, which, although it brought together characters from the separated *Birthright* and *Conquest*, failed to deliver anything altogether unique. *Fire Emblem Three Houses* was a critical and commercial success, encouraging a new level of trust for the series in terms of mainline releases. Despite success, the question of faith in DLC is still up in the air. I will do my best to parse through the pros and cons of *Three Houses*' \$25 expansion pass, *Cindered Shadows*.

Through both free updates and purchasable DLC, multiple cosmetic items were distributed. Units can be outfitted in a variety of different clothing options, aligning with the game's general theme of customization. The cosmetics are a neat addition, but as one would expect do not add as much as the final Ashen Wolves update. The previous updates added only two playable units, Anna and Jeritza. Anna is a merchant who appears in nearly every *Fire Emblem*, much like Nurse Joy of *Pokémon* being a recurring character in every game. She lacks supports with any character, leaving her development sadly flat. Jeritza is a previously unplayable but story-centric character who is offered a new role in a specific route. His addition is one that fans somewhat expected in

the base game, so it was a welcome addition when the update rectified what players anticipated would already be a story beat. Ashen Wolves goes a step beyond these units, adding four completely new characters with a new side story to flesh out their introduction.

The gameplay of the Ashen Wolves side story revolves around a union of the game's three lords, their retainers, and the protagonist. It is the only time all three lords are playable at once, and their dynamic both in the brief story and in battle is one of the more charming aspects. By far the most interesting facet is the concept of limited resources in the side campaign. Characters are relegated to a few select classes, with fixed weapon ranks and skills. The main campaign allowed you to teach your units virtually any skills and weapon types, although of course their proficiencies suggest what classes they should be. Customization is so open-ended that it is almost overwhelming, with only a select few classes even being viable beyond a point. Ashen Wolves forces the player to make strategic decisions more precise than the main story. Is movement or 1-3 tile range on attacks preferable? Do you significantly nerf the protagonist to get an extra healer? Edelgard is the only unit that is offered an armor class in this side story, giving a previously lackluster class archetype a necessary niche. As I played in hard mode, these decisions weighed heavily and forced me to strategize units for every single map.

The limitations on unit variability let the devs tighten their map design. The only real differences are in potential stat gains upon level ups; otherwise the variables are all known. One would expect the map design to reflect this reality, but far too many maps rely on overwhelming enemy numbers and reinforcements. To reiterate, this was hard difficulty... but I cannot help but feel that some of the difficulty was arbitrary. The silver weapons and inflated stats of enemy units only served to reinforce the meta of *Three Houses*: the game is a dance of speed and defense. You either hit extremely hard and fast, or you can somewhat absorb those hits. If you cannot one round an enemy that doubles your entire squad, you better hope your mages or archers can whittle them down from a distance. Most encounters break down in this manner.

The story is also relatively goofy. Because most of the escapades take place underground the base location of the main game, it begs the question of why the three lords and their professor can hang out underground for seemingly days at a time without Garrech Mach Monastery, which they all attend, raising some sort of alarm. It is the sort of game-y logic you just need to ignore or joke about while you complete the side mission.

The qualms I had with the gameplay did not keep me from hunkering down and strategizing. With clever, albeit forced, usage of gambits I managed to defeat the

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The Spitfire Grill at Wilkes University

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The plot of the play was set in the 90s, when Percy Talbott, played by Marcy Ledvinka, set out to live a new life after being released from prison for killing her stepfather, who we learn has sexually abused her. Her backstory is pretty dark and really pulled in the audience, for she seemed to be a mysterious character who appeared out of the blue to this small town in Maine. Every

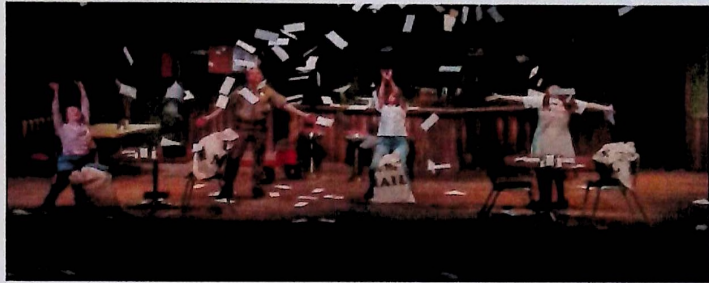


Image courtesy of Professor Jon Liebetrau and the Wilkes University Theatre

scene in this play was neatly organized in the little pamphlet that audience members received before taking their seats. Hannah Ferguson, played by our very own Maddison Black, was an elderly woman who owned the Spitfire Grill. She gave Percy a job when Sheriff Joe Sutter, played by Kris Tjornhom approached her with a request to take Percy in. One thing that both Percy (Marcy Ledvinka) and Hannah (Maddison Black) have in common is that they both lost their sons. This created a very powerful connection between the Spitfire Grill owner and her new employee.

Music played a big part in this show. It brought characters together to resolve issues that they were having or to express sorrow or excitement. In some songs, characters would be in completely different rooms and they would be singing a duet, which I thought was really awesome because it vocalized different parts of the stage. My favorite song in this play is "This Wide Woods," sung by Percy and Sheriff Joe. Percy seemed to move Joe toward keeping the wide woods that his father gave to him instead of selling it and moving out of town. And we as the audience symbolize the wide woods that they stare at while singing.

The Wilkes University Theatre Department did an outstanding job with *The Spitfire Grill*, from the stage set and design to the performance and singing. The actors and stage crew put their hearts into this play, and it really showed with a standing ovation at the conclusion of the show. Personally, this whole performance moved me almost to tears; it was an emotional rollercoaster consisting of tears of sadness and tears of joy. Bravo! Great job on an outstanding performance, Wilkes University Theatre team!

