



THE INKWELL QUARTERLY

Thoughts on the Fall Semester and Looking Ahead

By Juliana Lueders

The completion of this fall semester left students and teachers feeling more drained than any semester before it. The ongoing pandemic inspired a lot of changes to not only classes but to college life as a whole. Shortening the window of time for the semester limited the amount of time new students, like me, had to adapt to the new environment. After coming off of a thrown-together online end of senior year in high school I had no idea what to expect walking on to the Wilkes campus the following fall. This article is going to be my thoughts on the recently completed fall semester and on some of the hopes I have looking ahead to the spring.

I, like every other freshman, was excited and terrified to begin college. COVID was actually only a small part of that fear; the rest of it was made up of more generic school-related stress like surviving classes and making friends. For how much the pandemic had a hand in altering everything, I was surprised at how simple it was to get into the routine of it all. After the first few days, which were made up of mostly orientation activities, I

made an effort to explore more of the campus and buildings on my own. I did this even though I knew I only had two in-person classes out of my five total. Those two were eventually cut short and made into an in-person and online synchronous blend. But honestly, I didn't really mind the online classes that much, because I knew that the alternative of being sent home would have been much more depressing.

I can't count the number of times I had upperclassmen and teachers say something along the lines of feeling sorry for my group of newer students coming in and having their first college experience be as constricted as it was. I didn't want to let that kind of sentiment bring me down with self-pity or use it as some kind of excuse. I tried to stay positive with all of it because there were bigger problems out there, and being on campus was enough for me. Every night talking to friends from home we would take bets on who was going to be sent home first. I was actually tied for second in our running, but fortunately there was only one friend who was sent home from their college.

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In accordance with the guidelines, schools didn't want large groups of people interacting so I found myself solo for a majority of the time on campus. I still hung out with a few people to either walk or get food but I really wasn't interested in having a huge social circle. And frankly, it was really nice. I was able to focus on myself, my school work, and my job without having any other annoying outside social obligations. True to the college form there was no one telling me what I should or shouldn't do and everything I did was all up to me. I had to be the push to get me out of the dorm room to go work in the library, I was able to decide if I wanted to talk to or see anyone, and I got to choose where and when I got food from. It was a freedom that I wasn't familiar with and is one of the things I miss the most with coming home.

But going back to the subject of classes, my first semester was mostly made up of gen eds. The idea was to not get overwhelmed

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but to still be productive, although this led to me not being super enthusiastic about all of them as most weren't what I wanted to study. With the exception of this being my 101 English class. I was always a fan of English in high school so it was comforting going back to something familiar. I also had the added bonus of still doing poorly in a math class to complete my high school fantasy. But this English class was strictly online. It was a synchronous schedule so there was still technically a class to show up to. I enjoyed having that kind of structure compared to an asynchronous class where the work can be finished whenever, which usually meant at the very last minute. Initially, I did have some reservations about having the class online. Personally, I view English classes as being made up of reading, writing, and discussions in equal measure. I doubted technology's ability to facilitate meaningful discussions. It might have just been how flawed the online process was at the end of my senior year, not that I blame any of the teachers for that, they did the best they could on very short notice. But this class put my fears to rest I would argue that it did one of the best in engaging the students and allowed for all of us to interact with each other without having

to worry about COVID. The class itself was mainly broken down into three essays with short essays for discussion in between them. I look forward to being a part of more classes like it in the future.



