



# Works Cited

*Department of English & Theatre*

Volume 2, Issue 7

Spring 2011

## New Students, New Seminars

This fall, the department will launch five new First-year Seminars for the incoming Class of 2015. According to Jody DeRitter, professor and chair of the Department of English & Theatre, “we want to provide new students with an immediate and focused introduction to the intellectual and social challenges of their next four years.”

The University as a whole is currently shifting away from a 1-credit Freshman Seminar that has served as a kind of extended summer orientation to a group of 3-credit courses that are intended to be more substantial and more engaging academic experiences.

“We’re very enthusiastic about this change,” DeRitter notes. “For professors, each of these new courses represents an opportunity to explore the contemporary cultural scene by teaching books and writers and interpretive strategies that don’t necessarily fit into the traditional

English curriculum. For students, each seminar represents a chance to be mentored by a full-time faculty member in a setting that encourages both conversation and critical thinking.”

The department offered its first 3-credit First-year Seminar last fall, when Dr. Ana Rojas put together a pilot course called “How to Think Like a College Student” for a group of first-year English & Theatre majors. “This coming year,” DeRitter explains, “we’re hoping to attract not just our own students, but also students from other departments and (especially) students who haven’t yet decided on a major. So if you’re an incoming

English major who’s planning to take one of these courses, you might want to think about bringing a friend from another discipline.”

Rojas’s course emphasized two of the central tenets of a Jesuit liberal arts

*“Each seminar represents a chance to be mentored by a full-time faculty member in a setting that encourages both conversation and critical thinking.”*

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## Congratulations!

Bradley **Wierbowski**, English ‘13, a student in Stephen Whittaker’s Modern Brit Lit class, has won first prize (\$500) for his critical essay on Wilde’s *The Importance of Being Earnest*. He presented the essay at the annual Sigma Tau Delta International Convention in March. Josh **Perry**, English ‘10 and a former student in Jay Hill’s beginning and advanced poetry writing workshops, has a poem, “On *Man Monkey* (1906 etching by John Sloan),” in *The Sigma Tau Delta Rectangle*, the honor society’s journal of creative writing. Also in the issue is a short story by Matthew **Mercuri**, English/Philosophy ‘10, and former editor of *Esprit*. Joe **Kraus**, associate professor and director of the university’s honors program, had his published essay, “Discovery. Invention. Creation.,” nominated for a Pushcart Prize by *The Southern Humanities Review*.



## Notes from the Chair

### Big Recruiting Pitch

*I slide upon the Astroturf of Life! I bleed! —P.B. “Butch” Shelley*

T. S. Eliot once wrote that April is the cruelest month—and he wasn’t even waiting for college acceptance letters!—but May can be pretty snarky as well, especially when the Third Annual Student-Faculty University of Scranton Ultimate Frisbee Challenge between the Biology Department and the Department of English & Theatre is looming. Known colloquially around campus as the Art vs. Life Game, this contest has drawn two full teams, including subs, and literally several curious onlookers both times we’ve tried it. Unfortunately, we on the Artistic side have not yet managed to achieve the hard-fought victory that, in a poetically just or even a mathematically random\* universe, should have fallen to us at least once by now. Which is why I am turning to the younger generation—our alumni, our current students, and the prospective members of the Class of 2015—for help.

The scientists are led by Dr. Sweeney, who is exactly like Dr. Evil in the *Austin Powers* movies, except that he is tall and thin and wears real glasses and has hair. Under his malign influence, the Biology team has cheated its way to victory twice in a row by using players who are faster, stronger, more skilled, and more fit than the players on our team. Losing builds character, of course, but most of us in English & Theatre feel a) that our characters have already been pretty much built, and b) that sometime in the near future, we’d like to demonstrate our ability to be gracious winners instead. This is where you come in.

If you are an alumna or alumni of our program who is *fast* and *fit* and *reasonably coordinated* (ff&rc), we would like to invite you back to campus for a Wednesday or Thursday afternoon in early May. If you are currently enrolled in our program and are ff&rc but haven’t yet participated in the Art vs. Life Game because hey, it’s Dead Week and you’ve got work to do, it’s time to re-think. And if you are not yet enrolled here, but think you might be interested, we’re interested, too—especially (but not only) if you’re fast and fit and reasonably coordinated.