Cindered Shadows, but not Dashed Hopes

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final boss. Remarkably, the map before the boss is harder than the boss itself. Siege tomes (3-10 tile range) with a critical hit bonus made the map excruciating. In that regard, I do not think I can recommend a \$25 expansion pass based on the gameplay alone. However, there are indeed positives. Yuri, Balthus, Hapi, and Constance are great additions to the roster and bring unique personalities to their supports. The four new classes reflected in the new units are great throwbacks to *Fire*

Emblem Awakening and are also beneficial for reclassing your other units. The music is phenomenal and fits in well with the rest of an already amazing soundtrack. The quality of life additions that come with purchasing the DLC, along with a new overworld area (that is ironically underground) to explore, help to supplement the main story after beating the side campaign.

I am a longtime *Fire Emblem* fan, so I admittedly bought the DLC long before all the details were even totally revealed. You

might want to take the praise I've given it with a grain of salt. Is it worth \$25? For me, yeah. I'm excited to run through the main campaign from a different lord's perspective for the third time, but for the first time with the benefits of the Ashen Wolves. If the extras don't help you look beyond the side story, I'm inclined to believe you should pass on purchasing. At least watch a playthrough on YouTube and listen to the new music. **6.8/10**

Carrie: A University of Scranton Performance For a Cause

By Emily Banks

Over the weekend of 07 & 08 March, I went to the University of Scranton to see their performance of *Carrie: The Musical*. I was drawn to attending this play for a couple of reasons. The first reason is that I love plays and I love supporting fellow peers as they showcase their talents. Secondly, I saw a notification about this performance on Facebook and the post read, "Imagine having to choose between a meal and a box of tampons. Carrie helps the homeless, period" (The University of Scranton Players). The post continued to inform readers that if they donate an unopened box of tampons or pads, two dollars will be cut from their admission ticket. Knowing that the play was helping a great cause was essentially what pushed me toward attending. Lastly, I am a huge Stephen King fan, and I have watched both the original movie and the remake of *Carrie*, so I wanted to see how it would play out on stage, literally!

First, I am going to start with a brief review of what I thought about the play both in terms of performance and in comparison to the movie versions. I think the actors and actresses did phenomenal work. I was telling my mom, I could listen to Erin Horan, the girl playing Carrie, sing all day. Her voice is beautiful. This play had the perfect casting from Carrie White down to Sue Snell. Each performer really embodied their character and transformed into who they were playing. For

example, I think one of the toughest roles to play would be Margaret White played by Holly Ference. She really had to take on Margaret's intense paranoia regarding damnation and Hell, which I am sure was not an easy task. She made the audience believe that was how she felt as well. The passion in her voice and her facial expressions told us that, yes, Carrie is going to Hell because she got her period, and the fear in her eyes when Carrie showed her mom that she can close windows and move objects without touching them was equally powerful. The way she muttered the word "witch" and trembled in fear was incredibly believable. I was truly engulfed in this performance to the point that the actors and actresses did not seem like actors and actresses, but like real people. For the most part, I have not had this happen to me while watching a live performance. In movies, this has happened to me plenty of times.



Photo found on Carrie: The Musical event page
<https://www.facebook.com/events/887713361659355/>

When comparing the play to the movie, there were not many differences. I was interested to see how they would incorporate the pig blood, and I think they had a brilliant idea. They had a huge red ribbon pour down and with the way the lighting was and the movement of the ribbon, it looked like blood. In the meantime, Erin Horan is doing an outfit change into her bloody dress behind the flowing ribbon, or the pig blood as we know it. The next scene shows Carrie's freak out and they chose to use strobe lights, which was again brilliant. The way they were moving the tables and chairs while the strobe light was on made it look like Carrie was actually throwing the tables with her mind. Of course, a live performance cannot include every scene. In the movie, we follow Carrie all the way to her house where she wreaks havoc in cars causing accidents continuing her murder streak. In the play, we did not see this full sequence, but instead Sue Snell was talking and made a statement about following Carrie all the way home where the chaos continued. Even though that part was cut out, we still hear about it from one of the characters, which was very interesting, as the musical has a slightly different story line. The story line involves two interrogators questioning Sue Snell about what happened that night, prom night, and Sue reliving each moment. In other words, we are reliving the events whereas in the movies we follow

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Carrie: A University of Scranton Performance For a Cause

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them as they happen. Overall, the play was spectacular, and I would recommend going to see it, if you ever have the opportunity, regardless of who is performing it.



Photo found on Carrie: The Musical event page
<https://www.facebook.com/events/887713361659355/>

Beyond the show's performance, I now want to shift my focus on the issue that the University of Scranton addresses involving homeless people and their lack of access to feminine hygiene products. The play brought my attention to an issue that I often overlook in my daily life. Being lucky enough to never face the reality of inaccessibility to a necessity, I thank the University of Scranton for drawing my attention to such an important cause. Homeless people have to choose

between a meal or hygiene product and the University of Scranton expresses the importance of donating hygiene items to shelters amongst other things including, but not limited to, canned goods, blankets and winter attire. I read an article from a woman who was homeless and experienced the difficulty and horror of having a period without access to feminine hygiene products. The article is titled, "Homeless Periods: A Problem of Poverty, Dignity and Feminine Hygiene" on Soapboxie.com by Klyssa Shay. Shay makes it clear that her goal of this article is to explain the horrors of experiencing a period while impoverished and that she is not going to sugarcoat the reality. She explains that toilet paper is not an option for a homeless person because toilet paper in the public restrooms is not as clean as our toilet paper at home. She says "it's been touched by strangers who've gotten feces, urine, or menstrual blood on their hands. It also receives a filthy baptism of vaporized dirty toilet water on it every time someone flushes" (Shay). She continues to address the idea that, even if they did use the public restroom toilet paper, they have limited access to public restrooms and showers as it is. Finally aside from the inability to access feminine hygiene products, often homeless people have limited clothing options and they are deprived of a normal sleep schedule, thus adding on to the

pain periods often bring. I think the University of Scranton addresses an important issue in their promotion for the play regarding the donations of hygiene products for a good cause. It was clever of them and overall thoughtful to consider the lack of hygiene products in homeless shelters, especially considering the fact that Carrie getting her period is a key scene in the musical as well as the movie. I am encouraging readers to consider making a couple hygiene kits to donate to shelters. This can include: pads, tampons, pain medicine, menstrual cups, wipes, toilet paper, and soap. Anything helps. No woman should have to worry about not having the proper supplies to deal with something out of her control each month.