Image courtesy of Shyann Barret on Wilkes' Facebook Page

That being said, I am just as relieved as every other student that the fall semester is over and those classes are done. The shortened pandemic semester made the past couple of months feel like finals week, with everything being on a time crunch. While I would prefer this kind of schedule compared to having longer semesters, I know there are many students that would disagree with me. This semester

was extremely hard on everyone involved but the reward is being home to relax and unclench after the constant stream of work. Being at home can pose its own difficulties as well, but I hope that everyone is able to enjoy the time off, however they choose to spend it. When looking forward to the spring semester, as of right now we are all scheduled to return. I'm sure this semester will have similar pacing compared to the fall without any breaks, but hopefully the university will take some of the student's opinions into consideration and put in a few mental health or "catch up" days to lessen the stress. I can't imagine what it means to be a senior right now during these times. High school graduation was more of a ceremony or show. It's really just a warm-up to the accomplishment that it is to graduate from college. I can't provide a perspective like that; I can only provide a freshman one. A perspective that includes walking on to campus for the first time in a mask, having my first ever college class be on a computer, having all the activities I was so excited for being canceled till further notice, and even after all that being able to succeed and be ready for the next one.



The Holiday Season: COVID Style

By Nicol McNelis

When the severity of COVID-19 increased in the United States in March, I'm sure that no one anticipated that it would still be happening at Christmas time. Personally, I made plans to travel in the summer that, of course, fell through due to COVID. Then, I held out hope for my 21st birthday in October that I would be able to have a somewhat normal birthday celebration. Of course, these plans were also ruined due to COVID. Now, December 25th is quickly approaching, and we are facing the reality that it is going to be completely different this year than in years past.

Not only is the celebration part of the holidays going to be altered, but the entire season surrounding them is already vastly different. Working in retail, I've noticed how more people are choosing to get their shopping done online rather than coming into a store and looking around.

While I agree that this is the right and safe thing to do, there's no denying that it feels weird and different. Events like Christmas concerts and light displays are being held virtually or cancelled altogether. Even aspects of Christmas like sitting on Santa's lap in the mall are completely changed due to social distancing guidelines. We've never seen a holiday season like this before, and I hope we don't have another like it again.

Those who celebrate Thanksgiving have already had a glimpse into how the holidays coming up may look. Families could not gather in ways that they normally would. Those who have capabilities to FaceTime or Zoom with each other probably did, but it's just not the same. Now, we have to ship our loved ones their gifts in the mail, or leave them on their front porch in order to limit our contact and possible exposure to people with COVID. What is

usually a joyous occasion filled with family and love will be spent alone or through a video screen. All of this is completely depressing to think about, but also necessary. The best gift someone could give their family and friends this holiday is safety. It is up to everyone to do their part--stay home, don't gather in large groups, wear a mask--in order to keep themselves and their loved ones safe. Although Christmas may be different and sad this year, it is important to keep hope that next year we can be with our loved ones in the environment we are currently longing for. Plus, think about how much we will cherish those experiences after being isolated from them for so long. COVID Christmas requires much adaptation that I am willing to embrace in order to assure my health and safety--and my family's health and safety--in this trying time.

Of Webcams and Foucault

By Daniel Stish

Over this past winter break I decided it would be a good idea to take a course, lightening my load for the spring semester. The course itself proceeded as one may expect—lots of work crammed into little time. Whilst everything was moving along rather smoothly, I found myself somewhat at odds with a software package which students in this course, and I'm certain many others, were required to install: LockDown Browser, and

Respondus Monitor. Their names reveal their functions. LockDown Browser quite literally locks down your browser, preventing you from opening any other websites (or, for that matter, any other applications on your computer). Respondus Monitor, as might be expected, monitors you through the commandeering of your computer's webcam.

What struck me about this was the distinctive sense of

“unreality” which followed the use of this software, and only really subsided once my computer had had a full reboot. By unreality I mean a sense that the space surrounding the computer, and perhaps my own person, was somehow changed into a simulacrum of the space it had been previously. In other words, this software set about creating an “other”, or an alienation from myself and my surroundings. It was

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the distinct experience of viewing my actions and my self from within, as usual, but also through the unblinking eye of my webcam, through imagining what my computer saw, how the software would record my actions, my tics, my behaviors.