Oh, all right. I’m not really saying that you have to be a half-decent athlete to major in English or Theatre. That would be wrong. The truth is, the reading and writing stuff is definitely more important over the long run, and the ff&rc thing is (mostly) a joke, and the game itself is (mostly) for fun. In fact, it’s really just something to help us forget about April.

*\*Yes, I do know that “mathematically random” is a complicated theoretical concept that cannot & does not actually guarantee a 50-50 distribution of outcomes for events of this sort, especially over the short term. It’s a rhetorical flourish. Get over it.*

— Jody DeRitter

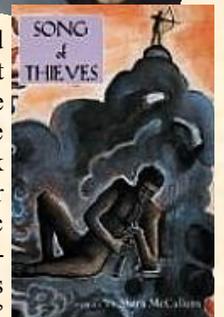
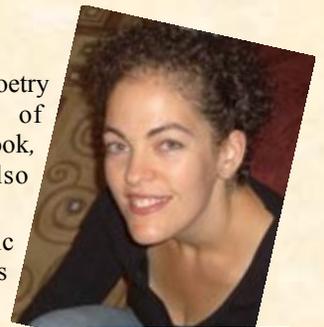
## Noted Poet & NEA Fellow to Campus

Shara McCallum, prize-winning poet and recipient of a National Endowment of the Arts Fellowship in Poetry for 2011, will be a guest of the University Reading Series on Wednesday, May 4. She will give a free public reading from her new collection, *This Strange Land* (Alice James Book, April 2011) at 8 pm in the Studio Theatre of the McDade Center for Literary and Performing Arts. She will also meet with students in Jay Hill’s WRTG 216 (Poetry Writing I) for a Q & A in late afternoon and confer informally with students in gatherings before and after the reading. McCallum is an associate professor of English and director of the Stadler Center for Poetry at Bucknell University. Born in Kingston, Jamaica, she holds a B.A. from the University of Miami, an M.F.A. from the University of Maryland, and a Ph.D. from Binghamton University. Her first collection, *The Water Between Us*,



won the Agnes Lynch Starrett Poetry Prize from the University of Pittsburgh Press. Her second book, *Song of Thieves*, was also published by UPitt Press.

“There are wonderful lyric poems in *Song of Thieves*,” says Hill, “that explore racial identity, the immigrant experience, and how and why and where people find themselves “at home”—or not. My students are reading these poems, and I think we’re all looking forward to hearing work from Shara’s new collection. Her subject matters, the often hypnotic measure of her lines, and the listener-friendly accessibility of her narratives should make for an engaging evening.” A brief reception will follow the reading. 📖



## New Students, New Seminars

(Continued from page 1)

education: *cura personalis* (“care of the whole person”) and *eloquentia perfecta* (“perfect eloquence,” or precision in both speaking and writing). These topics will also be featured prominently in the new academic year’s expanded roster of courses.

“Like all seminars, these are small, discussion-based classes, so we expect our teachers to get to know their students not just as students, but as people,” says DeRitter, “and that’s where *cura personalis* has to begin. Likewise, the expectations and assignments in each seminar are designed to help students progress toward the long-term goal of *eloquentia perfecta*, but especially in the beginning, it’s the unique working relationship that develops between two people—the individual teacher and the individual student—that’s going to make a real difference.”

We have provided brief summaries of each of our new seminars (see pp. 4-5), and we want to encourage interested students to contact us for more information. Let us know what you think! 📖

## Edward Ross, Technical Director, Innovates & Upgrades

With an M.F.A. in Theatre Scenic Design and years of experience assisting top Broadway designers as well heading-up design projects of his own at theatre companies throughout the country, Edward Ross brings new energy and fresh ideas to the department’s academic program. As the new technical director, Edward has begun implementing a series of efforts that will enhance the theatre program’s efficient use of its building materials and set design stock.