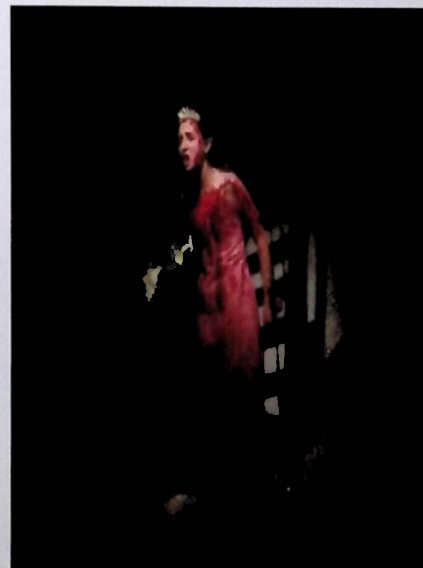


Photo found on Carrie: The Musical event page
<https://www.facebook.com/events/887713361659355/>

Faculty Updates

By Daniel Stish

Dr. Helen Davis was elected to the Executive Council of the International Society for the Study of Narrative. She presented her paper "Singular They and Non-binary Queer Narrative Poetics," on the panel "Queer Narrative Poetics and Alternative Coalitions," which she chaired, at the International Conference on Narrative in March.

Dr. Michelle Anthony, along with two other area poets (Jennifer Yonkoski, Creative Writing faculty at King's College, and Dawn Leas) are coordinating the second annual May* Poetry Retreat for campus and other area poets right here in Kirby Hall. (*Due to the COVID-19 pandemic, the date for this "May" event has been moved to 01 August.) It's a full day of workshops, writing time, and readings. The \$35 registration fee includes breakfast, lunch, and dinner. Everyone is invited. Bring your friends! Registration deadline is 25 July. For more information, contact Dr. Anthony (mischelle.anthony@wilkes.edu). Dr. Anthony is also a member of the League of Women Voters and reminds everyone that this is the Centennial of the 19th Amendment, which gave women the right to vote. Celebrate this Centennial by voting in the Pennsylvania primary on 02 June. Pennsylvania also accepts mail-in ballots, with applications accepted through 26 May. See www.votespa.com for more information.

Dr. Jap-Nanak Makkar's essay appeared in *boundary 2* in February. Citation: "More on the Missing Half Second: A Review of Hayles and Hansen," *boundary 2: an international journal of literature and culture*, 47.1 (February 2020): 215-238. Dr. Makkar is currently working on a book chapter on Nadine Gordimer. She presented an early draft of this chapter at MLA in early January, and was scheduled to present a later draft at ACLA in March.* (*This conference was cancelled due to the COVID-19 pandemic.) The paper she delivered at the Modern Language Association (MLA) conference was called "Profit of Code: Nadine Gordimer after Structuralism"; the paper she will deliver at the American Comparative Literature Association (ACLA) conference is called "Gordimer after *Writing Degree Zero*."

Dr. Sean Kelly was scheduled to present his paper entitled "The Rhetoric of Secrecy and the Epistemological Problem of Rights in Rebecca Harding Davis's 'Life in the Iron Mills,'" at the American Literature Association conference in San Diego, CA, May 21-24.* (*This conference was cancelled due to the COVID-19 pandemic.)

Dr. Kelly's review of John Michael's book *Secular Lyric: the Modernization of the Poem in Poe, Whitman, and Dickinson* was published in the *Edgar Allan Poe Review* (Winter 2019).

Dr. Larry Kuhar presented a paper entitled "Reified Minimalism: The Aesthetics of Epistemology in Denis Johnson's *Jesus' Son*," at the American Literature Association's (ALA) international symposium sponsored by The Society for the Study of the American Short Story (SSASS) in New Orleans, September 5-7, 2019. In this presentation, he critiqued Denis Johnson's innovative approach to form in his short story collection *Jesus' Son*. He focused on how Johnson's collection of stories serves to reify constructs of minimalism developed and advanced by writers such as Ernest Hemingway, Donald Barthelme, Grace Paley, Bobbie Ann Mason and Raymond Carver. Johnson's minimalism engages and presents an aesthetics of epistemology, a result of an embedded structural awareness that negotiates and develops his characters' recognition of an understanding of knowledge, its function and its implications for deciding on truth. This objectification of manifest recognition and conscious awareness becomes the core feature of Johnson's aesthetics of epistemology.

Dr. Kuhar made a presentation entitled "Effective Communications in Underwriting Personal Lines Division," at Berkshire Hathaway Guard's national organizational Summit on December 12, 2019, in Pocono Manor, PA. In this presentation, he identified written and interpersonal communication strategies for employees and leaders in underwriting to use to promote relationship building with clients, to build team structure internally, and to integrate selected core values in Personal Lines Underwriting at Berkshire Hathaway GUARD.

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By Rachel N

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Faculty Updates

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At present, **Dr. Chad Stanley** has nothing to report (as events were last summer and very early fall). He will have some updates for the end of the spring.

Dr. Thomas A. Hamill's article "Students as digital producers of Shakespeare: a group Staging/Filming Project case study" was published in *Research in Drama Education: The Journal of Applied Theatre and Performance* in February. The article discusses a group staging/filming project assignment that Dr. Hamill developed as part of his Shakespeare class in 2016, and it focuses on and features the projects of some of the students from that class. The online version of the article includes links to the films that two groups from the class produced for the assignment.