This got me thinking about Michel Foucault's model of discourse, inspired quite fittingly by the model of the panopticon prison. This panopticon was a model of a prison in which, situated in a central tower (and through the means of technology, a system of mirrors when the panopticon was first visualized—no doubt cameras today) the guards would be able to monitor every cell at every time. This dynamic would mean that the prisoners would have no idea when they are being watched, meaning they must assume they are always under surveillance.. This would create a distinct sense of paranoia, in which the prisoner's every action had to be viewed both from his internal state, and also through the imagined lens of what the guards were observing, thus alienating the prisoner from himself, and forcing him to internalize the behaviors and ideologies of his captors—for any break from the protocol set forth for him would be unthinkable in the paranoid air which was intentionally created in the prison.

Foucault saw this as a wonderful analogy for the dissemination of power in society, in which knowledge comes from

the self-regulating behaviors of people subject to unequal distributions of power, in that they would—must—inherently inherit the ideologies of their rulers through the same system of self-censoring, and paranoia. This relationship is posited quite succinctly by Lockdown Browser, and especially Respondus. The webcam has become a guard tower, surveilling us never and always, within the liminal state of awareness where paranoia makes its roost. If these systems, the panopticon and its modern day equivalent are made to reproduce power, then I must ask: who rules our society? Or perhaps, I should ask what rules our society? It is of no doubt that we live in a “digital age”, but what exactly does that mean? In my view, it means that our world is run by algorithms. From the economy, to health care, to industry, to travel, everything is run by algorithms, the genetics of computers, their function. All of these industries, and frankly all industries, are informed by or perhaps even made completely possible on the back of digital algorithms, implemented through computer software. As a simple thought experiment to confirm this contention, simply imagine what would happen to society if, for a single day, all the computers in the world were to simply—stop. What would we even be able to do?

We therefore live in this algorithmic world, one designed, originally, by humans, until we humans had to begin designing

ourselves around the algorithms we had created, to make ourselves viable in the age of efficiency. The digital age also means a thinking gone over to computation, one in which the qualitative has given way to the quantitative. Where artifacts of being like place, like situatedness, like the self, are to be reduced to the humming electric of thinking machines. Respondus, is thus an outreach of that ontology, a discourse in which machines and their eyes become the arbiters of virtue and of truth. Students thus become data points. Their knowledge becomes little more than test scores as data points, their human comprehension a comparison to the mean. These things—knowledge and pedagogy— thus become little more than data points to be consumed and iterated over by ever more complex algorithms, the same kind of quality insurance a mechanical part would go through, to test the ability of one to feed the grinding cogs of industry. For the moment, as far as I am aware, there are still humans who have the final say in these processes, who look over the data and the videos created by the machines to make still human decisions. This is a problem in the technical society, as it means our technics can yet be improved. Machines will have to be made more intelligent, algorithms more advanced—until we are all watched over by machines of loving grace.

“The Shows Must Go On!” Pledges to Keep the Performing Arts Alive in the COVID-19 Era

By Emily Cherkauskas

With the COVID-19 pandemic sending shockwaves around the world, many businesses suffered incapacitating wounds in how they operate, with one such field being the performing arts. Some performing arts groups adapted to the pandemic adjustments by offering socially distanced, outside performances with a limited number of audience members; or, actors independently created their own videos or live streams in order to connect with fans. However, one such organization has allowed a rather creative way of still offering performances and supporting the performing arts, allowing for thousands of people to gather together as an audience. The difference from the traditional sense, however, is that this certain method is entirely digital.



Image courtesy of “The Shows Must Go On!”

“The Shows Must Go On!” offers full recordings of various theatrical performances and shows on its YouTube channel of the same name. The channel holds special “save-the-date” occasions for viewers, premiering in a live stream. Premieres also feature a live chat box, allowing for viewers to discuss their favorite moments of their shows with other members of the audience. Once a show is premiered, it remains available on the channel for 48 hours in the United States for anyone to watch before the channel removes it and moves on to the next scheduled premiere. “The Shows Must Go On!” also provides full-fledged closed captioning and subtitles in its videos.