“We’ve gained access to invaluable storage space at Penn Paper in downtown Scranton, and the use of that space frees-up room in our shop for its intended purposes as an instructional site and construction facility,” he explains. “We’re also developing a computerized image inventory of all our set design materials—stairways, furniture, doors, walls, flooring materials, etc. This will enable us to know exactly what we’ve got, where it is, and whether it’s the look and fit we want when designing a new show. We’ve also made major improvements to the University Players’ website. These upgrades and refinements will enhance our communication effectiveness and intensify our public outreach.”

A Massachusetts native, Ross spent his teen years in Florida and took a B.F.A. in Theatre Design from the University of South Florida. Upon graduation he worked “in the field” as a scenic designer on shows large and small before entering the graduate program in Theatre Scenic Design at the University of Washington. “I



actually began my M.F.A. at NYU,” he explains, “but when my mentor, Tom Lynch, moved to UW, I followed.” Lynch, one of the nation’s foremost designers, responsible for some of Broadway’s most celebrated shows, has been a major influence on Edward’s career. “He and several other top designers have educated me and supported me in major ways. It’s the kind of thing, on a scale appropriate to an undergraduate program, I hope to do for our students interested in technical theatre.” He notes the success the university’s program has

enjoyed in the placement of technically-trained students in graduate schools as well as gainful employment in the world of academic and professional theatre.

“Rich Larsen, our program director, has been instrumental in making these things happen, and the chance to work with him is one of the reasons I took the position,” Ross says. “I’m very much committed to recycling, for example, and it’s something Rich also believes in. When I was working on *Young Frankenstein* on Broadway as an assistant designer, I watched as they threw millions of dollars of material in the dumpsters when the show closed. You could put up season after season of great shows with the stuff they tossed. It was crazy. Our program works with a very modest budget, obviously, but it’s put up some fantastic shows in the past couple of decades. I’m here to do what I can to see that this tradition of excellence continues.” 📖



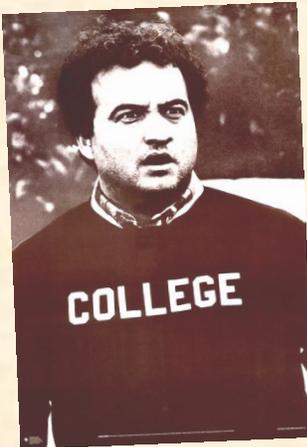
## In Remembrance

John J. **Murray**, professor emeritus, passed away in Wilkes-Barre on 15 November 2010. A Shakespeare scholar, John took his B.A. from the University of Scranton, his M.A. from Catholic University of America, and his Ph.D. from New York University. A member of the Order of Pro Deo et Universitate, he served as a sergeant in the U.S. Army during World War II and taught at Iona and Duquesne before returning to his alma mater to teach for more than twenty years. 📖

## First-Year Seminars in the Department of English & Theatre

The University is launching new, three-credit first-year seminars in order to introduce students to the Ignatian tradition; aid in the transition from high school to college; foster mentoring relationships between students and faculty; and develop critical thinking, information literacy, and communication skills. The Department has prepared multiple opportunities for incoming students to participate in this initiative.

### ENLT 184: Imagining College with Joe Kraus



“As a writing teacher, I often find that the real subject of my classes is the college experience



itself. I believe that students have to discover their own voices in order to read the works they encounter, and I believe that the best way to discover a written voice is to write about personal experience. Everyone in a first-year writing course shares the novelty of the college experience, so reading, talking, and writing about it clarifies a focus that's already a subtext. What's more, bringing the idea of college forward creates a nonintrusive way to discuss the Ignatian heritage, study skills and adjustment issues with which the old Freshman Seminar model tried to concern itself.”