Booker Prize Controversy: Was Race Involved?

By Rachel Nardozzi

The Man Booker Prize, commonly known as the Booker Prize, is an award that is given out annually to the best literature written from authors from Ireland or the British Commonwealth. It is an extremely prestigious award, the prize being equivalent to about \$100,000 U.S. dollars. Both Margaret Atwood and Bernadine Evaristo won the award this previous year. Atwood's, *The Testaments*, which was her sequel to *The Handmaid's Tale*, a clear fan favorite. And Evaristo's, *Girl, Woman, Other* summarized as the celebration of black women's voices.

However, there were only two previous times that the award was given to two authors, One of those times was in 1974 and the other in 1992. Since then a new rule was established that under no circumstances was the award allowed to be given to two people. Then, in October 2019 the judges awarding the Booker Prize broke that rule. Much controversy surrounded the award because of the rule that was made, and to make matters a bit more sticky, Evaristo is an African-American woman, and Margaret Atwood was an already widely-known and celebrated Caucasian writer. People questioned if Atwood needed the award, and also questioned if it had to do with Evaristo's race. Sunny Singh, a writer and co-founder of the Jhalak Prize for Book of the Year by a Writer of Colour, wrote, "2019 was a potentially revolutionary year for the Booker: an extraordinary book by a writer with an incredible track record [Evaristo]. Instead, a powerful white man's [Peter Florence, chair of the judges] refusal to accept the prize's own rules and a damaging insistence on pushing his own meagre agenda means even a first for the Booker has not gone untainted. The lesson from Booker in 2019 was that white supremacy could still not bear to reward a prodigious black woman writer a win of her own." Other people have their opinions on the matter as well, not only did the first black woman have to share her award with another author, but she had to receive half of the prize money as well.

However, on a more positive note, both women did set new records this past year. Evaristo was the first black woman to win the award, and Atwood became the oldest woman to receive the award. (This was Atwood's second time receiving it.) Judges on the board of the Booker Prize commented that they deliberated for five hours, and yet they could simply not choose between the two. The hours long deliberation time can be interpreted as a result of the strong quality of both books. Because both women set records, it is logical to assume that both women have strong literary skills, regardless of the societal judgements that are sometimes in place due to race and age. Aside from that, both books look at the dangers of these societal norms as well. Atwood's book analyzes the possibility of women losing complete autonomy in the United States, while Avaristo discusses the

Booker Prize Controversy: Was Race Involved?

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struggles of an African American woman in today's world. If the double prize is interpreted in this way, it can be seen that both women are making a difference in the category of feminist literature.

It can be understood where the controversy surrounding the topic is coming from. Yet, there is still some positivity to be celebrated from this award. Two brilliant women received an award, both setting records within their genres of literature. Both Atwood and Evaristo have made it clear that they are both proud and happy to share the award with another woman author. According to *The Smithsonian Magazine*, Evaristo commented, "It is so incredible to share [the Booker Award] with Margaret Atwood, who is such a legend." And Atwood expressed her similar feelings as well. *The Washington Post* quoted Atwood's acceptance speech with Evaristo, stating, "Neither of us expected to win this. I'm very surprised. I would have thought that I was too elderly. And I kind of don't need the attention, so I'm very glad that you're getting some. That makes me happy." It is both impressive and heartwarming to hear two winners without animosity, and instead with kindness and respect for one another.

The Vagina Monologues An Interview with Veronica Romanelli

By Rashonda Montgomery

The women of *The Vagina Monologues: Season 2020* paid homage to the 100th year anniversary of the 19th amendment by wearing purple and green (the suffragette colors) instead of their signature purple and pink. The event was also included in Wilkes University's focus on the Year to Vote. I enjoy the comedic factor of *The Vagina Monologues*. Adding comedy to something that is typically taboo to talk about is a good way to get people to loosen up and become more open. Being a woman is not embarrassing. It should not be embarrassing to discuss womanhood. This is something that I have only recently begun to understand. My friend here at Wilkes, Veronica Romanelli, is an excellent example of an unapologetically powerful young woman who has no problems speaking to me about things some will shy away from ever saying. She had the opportunity to present her personality on stage this year by participating in the 2020 *Vagina Monologues*. I decided to interview her about her experience.

Q: Why are *The Vagina Monologues* important?

A: *The Vagina Monologues* are important because they give women a way to discuss topics that might otherwise be uncomfortable or awkward to talk about. For me, personally, I related to several

of the monologues, but I would probably never say the words in the script as my own due to the fear of coming off as too crude. Based on the number of women in the show, and the number of women in the audience, I am confident that many other women can also relate to the monologues. Some of the monologues are very silly, while others are very serious. What unifies all of the monologues is that they are based on real events and experiences of women. Women relate with and see themselves in *The Vagina Monologues*, and it is an incredible platform for women to talk about issues specific to them. The voices of the monologues are from all different kinds of women, including young women, old women, sex workers, transgender women, and victims of rape. This variety of representation is important because it gives all women a chance to see themselves in the monologues.

Q: What made you take part in this?

A: I have been going to see *The Vagina Monologues* at Wilkes since I was around 14 years old. My sister used to go to school at Wilkes, and one year, she decided to take me to see the show. After that, it became a tradition. The first time I saw the show, I really enjoyed it, but I also felt a little embarrassed to be there. I couldn't tell why, but something

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The Vagina Monologues

An Interview with Veronica Romanelli

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was making me feel very awkward. Looking back, I know it was because I was not used to hearing other women talk about their vaginas. I knew it was important for women to understand their bodies, but I was not sold on the idea that it was something that had to be talked about until I saw *The Vagina Monologues*. As the years went on, I became more and more comfortable in the audience, and I looked forward to the event every year. By the time I was a senior in high school, I knew I was most likely going to come to Wilkes for college, and I knew I wanted to be in *The Vagina Monologues*. The women I had seen performing in them for the past couple years made me feel empowered and inspired, and I wanted to be a part of that.