The initiative was started in a joint collaboration between legendary composer Andrew Lloyd Webber and Universal. Since its conception, the YouTube channel for “The Shows Must Go On!” has aired a variety of critically acclaimed shows with a wide range of programs. This catalog of productions includes popular musicals, from the West End to Broadway, such as the 25th anniversary production of *The Phantom of the Opera*, *Love Never Dies*, *The Wiz Live!*, the 1998 *Cats* movie musical, *Evita*, *Jesus Christ Superstar*, *Hairspray Live!*, and a wide variety of additional musicals, films, and plays.

This unique type of adjustment to the COVID-19 pandemic allows theater lovers to still embrace and experience the magic that comes with watching their favorite shows, while still residing in the comfort and safety of their homes. Additionally, due to the lack of activities and events caused by the coronavirus, a notable amount of viewers have been allowed to see such live theatrical performances for the first time.

In the spirit of keeping the performing arts alive, “The Shows Must Go On!” holds a fundraiser during every premiering of a show, where viewers can donate to three different charities: the United Kingdom’s “Acting for Brothers;” the United States’s “Broadway Cares/Equity Fights AIDS;” and Australia’s “Actor’s Benevolent Fund.” These charities gather funds to support the thousands of performing arts workers who have been left unemployed for months due to COVID-19. Some premiere events have managed to gather thousands of dollars in donations. The channel offers the links to these charities in every single description of their posted videos.

Not only does the channel feature livestreams and clips of acclaimed plays and musicals, but it also

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holds a wide variety of behind-the-scenes videos of such hit shows. Are you interested in seeing the makeup process of turning Ramin Karlimoo into the intimidating Phantom? Were you ever curious to meet the entire cast of the 1998 musical film adaptation of *Cats*? “The Shows Must Go On!” have these topics covered with some behind-the-scenes videos.

Along with these musical airings and clips, the channel also features numerous one-off performances of legendary artists. Some include a concert performance of Sarah Brightman and Antonio Banderas’s duetted rendition of “The Phantom of the Opera,” or Alice Fearn’s rendition of “The Wizard and I.” In order to keep up with “The Shows Must Go On!” and to learn about future events, subscribe to the channel, which frequently posts trailers for future premieres of productions, popular short clips of shows, and engaging community posts. It is highly recommended for not just English majors and minors, but also musical theater and communication studies majors and minors, to check out the channel. It is a great way to see just how these musical performers have adjusted to the restrictions of the COVID-19 pandemic—all while still managing to bring magic to the hearts of viewers.

Hades: The Joy of Trying Again

By Darren Martinez

Supergiant Games delivered one of my favorite games of 2020. It was highly recommended from friends that I highly valued. It received accolade after accolade. After weeks of urging and subliminal messaging, I finally took the hint and threw myself into hell. I was met with a rehashing of a classic Greek tale that seamlessly wove itself into the fabric of a randomly generated roguelike. While the gameplay may not be a selling point for someone not steeped in the genre, the story is facilitated so well by the gameplay that even non-gamers deserve to experience it.

Hades’s protagonist is a deep cut from Greek lore. In the canon of the game, he is the stillborn son of Hades and Persephone, given life by Nyx’s power. Actual Greek mythology suggests Zagreus’s relation to Dionysus, perhaps as a proto-Dionysus. Whatever the case, Zagreus is not one of your typical Olympian heroes or gods. What this means for *Hades* is that Zagreus can be characterized in his entirety by Supergiant, rather than being forced to adhere to established design. The writing becomes even more endearing when the traditional gods are brought into the midst, as every god grants favor to Zagreus with the hopes of receiving it in return. Zeus and Poseidon constantly talk down upon their brother Hades. They applaud the spirit of their nephew Zagreus for sticking it to his old man. Ares sees a brother of warfare in Zagreus. Athena remarks on the wisdom of Nyx and the tenacity of Zagreus, and works diligently in their favor. Within the freshness that is Zagreus, established Greek characters are given new life.