### ENLT 184: No Place You'd Want to Visit--Dystopian Visions in Prose & Film with Jody DeRitter

“Students who enjoyed *Brave New World* or *1984* in high school will enjoy this survey of 20th- & 21st-century dystopian science fiction both on the page & on screen. The international reading list includes Huxley, Orwell, Philip K. Dick, Margaret Atwood, Gary Shteyngart & others. The viewing list begins with Fritz Lang's *Metropolis* & includes Chaplin's *Modern Times*, Kubrick's *Clockwork*



*Orange*, Ridley Scott's *Blade Runner*, & Alberto Cuaron's *Children of Men*. Assignments will focus on the development of both written & oral communication skills. All books & films available in electronic form for E-readers & smartphones.”

“The aim of a university education is not to fit students for this or that particular profession or career, to equip them with theory that will later on find useful applications to this or that corm of practice. It is to transform their minds, so that the student becomes a different kind of individual, one able to engage fruitfully in conversation and debate, one who has the capacity for exercising judgment, for bringing insights and arguments from a variety of discipline to bear on particular complex issues”

—Alasdair MacIntyre,  
Emeritus Professor of Philosophy  
at the University of Notre Dame,  
paraphrasing Cardinal Newman  
on a university education.



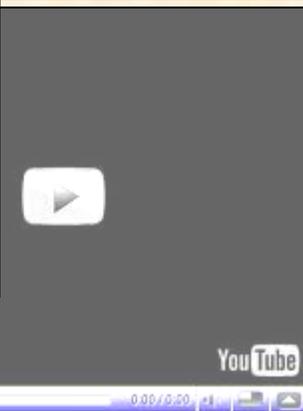
### ENLT 184: Introduction to Irish Culture with Stephen Whittaker



Like many Americans who are part Irish, and like many without a drop of Irish blood, I am fascinated by Irish culture. As a scholar of Irish literature and art, and an enthusiast of Irish music and film, I aim to explore with



students the rich and varied fabric of two thousand years of Irish life. We will venture from the high culture of Irish poetry and fiction to the low culture of contemporary music and song. We will screen it and, on occasion, we will sing it. Our survey will comprise both the cruel history of famine and oppression as well as the astonishing record of irreverent hilarity and exquisite beauty. Our celebration of Ireland will include myths, legends, history, poetry, short stories, songs and films.



### THRT 184: Intro to Performance with Hank Willenbrink

“Performing is in our DNA. From our earliest moments we construct our activities to get certain results from others. These are our first steps as performers in everyday life. With the explosion of media, performances are literally all around us— from YouTube to reality television to viral marketing— everyone is using performance for *something*. However, all performances function based on certain frames, rules, conventions, and roles that determine their effectiveness and the quality of the performance. In

this class students will engage with various types of performance from live theater to viral videos and investigate how performances construct themselves and how we experience them. The class will culminate with students working in small groups to create a performance of their own for public consumption and based on the principles that they have picked up during the course of the semester.”



### WRTG 184: Reading 9/11 with Teresa Grettano

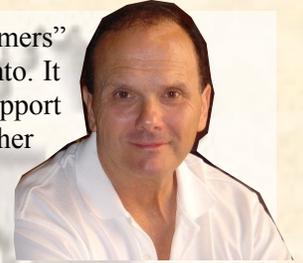
“As a native New Yorker with family and friends who worked at the WTC in different capacities, 9/11 has been a consistent aspect of my life for the past decade. On this tenth anniversary of the attacks, I’d like to take the opportunity to explore with students the ways in which we as a culture have come to understand the terrorist attacks of that day, as well as the ways those attacks have shaped how we understand ourselves and the world around us. We will analyze 9/11 as a text and examine the ways it has been and continues to be represented through

multiple media and genres, possibly including but not limited to architecture and commemoration, art, creative non-fiction, fiction, film, governmental discourse, journalism, poetry, and theatre.”