Q: What are your favorite pieces from the program?

A: When I was younger, "My Short Skirt" was one of my favorites because it talks about how a woman's choice of clothing has nothing to do with anyone but herself. Listening to this monologue at 14 and 15, it reminded me of the various times in school I had gotten in trouble for my skirt being an inch or two too short, and I felt I could really relate to it. I also really like "My Angry Vagina" because it is so straightforward and hilarious, but also very true. It talks about all the not-so-fun parts about having a vagina, like having to use tampons,

uncomfortable medical exams, and thong underwear giving wedgies. It makes me laugh every year, and the audience always loves it.

Q: Why did you choose the monologue you chose? How did it feel to perform it?

A: The monologue I read is called "The Vagina Workshop." I was really excited to read this one, but I was also extremely nervous. This monologue is about a woman who goes to a "vagina workshop" to learn more about her body and how to give herself pleasure. Every time I have seen *The Vagina Monologues*, I have always felt the most uncomfortable listening to this monologue, so I thought if I was the one reading it, it would make me feel differently, and it did. The reason this particular monologue always made me feel weird is because, in the vagina workshop that the speaker is attending, several women are in a room together, sprawled out on the floor, looking at their vaginas with hand mirrors. The thought of this is absolutely horrifying to me, and I cannot imagine being in that situation, especially with a room full of strangers. This came in handy for my performance, however, because the speaker is very clearly uneasy in her situation, just like I was at the thought of it. I like this monologue because it has both silly and serious lines, so I got to explore both sides. After all the panic the speaker faces while

she is in the workshop, by the end, she becomes more confident and understanding of her own body, which I really like. It shows part of the process that ultimately leads to the speaker's acceptance of and comfortability in her body.

Q: How do you feel about the crowd? Do you wish more people would come? Do you feel the crowd is diverse enough?

A: It is always interesting to be on stage and watch the audience react to each monologue. On our opening night, we had a pretty big audience, and the room was filled with laughter for the funnier monologues, and it fell silent for the more serious ones. There was a diverse crowd of women, which was nice, but I feel like more men should come to the event. Every year I see a few dads and boyfriends of women in the cast come to see the show, but the number of women in the audience is usually significantly higher. Although the show is about women and their experiences, I think it would be beneficial for men to see the show so that they can have a better understanding of the kinds of things women experience and care about, that are specific to women.

Witness to “Living at the End of History: HBO’s *Watchmen* and African American Citizenship”

By Isaiah McGahee

On Monday, February 24th, along with Dr. Helen Davis, I had the opportunity of attending Dr. Jonathan W. Gray’s lecture: “Living at the End of History: HBO’s *Watchmen* and African American Citizenship,” at Scranton University. Dr. Gray is an Associate Professor of English at the CUNY Graduate Center and John Jay College, CUNY. He is the author of *Civil Rights in the White Literary Imagination* (Mississippi) and is currently working on *Illustrating the Race* (Columbia), an investigation of Black representation in comics published since 1966. Gray’s lecture dealt exclusively with the cultural phenomenon that HBO’s hit show has become, and its implications both socially and historically.

Using Derridean analysis, Dr. Gray discussed *Watchmen*’s relationship with author Ta-Nehisi Coates’ critical essay, “The Case of Reparations,” which explores the United States’ Cold War with the Soviet Union, specifically the events of 1986, and the ultimate threat of nuclear annihilation. In Gray’s view, the *Watchmen* comic suggests that a massive external threat might be the only way to break the deadlock between the USA and the USSR. Gray said:

“Ozymandias, the antagonist of the 1986 series, sets about creating just such a threat. HBO’s *Watchmen*—Damon Lindelof’s sequel of sorts set thirty years after the events chronicled in the groundbreaking comic—reorients the political concerns of the original series by placing white supremacist racial discrimination and the threat posed by capitalist technocrats at the center of its narrative. Indeed, the television show replaces the logic of the Cold War with the lingering aftermath of the Tulsa Massacre of 1921 as its organizing crisis... This allows the HBO show to exchange the threat of nuclear annihilation with a crisis more suited to our contemporary moment. But this shift also allows us to reevaluate the political logics that obtained in the 1980s and doing so reveals that in the real world—in addition to threatening humanity with extinction—the Cold War in fact served as a massive external threat that kept the equally destructive forces of racism and ethno-nationalism at bay.”

Gray used this idea to make the ultimate point that again we as a society are living at the “end of history”—meaning that despite the history of the past thirty years, there remains a lack of political will to root out white supremacy. In Gray’s view, a certain clarity remains as an insufficient remedy to forestall the destructive forces that animate those driven to remake the world in their image. Poignantly, Gray noted how the television show influenced legislation in Oklahoma so that the Tulsa Race Massacre is now taught in public schools.

This idea reminded me of Ralph Ellison’s narrator of *Invisible Man* (1952), who, in a race struggle, similarly finds himself grappling with being inside or outside of history. The narrator, colloquially referred to as “Invisible Man,” says,

“Everyone must have seen them or heard the muted laughter... or perhaps failed to see them at all. For they were men outside of historical time, they were untouched, they didn’t believe in Brotherhood, no doubt had never heard of it; or perhaps like Clifton would mysteriously have rejected its mysteries; men of transition whose faces were immobile.”

To Ellison, history is inscribed in the symbolic, and therefore history itself is a totality of one’s personal ideologies. Much like Ellison’s protagonist’s realization that history is to be inhabited in the margins, *Watchmen* does just that. Instead of framing the margins, HBO’s limited series fills in the margins—the gaps—and thus, must be seen as inside of history. Dr. Gray reminds us that the “politics of blackness” as contained within *Watchmen*, remain an insufficient remedy to forestall the destructive forces that animate those (forces) driven to remake the world in their image—the image of the subject.