The story of Hades is rather simple. Zagreus wants to meet his mother. Olympus thinks his mother is Nyx, but he was actually born to Persephone. So, Nyx helps Zagreus feint Olympus, receive blessings from the gods, and bust out of hell under the guise that Zagreus is going to join them atop their lofty mountain.

Zagreus is a bit guilty, but once he begins receiving the gods’ boons, he realizes he cannot do without them. The game has a developing story even though all the player does is dungeon crawl. You’re very nearly guaranteed to get new dialogue from a character on any given run. The cast of Greek heroes, gods, and

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troglodytes is so well-voiced that every time an exclamation point indicates new lines, it makes the previous run worth it. Drowsy Hypnos always has a comment on the way you died. Zagreus's ex, Megara the Fury, tends to have a snide remark for your repeated escape attempts. If the player continually talks to her, battles her, and gifts her nectar, they can reignite the old flame. Moments like these create that sense of "Ok, I'll just do one more run."

The combat is crunchy and streamlined, with attention on enemy shapes to convey their relative danger



Image via [Hades Wikipedia Page](#)

to the player. Tartarus is first. Lumbering giants with clubs mill slowly towards the player. Witches lob shadowy orbs from the corners of the chamber. Pots toss out land mines and dance around. Enemy design correlates to the dead spirits permitted to rest there. Asphodel is the next level, flooded with rivers of magma. Most of the enemies here are skeletal beings, their flesh melted by the heat. Elysium comes next, the resting place of great warriors and heroes in life. Enemies here mirror the player's capability, as the Exalted can access the same weapon types as Zagreus can. Gladiator chariots mew like cats and lions, and rush headlong into the player to commit vehicular manslaughter. The odd being of chaos also floats around in this stratum. Lastly, the Temple of Styx is the defensive layer between life and death. Rats and poison satyrs infest the tight, trap-packed rooms. Ares will note that it is Zagreus's first chance to kill a quarry that is not already dead, and applauds him for it. Overall, the world design is incredible.

Hades offers multiple weapon types to suit any type of play. Further investment will also unlock alternate move sets and modifiers for weapons. They are balanced pretty well, and I personally like taking the one that gets 'Dark Thirst,' a boon randomly assigned to a different weapon after a run that increases the percentage of some loot gained. Getting good at all the weapons ensures the player will not miss out on any rewards. You start with a sword, eventually getting a spear, bow, shield, gauntlets, and gun. *Don't question the gun.* I personally used the bow a lot early-game to grasp the mechanics, but also so I could stay extremely far away from the enemy. You should eventually get comfortable enough with enemy hitboxes and hurtboxes to play around them with close range weapons. The gauntlets are very good for that.

The most interesting part of *Hades* is how it ties all these mechanics together. All weapons have story significance, and the Gods and other NPCs take note of them. They can even unlock alternate weapon forms. Befriending characters to certain levels nets you an accessory, and even more rarely, a summon. With those

to the player. Tartarus is first. Lumbering giants with clubs mill slowly towards the player. Witches lob shadowy orbs from the corners of the chamber. Pots toss out land mines and dance around. Enemy design correlates to the dead spirits permitted to rest there. Asphodel is the next level, flooded with rivers of magma. Most of the enemies here are skeletal beings, their flesh melted by the heat. Elysium comes next, the resting place of great warriors and heroes in life. Enemies here mirror the player's capability, as the Exalted can access the same weapon types as Zagreus can. Gladiator chariots mew like cats and lions, and rush headlong into the player to commit vehicular manslaughter. The odd being of chaos also floats around in this stratum. Lastly, the Temple of Styx is the defensive layer between life and death. Rats and poison satyrs infest the tight, trap-packed rooms. Ares will note that it is Zagreus's first chance to kill a quarry that is not already dead, and applauds him for it. Overall, the world design is incredible.