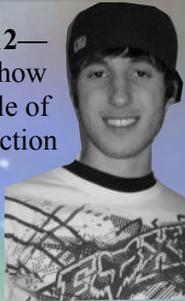


## ***Works Cited* asks: “A Favorite Novel, Story, Play or Poem You Return to Again and Again?”**

**Dan Fraustino, professor**— I always teach Joyce Carol Oates’ short story “Four Summers” in my fiction courses. It’s about middle-class working families and the ruts they fall into. It especially concerns men and the difficult, often dangerous jobs they undertake to support dependents. I reread this story every time I teach it because I’m reminded of my father and how he labored his entire life in a job he didn’t like so as to provide my family with a stable, secure environment. Oates’ narrator asks, “Why do {these men} grow old so quickly...? Their lives are like hands dealt out to them in their innumerable card games... Can’t change anything, all you can do is switch some cards around.” The father in the story dies in a dreadful factory accident. My dad had no education and worked 364 days a year the last fifteen years of his life. He gave his family all his money without complaint. He died at the age of sixty-one, four months before the retirement he longed for. Oates’ story always reminds me of my dad.



**Matthew Santanastaso, English '12**— The poem “anyone lived in a pretty how town” by E.E. Cummings is an example of how powerful language use and our diction decisions can be. Cummings brilliantly plays with his word choices, at times not appearing to make any sense whatsoever, yet underneath the rhythm of nursery-rhyme sounding lines lies a moving meditation on life, love, and death. The lines seem to flow off my tongue and reading the poem aloud offers such a pleasing musicality that I can’t help but read the poem again and again.



**Dervela O’Brien, English '11**—Each time I revisit Kerouac’s *On the Road* I discover something new in the midst of the stream of conscious narrative. The journey of finding oneself and experiencing life through a series of adventures always sparks my interest to travel and to make sense of the world as Dean Moriarty attempts to do. Although the novel is often identified as an icon of the Beat Generation, I find *On the Road* appeals to readers of every generation. I agree with Bob Dylan’s comment on the novel: “It changed my life like it changed everyone else’s.”



**Rebecca Beal, professor**— I’ve spent much of my adult life reading, appreciating, and being baffled by Chaucer’s *Troilus and Criseyde*, the single poem I return to again and again. In graduate school I first read it for its story: who could resist a narrative of star-crossed young lovers caught in a doomed city? But as I have read and reread this “litel bok,” I’ve become entranced with the way it encompasses a universe of literary forms—lyric poems, descriptive vignettes, a classic oration, love scenes, letters, Petrarchan sonnets, and philosophical reflections. It’s a collage and yet a glorious whole, composed in one amazingly supple stanzaic form. It’s magic, and I’ve come to measure myself as a reader by my ability to read this one amazing poem.



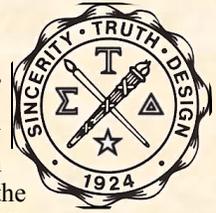
**Suzy Krogulski, English '11**—

I love the observant language that Elizabeth Bowen applies in *The Death of the Heart*. Her story follows an embittered family as it destroys a wide-eyed perspective of the world. Bowen’s narrator takes in every detail and draws perceptive conclusions, but without overpowering the story. She acts as a hardened teacher, a guide, wisely watching as characters crumble.



## Mu Omicron Chapter of Sigma Tau Delta Keeps Busy

Led by chapter officers Rosie **Wong**, Michael **Farley**, Rosa **Todaro**, and Michelle **DeLaurentis**, the international English honorary society hosted a reception for first year majors in the Fall, then wrote holiday cards that accompanied local Meals on Wheels food deliveries in December. In February chapter members gathered to discuss poems by Carolyn Forche of Georgetown University in preparation for her visit to campus in mid-month. The chapter hosted a luncheon for Forche at the Radisson (funded by CAS Dean Conniff). In March Bradley **Wierbowski** traveled to Pittsburgh to deliver a paper on Wilde's *The Importance of Being Earnest* at the annual Sigma Tau Delta convention. Later this term the chapter will host the annual induction brunch, and a movie night organized by Rosie **Cleary** is also in the offing. 📖



# CCCC

conference on college composition and communication

Three rhetoric and composition faculty members will present their research at the Conference on College Composition and Communication Convention in Atlanta this April. Director of Composition Toni