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Alice Sola Kim at Wilkes

By Rashonda Montgomery

On Tuesday, February 12th, Author Alice Sola Kim visited the English program as part of the Allen Hamilton Dickson Spring Writer Series. After reading some of her work, she answered questions and spoke about her process as a writer moving from shorter works to full length novels. Alice Sola Kim received her Bachelor's degree from Stanford University and her MFA from Washington University in St. Louis. She has been a science fiction writer for some time now. Originally starting off as a short story writer, she has now begun writing longer works of fiction. As she said to the audience after her reading, she believes that you need to have a playful nature to be imaginative in your writing. Similar to that point, in a writing workshop earlier in the day, she explained that writing too seriously can limit what you can produce.

At the evening reading, Kim read from an unpublished novel of hers which she had never read from. The scene she read involved girls going to a frat house for a party. The language she used to describe the unfolding of events painted such a beautifully vivid picture in my mind. Listening to visiting authors or speakers actually read their work is always an amazing thing to experience, considering they know better than anyone else how to tell the story, but the question and answer component of Alice Sola Kim's session was really interesting.

One student asked about how science fiction seems to be set in the future and looking at how the world will be different. In a world in which it is easy to imagine us nearing technological max advancement, the student questioned how this dynamic will affect the further development of the science fiction genre. Kim's response was very endearing to me. She basically explained that for her as well as for other science fiction writers, the genre is not meant to forecast the future. Instead, she said, it is meant to exaggerate what already exists. Through this response, we learn a lot more about the type of creative writer Kim is.

Kim also briefly spoke on her writing process. She noted that when she writes her shorter works, she does it in a bingeing fashion. She explained that moving from smaller works (her short stories) to longer works (her novels), she had to change this process a little. She said she can't just sit down and write a novel in one go, so instead she binges by writing a few chapters in one go, which she conceded is a much longer process that extends over a lot more time. She added that she came across the issue of "keeping the project in her head". Addressing the writers in the audience, she spoke about the importance of revisiting the details of your project somehow on a daily basis. She also spoke about writing yourself into your characters. If your characters are strangers to you, she insisted, they are easy to forget.

Frozen II Review

By Rachel Nardozzi

Isn't it so interesting to think that we watched movies as children for the fun of simply watching a movie? It isn't until we grow older and become adults that we realize the adult-minded commentary that most children's movies contain. From rewatching some of these movies in my adulthood, I began to notice that there are many children's movies that adults can appreciate from a new perspective. Although there was much talk about the first *Frozen* movie, and I can appreciate that for what it is, I feel that the sequel of *Frozen* takes the cake as an even more thought out and captivating film. To compare them side by side, *Frozen* seems to be an average children's movie to watch for pure enjoyment. There are enjoyable songs, an adventure through rough terrain, and a love story, of course. *Frozen* was meant to be watched for pure enjoyment, and I do appreciate that for what it is. However, *Frozen II*, in my opinion, was much more adult-orientated. Initially, I watched *Frozen* because my niece is a fan of Anna and Elsa. However, when I watched the second film recently, I noticed that there was so much more than a princess storyline. I decided that a review of the movie was necessary, giving others the option to appreciate such beautifully done social critiques that were woven throughout the film, along with the enjoyment aspect with beautiful songs, graphics, and, of course,...more of a love story.

Frozen II Review

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Although I will not comment enough to give spoilers to the film, I will say that the most important issue that was touched on was that of colonialism. This is a topic that Native Americans are still struggling with immensely today. In *Frozen II*, there is a situation that places colonizers and natives against each other, and initially watching, the audience seems forced to side with the colonizers due to their opinions being the only ones that are heard in the beginning of the film. (Sounds a bit like our real world, no?) But it isn't until the movie progresses that it becomes known that the colonizers had their own secrets, and the story unfolds to let the audience know to not believe the first thing they hear, or see. The truth can be deceiving. Yet, the way that *Frozen II* presents this issue is so well thought out and intertwined through the movie with catchy songs and life-like graphics that it may be missed.

Aside from the commentary on colonialism, there is much throughout the movie that forces the audience to reflect on personal decisions and how they affect others close to us, and our world as a whole. In an interview with *The LA Times*, Co-director Jennifer Lee stated, "We all sit here with the stakes of our families, the stakes of our community, the stakes of our environment, the stakes of our world, and we wrestle with it." Lee continued, "So with this, we wanted to touch on all the parts of growing up that are extraordinarily hard to navigate." Not only does the movie offer commentary on the world around us, but it helps us reflect

on becoming an adult and how difficult that is. There is a song that Olaf sings a song called "When I Am Older": "See, that will all make sense when I am older/So there's no need to be terrified or tense/I'll just dream about a time/When I'm in my aged prime/'Cause when you're older/Absolutely everything makes sense." From a child's perspective, this song is adorably done by a singing snowman. A child may hear this song and agree with this. As children, we believed that the more we age, the more we have our life together. This may relay a hopeful message. However, as an adult viewing the movie, we know this is not true. It's almost a "haha" moment, because we understand how untrue this song really is. Not only is the movie an enjoyable one for children to watch, but it also helps to educate them on decisions they have made and how to make better ones in the future. It also educates children on how to be a good person. For us adults, it helps us understand the world around us better. It helps us understand our past selfish decisions (or how we've benefited from the past selfish decisions of others), and to see how much we can grow from reflecting on them. It helps us to be smarter about future decisions we make, all while being tied up with captivating music, love, and a relationship between sisters that is realistic, relatable, and enjoyable to watch. *Frozen II* is a must see for all ages, because everyone will find something to relate to in the film-- something to laugh at, to cry at, and to grow from.