Hades offers multiple weapon types to suit any type of play. Further investment will also unlock alternate

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items, you likely make it farther in the dungeon. In turn, the story characters recognize your progress, and you have a chance for further rewards. The game does not give you things for free, but it does not make earning them difficult. The visuals and voice directions give the game life. According to Supergiant, *Hades* is composed of 21,020 voice lines with 305,433 words. For the casual player, delving into the character relationships and dialogue drive the experience. For speedrunners and competitive players, the postgame allows the player to crank the difficulty to insane levels. I would say I'm in between, having enjoyed both of these aspects of gameplay. After 90 hours spent in a game that cost \$25, I would say it is well worth it. **9/10**

Sophomore Spotlight

By Caitlyn Bly

For this issue of the *Inkwell Quarterly*, the sophomores of the English department are in the spotlight. Both sophomores majoring and minoring in English were given a set of questions to answer. Even though all of the sophomore students had the chance to participate in this article, we only received a selection of responses. Thankfully, the majority of sophomore students were willing to be interviewed and featured in this issue of the *Inkwell Quarterly*.

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Daniel Stish



Image courtesy of Daniel Stish

Q: What is your major / minor and area of concentration?

A: I'm an English major currently focusing on the literature track.

Q: Where are you from?

A: I'm from Hazleton, Pennsylvania

Q: Where do you see yourself in 5 years?

A: In five years time, I'd hope to be in graduate school, studying what-- I'm not sure.

Q: What has been your favorite English class thus far? Why?

A: I think my favorite class thus far has been ENG 201. I very much enjoy learning and working with new ideas, which was certainly the heuristic of that course.

Q: If you could be any fictional character, who would you be, and why?

A: While it's perhaps an odd answer, I should like to be John from Aldous Huxley's novel *Brave New World*. He died free, which seems a grand thing these days.

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Lindsey Scorey

Q: What is your major / minor and area of concentration?

A: I am a Communication Studies major, concentrating in Multimedia Journalism, Strategic

Communications, and Rhetoric. I have minors in English and Women's and Gender Studies!

Q: Where are you from?

A: I am a Wilkes-Barre native actually! I found my "home away from home", if you will, only a few miles from my home here.

Q: Where do you see yourself in 5 years?

A: I love this question, because the possibilities are endless and I would be happy with the multitude of "choose your own adventures" I have come up with for my own reality. Ideally, I see myself working in a writing intensive position or using my speech skills in whatever career I am pursuing. I want to be in a city somewhere North, where I can find a coffee shop and social circle close to home and have my own little life to inspire me. I would love to incorporate my love for Women and Gender Studies with that of writing and English, hoping to empower others to want to use their voices and written words to make the world a better place as well. As cliché as that may sound, it would be the best achievement in my eyes.

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Q: What has been your favorite English class thus far? Why?

A: My favorite English class is one I am currently in! I am taking English 376 Modern American Poetry with Dr. Anthony and while we may only be a few weeks in, I enjoy every second of it. Dr. Anthony encourages free thought, and every interpretation given by a classmate of mine opens my eyes to something I may not have even realized while I was reading. We were even able to meet and discuss poetry with Zach Linge, a young esteemed poet who led a workshop and poetry reading that were, excuse my appropriate exaggeration, to die for. I highly recommend this class and any class with Dr. Anthony. I am constantly reminded why I love poetry and writing. The work always feels worth it when you are doing something you love!

Q: If you could be any fictional character, who would you be, and why?

A: This question put my mind to work more than any essay could, because I have so many answers. But alas, I will choose one. I would love to be Margo Roth Spiegelman from *Paper Towns* by John Green. I think John Green is a phenomenal young adult author and his books raised me through my teen years. Green's illustration of Margo makes the reader really question what we consider the ordinary and coined the term "paper girl" which has made me think about identity years after I read it. Margo embodies the meaning of a manic

pixie dream girl, which I highly suggest researching this character type if you have not before. It makes the work mysterious and almost satirical. One can only hope to be written about so deeply, as I once heard, "to love a writer means to live forever".