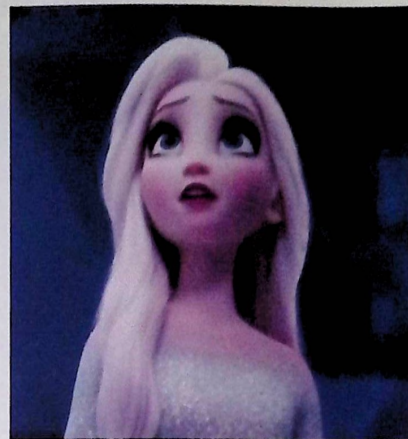


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The Lore of *League of Legends*

By Briana Robinson

There is something satisfying when playing a video game with some depth to the story and/or characters; the depth adds more meaning into the time that is spent playing. A number of games have this depth, from the classic *Super Mario Brothers*, to today's popular game, *Fortnite*, with little hints in the games suggesting at a more expansive background. This is the reason many video games have a "campaign" for players to play and go through to fully understand the meaning, or purpose, of it. The *Call of Duty* franchise has a campaign mode for players to fully immerse themselves into when they are tired of the multiplayer aspect of the game. For my personal favorite that I play often, *League of Legends (LoL)*, the story of the game lies within the individual lores of the characters, or "champions" as *LoL* calls them. What *League of Legends* has achieved in its depth as a video game is something I have not seen often within the online community, especially with it being genred as a "Multiplayer Online Battle Arena" or MOBA.

I have been playing *LoL* since 2012, meaning I have seen an abundance of change and updates brought to the game. One element that I can say I am proud to have seen develop, and continue to develop, is the universe of *League of Legends*. *LoL*'s creators, at Riot Games, have brought the backstories of every 148 champions, and counting, to intertwine together to bring the players a world of stories and personalities to delve into. I personally find *LoL* enjoyable when there is understanding of who the champion is that one is playing as and how they operate within the universe of *League of Legends*. As I mentioned, every single champion has their own lore that develops them beyond just a character to play just because one enjoys their play style and mechanics. Each champion has a personality that comes to life through the in-game voice lines the player hears while interacting with the battle arena map. These voice lines have always been there, but I noticed that the majority of champions have lines that would be confusing for the player if you were not aware of that champion's lore. I think this is why I enjoy *League*'s way of incorporating this in-depth element within their gameplay. It is so different and requires the player to be aware of these stories and how some champions interact with each other. While it is easy to play *LoL* without knowing these stories, it does get confusing while playing in terms of the interactive voice lines between champions and the map. I think there is almost not a full understanding of the game *without* reading the lore, especially when *League of Legends* forms the champions abilities around their backstory and essence as a character.

It may be the English major in me, but I really enjoy getting a type of "meaning" behind a game and why certain champions/characters are the way they are. Not to mention that I love reading fiction and getting tied into a whole universe of champions that I actually get to play as. For example, I enjoy playing an "attack damage carry," or ADC, named Jinx because of her expansive lore of how she enjoys to cause havoc in kingdoms and cities alike. Knowing her back story and seeing how insane she is, it makes her voice lines more understandable and explains why she is all over the place while playing. I am excited to see how far *League of Legends* goes with their "universe" of champions as they continue to create new ones frequently, especially since they have already developed a world map of where these champions reside in specific regions that have their own unique elements and cultures.



Photo owned by League of Legends: Retrieved from [https://vsbattles.fandom.com/wiki/Jinx_\(League_of_Legends\)](https://vsbattles.fandom.com/wiki/Jinx_(League_of_Legends))

LEAGUE OF LEGENDS

Photo owned by League of Legends

King Lear at King's College Review

By Nicole McNelis

On February 20th, I had the privilege of seeing my cousin stage manage King's College's production of *The Tragedy of King Lear and his Three Daughters*. I had never read or seen the play before, so I was excited to gain knowledge from seeing something new. I have seen other Shakespeare productions at King's before and they always do a wonderful job, so my expectations were pretty high.

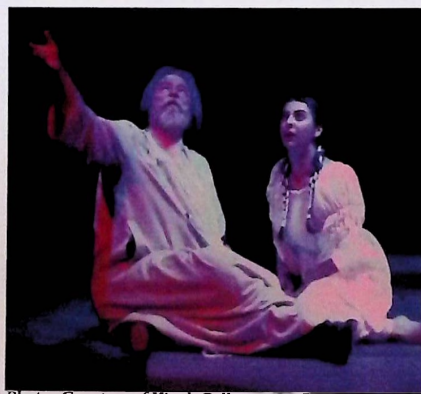
I went on a Thursday, which was their opening night. It ended up being a sold out show, and the crew actually had to bring extra seating into the house in order to accommodate all of the guests. My cousin said that every night following was like this as well, so it ended up being a huge success for the King's Theatre Department!



Photos Courtesy of King's College, PA Theatre Facebook page

The cast consisted of mostly King's students and even a few King's faculty members, which I thought was pretty cool. King Lear was played by a professor of history, Rev. Dr. Brian Pavlac, and Gloucester by Dr. Mike Little, a professor of English. It was really cool to see the faculty of the campus being involved in such

a huge way and exhibiting their talents outside of class time. All of the actors, both faculty and students, were absolutely awesome at what they did on stage that night. Without having any background knowledge on the plot of the play, I assumed that it would be hard to follow, as Shakespeare usually is for me. I ended up grasping the storyline more than I thought I would, and it was all thanks to the wonderful acting on stage. Without the actor's talent when it came to facial expressions, body language, and word inflection, it definitely would have been more difficult to understand.



Photos Courtesy of King's College, PA Theatre Facebook page

Another huge proponent of the play's success was the outstanding sound design and lighting throughout. My cousin was in charge of this portion of the show, so I may be a little biased toward her wonderful work, but special things like background music, fog machine, and sound effects enhanced the already great performance more than I thought possible. Before the show even began, there was background music from the TV show *Game of Thrones*

playing in order to set the Medieval scene. It was a great touch and overall, the show was very well done.

After the opening night show, the actors, crew, and director, Dave Renoyls, all gathered on stage for a "talk-back" discussion during which audience members could ask questions or make comments regarding the show in order to receive input from the people involved. It was facilitated by Dr. Megan Lloyd, Shakespeare expert and English professor at King's. Multiple topics were discussed, including the power of seeing Shakespeare live and points during the show in which the audience laughed that the cast and crew did not expect. Questions were asked about the research that the cast and crew conducted in order to make this show as accurate and real as possible. This portion of the night was very informative, and it was fun to hear "behind the scenes" parts of the show that audience members may not have been attuned to otherwise.

Although heartbreaking, *The Tragedy of King Lear and His Three Daughters* was a smashing success. I can't wait to see more Shakespeare at King's!

New Trial Database

Are you writing an essay on *King Lear* or on another great literary work for one of your final essays? If so, you may be pleased to know that Farley Library is offering free trial use of Project Muse, an important Humanities and Social Science research database. See the Farley link in the Portal for access.

Senior Capstones Presentations

In light of campus closures due to the COVID-19 pandemic, Capstones will unfold in adjusted formats this Spring. Presentations via Zoom video conference will occur on Monday, 04 May and Tuesday 05 May. The schedule of presentations is as follows:

MONDAY, 04 MAY: 2:00 PM Isaiah McGahee 2:30 PM Maddison Black

TUESDAY, 05 MAY: 1:00 PM Brianna Schunk 1:30 PM Brian Vu

To receive the access information for the Zoom presentation, please contact Dr. Anthony at mischelle@anthony@wilkes.edu. We hope that you can join us remotely as we celebrate our graduating Seniors' research!

Sigma Tau Delta Induction Ceremony

In light of campus closures due to the COVID-19 pandemic, the annual Induction Ceremony for Sigma Tau Delta will also unfold in an adjusted format this spring. The ceremony honoring and inducting the newest members of Sigma Tau Delta will occur via Zoom on Sunday, 03 May, at 2:00 PM. Dr. Makkar, faculty advisor to Sigma Tau Delta, will preside over the ceremony, and current Sigma Tau Delta members and graduating seniors Maddie Black and Brianna Schunk will both deliver keynote addresses drawn from research presentations originally planned for presentation at the 2020 Sigma Tau Delta National Conference.

For access information for the Zoom ceremony, please contact sigmataudelta@wilkes.edu. Come out and support Sigma Tau Delta as we celebrate our newest inductees and honor our graduating seniors!

Access Shakespeare's Globe Online

In response to theatre closings due to the COVID-19 pandemic, Shakespeare's Globe in London will be streaming for free on YouTube selected performances from recent years in two-week intervals through June. Currently playing (through 03 May) is *Romeo and Juliet* (from 2009). *The Two Noble Kinsmen* will run 04-17 May. For a full schedule, visit <https://www.shakespearesglobe.com/watch/>. Note also that the Globe will also be making available for free most of the 37 productions (in 37 languages) of its 2012 Globe to Globe Series. Release dates for this additional free resource are TBA at <https://www.shakespearesglobe.com/watch/#globe-player>

Inkwell Quarterly Staff

Editor-in-Chief: Brian Vu

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Faculty Advisor: Dr. Thomas A. Hamill

MANUSCRIPT UPDATE

A message from Brianna Schunk, Executive Editor:

Manuscript is still preceding with our 2019-2020 publication! Please keep an eye out for the issue, which will be released digitally. We will share the link, and it will be available online via the English Department's website. With luck, it will be printed once we return to campus and our print source opens back up for business, and print copies will be available for pickup in Kirby Hall.

Submissions are officially closed - the Editorial Board would like to send a massive **THANK YOU** to all of our submitters, and a hearty congratulations to everyone whose pieces we accepted!

We're also looking for members for next year! Are you interested in creative writing, art, and photography? Do you enjoy writing and making art? Are you interested in the ins and outs of magazine publication? Then join *Manuscript*, Wilkes' undergrad literary & art magazine! We welcome anyone to join our Submission Review Board, and spots are open in our 2020-2021 Executive Board. We're amazed at the talented submissions we received this year, and we'd love to have more of you involved in the magazine next year.

Please email magazine@wilkes.edu or our advisors, Dr. Anthony and Dr. Stanley, for more information.

Stay tuned for updates by following our social media on Facebook (*Manuscript* at Wilkes University), Twitter (@WilkesMag), and Instagram (@wilkes_manuscript). If you have any questions, email us at magazine@wilkes.edu.

Writing Center Hours

The Writing Center, located in the Alden Learning Commons, is open and offering support to student writers across the Wilkes curriculum.

Like all operations at Wilkes, the Writing Center is currently operating in remote mode in light of campus closures in response to the COVID-19 pandemic.

For the remainder of the Spring 2020 semester Writing Center support is available via The Online Writing Center at:

<https://www.wilkes.edu/writing>

For more information, contact:
Dr. Chad Stanley
email: chad.stanley@wilkes.edu

Fall 2020 Upper-Level Class Listings

Course Number/Name	Date/Time	Instructor
ENG 201: Writing about Lit. & Culture	MWF 10:00-10:50 M 11:00-11:50	Dr. Makkar
ENG 202: Technical Writing	MWF 11:00-11:50	Prof. Lobb
ENG 225: Comparative Grammar/DH	MWF 3:00-3:50	Dr. Stanley
ENG 228 Prof/Wkplace Writing/DH	MWF 10:00-10:50	Dr. Anthony
ENG 233: English Lit. I/WGS/Honors	MWF 1:00-1:50	Dr. Hamill
ENG 282: American Lit. II/WGS	TR 9:30-10:45	Dr. Kuhar
ENG 350: English Novel/WGS	TR 1:00-2:15	Dr. Davis
ENG 351: African Am.. Lit.: Morrison/WGS	TR 3:00-4:15	Dr. Kelly
ENG 393: Teaching of English	M 6:00-8:45	Prof. Lartz
ENG 397: S: Horror & SciFi/DH	MWF 2:00-2:50	Dr. Stanley