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Heaven Toms



Image courtesy of Heaven Toms

Q: What is your major / minor and area of concentration?

A: I am an English major with a writing concentration.

Q: Where are you from?

A: I am from Waynesboro, Pennsylvania.

Q: Where do you see yourself in 5 years?

A: Living-wise, I would like to own my own land in Delaware and build a small house to live in. Career-wise, I hope to be an established freelance writer as well as work for a stable company.

Q: What has been your favorite English class thus far? Why?

A: I have really enjoyed my Technical Writing course with

Professor Lobb because the content of the course really pertains to what I want to do with my career.

Q: If you could be any fictional character, who would you be, and why?

A: I would want to be Kiki from *Kiki's Delivery Service*. She's a young witch learning to hone her abilities on a peaceful little island and has made friends through her deliveries on her broomstick. As a person that really values the simple things in life, I feel that I could really be content in her world.

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Sydney Kraynack

Q: What is your major / minor and area of concentration?

A: My major is English with a concentration in writing.

Q: Where are you from?

A: I'm from Dallas, Pennsylvania which is about 15 minutes away from campus so I commute to and from school.

Q: Where do you see yourself in 5 years?

A: In five years, I would love to become a professional editor for a publication company. I love the technical aspects that go into writing. Besides looking at my aspirations career wise, all I can hope for is that in five years I'm living my best life!

Q: What has been your favorite English class thus far? Why?

A: My favorite English class thus far has to be English 201 which I

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took with Dr. Anthony. I loved this class mainly because Dr. Anthony shared her excitement to dive into pieces of literature with the class. The works we read in that class are going to stick with me beyond my college experience.

Q: If you could be any fictional character, who would you be, and why?

A: If I could be any fictional character, I would have to choose Rapunzel from Disney's *Tangled*. She's outgoing and curious about what the world has to offer and those characteristics resonate the most with me.

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Emily Cherkauskas



Image courtesy of Emily Cherkauskas

Q: What is your major / minor and area of concentration?

A: I am a double major in communication studies and English. My concentrations in communication studies are multimedia journalism, broadcast production and strategic communications. My concentration in English is writing. I also have a minor in creative writing and am planning to declare

a minor in women's and gender studies.

Q: Where are you from?

A: I'm from Pittston, PA. I'm a commuter, but I pretty much live in Karambelas.

Q: Where do you see yourself in 5 years?

A: I don't have a clear and definite answer to this right now, but I would love to have a career where I can utilize my writing skills to the fullest extent--such as being a creative writer, journalist, or editor.

Q: What has been your favorite English class thus far? Why?

A: As someone who enjoys and constantly engages in conducting research, I think I have most enjoyed ENG 201 (Writing about Literature & Culture) so far. Learning about all of the different writers and theorists of literature has taught me how to analyze the works and papers that I study in my both my English and communication studies courses. That class is an amazing eye-opener for readers and writers and I loved listening to and engaging with everyone's various discussions about whatever piece or theory we were studying. It is a great stepping stone for becoming an English major/minor.

Q: If you could be any fictional character, who would you be, and why?

A: Honestly, I would wish to be like the fictional characters that I make in my own stories, or even in

video games. They'll always have a better aesthetic and fashion sense than me in real life.

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Alexis Charowsky

Q: What is your major / minor and area of concentration?

A: My major is English with a concentration in writing

Q: Where are you from?

A: Pottsville, PA

Q: Where do you see yourself in 5 years?

A: In 5 years I hope to be somewhere down south starting my career as a paralegal.

Q: What has been your favorite English class thus far? Why?

A: Definitely English 101. I had that class with professor Hamill and he always made the class interesting.

Q: If you could be any fictional character, who would you be, and why?

A: If I could be any fictional character I would be the Flash. He has the ability to move at fast speeds and arrives to his destination in a matter of seconds. I would be able to go anywhere and appear in less than a minute!

Faculty Updates

By Alexis Charowsky

I have recently reached out to our English Faculty asking for any recent updates. I enjoyed learning about some of our English faculty's projects and I think you will too! I learned that:

Dr. Helen H. Davis will present a paper titled "I am My Own Mistress: *Jane Eyre's* Queer Ending" at the 2021 International Conference on Narrative in May. She will also present and participate in a pedagogy roundtable on "Trigger Warnings, Safe Spaces, and Tough Conversations." Dr. Davis currently serves on the Executive Council of the International Society for the Study of Narrative (ISSN). She is Co-chair of the ISSN's Diversity, Equity, and Inclusion Committee. She also serves on the Conference Planning Committee, which was responsible for planning the society's first digital conference.

Dr. Sean Kelly has just completed an essay entitled "Nothing beneath--all?": Rebecca Harding Davis's Critique of Possessive Individualism in *Life in the Iron Mills*." The article is currently under review at a journal, and he will be presenting a section of it at the American Language Association conference (via Zoom) this July.

Dr. Chad Stanley is working on poetry, on an article on an Adam Nevill novel (entitled "The Brexiting: Nevill's *The Reddening* and Political Tribalism"), and on a sculptural installation for the Florence Griswold Museum's 2021 *Folly Woods Wee Faerie Village* exhibit.

Dr. Michelle Anthony wrote poems that will be appearing in these 2021 publications:

- o "Barbed Wire" and "Narrative's Impossible Because the Past is Shards" in *Cimarron Review*
- o "It's Been so Long since the Last Divorce" in *Typehouse*
- o "Three Times Divorced She Braids Her Hair" and "The Poison is the Weight" in *I-70 Review*
- o "Kitchen" and "There's No Such Thing as Safe Enough" in *Midwest Quarterly*

Stay tuned for additional updates from our active English Faculty!

The *Inkwell Quarterly* Staff

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Faculty Advisor: Dr. Thomas A. Hamill

MANUSCRIPT UPDATE

The *Manuscript* Society will be publishing two issues of *The Manuscript* this 2020-2021 Academic Year.

The submission period for the general issue will be open through 02 April 2021.

The submission period for the Black History Month issue will be open until 04 February 2021.

If you're interested, please submit your work to magazine@wilkes.edu with your Wilkes email, and specify which issue, if not both, you want to be a part of.

If you would like to learn more about *The Manuscript* Society or about upcoming *Manuscript* events, please contact magazine@wilkes.edu. You can also stay connected to *Manuscript* by following our social media on Facebook ([Mauscript @ Wilkes University](#)), Twitter ([@WilkesMag](#)), and Instagram ([@wilkes_manuscript_](#)).

Writing Center Hours

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

Throughout the Fall 2020 semester The Writing Center is hosting virtual drop-in hours from 10 a.m. to 6 p.m., Monday through Friday, for any member of the Wilkes community who needs writing assistance.

To access the Zoom links, please go to the Student Services tab in the Wilkes Portal.

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

Spring 2021 Upper-Level Class Listings

Course Number/Name	Date/Time	Instructor
ENG 202: Technical Writing	MWF 9:00-9:50	Prof. Lobb
ENG 222: Intr. to Digital Humanities/DH	MWF 1:00-1:50	Dr. Hamill
ENG 234: English Lit. II/WGS/&H	TR 9:30-10:45	Dr. Davis
ENG 281: American Lit. I/WGS	TR 2:30-3:45	Dr. Kelly
ENG 298: Adv. Workshop in Screenwriting	MWF 11:00-11:50	Prof. Kovacs
ENG 324: History of the English Language	MWF 2:00-2:50	Dr. Hamill
ENG 376: Modern Amer. Poetry/WGS/&H	MWF 10:00-10:50	Dr. Anthony
ENG 397: S: Postmodernism	TR 1:00-2:15	Dr. Kuhar