**Glover** will talk on "Learning with the Whole Brain: Neurological Research and the Emotion/Cognition

Dichotomy." Faculty Specialist Bonnie **Markowski** will discuss "Lay All Y'Alls Grief Out": Grief Rhetoric on Facebook." Teresa **Grettano** will co-chair the Rhetoricians for Peace Special Event "Where are the Rhetoricians? Rhetorical Intervention as Activism" and deliver a paper on developing teaching strategies for the Millennial Generation by intersecting Ignatian, Critical, and Social-Epistemic pedagogies. 📖

## PLAYERS

*Speech & Debate*, by Steven Karam, under the direction of guest artist Bob Gasper, opened February 25 and ran through the first weekend in March. Vanessa Relvas, Jason Mannion, Jim Shegylski, Kiley Lotz and Fabiana Vargas had the opportunity to perform the work for the playwright who attended the production on Saturday, February 26. Mr. Karam visited with audience and production company members in the Studio Theatre following the performance. 📖



## CLOSE READING



Erin **Simko-Renz**, English '08/Secondary Ed MA '09, teaches 7th and 8th grade language arts at North Pocono Middle School and is directing a production of *You Can't Take It With You* for the drama club at North Pocono High School. Joe **Kraus**, associate professor and University Honors Program Director, published an essay, "On The Threshold: Situating the Critic in Recent Studies in Ethnic American Literature," in the Winter 2011 issue of *Journal of American Ethnic History*. His story, "You Asked Me to Write A Story About Your Father Who Died," appeared in the October 2010 issue of *Flash*, the international short-story magazine. Congratulations to Samantha Smith **Katasaros**, English '09, on the birth of her son, Ethan. Caroline **Crennan**, English minor '09, published a story, "Last Call," in *Divine Dirt Quarterly*, <http://www.divinedirtquarterly.com/?s=Crennan>. Brianna **Noll**, English/Honors '05, has a poem, "Cohabitation," in the Spring 2011 issue of *The Pinch*, a national literary journal published by the University of Memphis. A doctoral student at the University of Illinois at Chicago, she has recent or forthcoming work in *New York Quarterly*, *Sow's Ear Poetry Review*, and *Pedestal*. She



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or as an attachment in Word format to:  
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## CLOSE READING (Continued from page 7)



holds an M.F.A. from Florida State University ('08). During his Fall '10 sabbatical, Michael **O'Steen**, associate professor, directed an off-off-Broadway Actor's Equity Showcase of a new comedy *Hey God?* by alum Jason **Brubaker**, Theatre minor '09, at the Ionica Theatre in New York City. In December he taught acting to opera majors in the Carnegie Mellon School of Music. Michael held workshops in musical theatre, directing, and acting at the Kennedy Center American College Theatre Festival in January 2011. Also in January he directed a new one-act play by an MFA student at the CMU School of Drama for the National Playwriting Program. Kelley **Fitzgerald**, English/Comm. '08, recently completed an M.S. in Elementary Education at the University of Bridgeport. She's a second-grade teacher in New Canaan, CT. Len **Gougeon**, professor and Distinguished University Fellow, published "Fighting for Freedom: Emerson, Douglass, and Antislavery," in *The Place I Call Home: How Abolition and the Underground Railroad Shaped the Communities of Northeastern Pennsylvania*, edited by Sherman Wooden and published by the Center for Anti-Slavery Studies, Montrose, PA, 2010. In October 2010, he presented a paper, "Abolition in Black and White: Ruggles, Douglass, and Ralph Waldo Emerson," at the David Ruggles Center in Northampton, MA. He spoke to attendees at the Emerson Center in Vero Beach, FL, on "Emerson, Lincoln, and Transcendental Democracy" in March of this year. Sean **Meehan**, English/Theatre minor '97, recently appeared in an Equity Showcase of *Next* by Stephen Gracia at the Abraxas Stage Company in NYC. He will appear in the upcoming Woolly Mammoth Theatre Company production of Robert O'Hara's *Bootycandy* in May. Samantha **Morales**, Theatre '10, is currently touring the country in a Theatreworks USA Children's Theatre adaptation of *The Berenstain Bears in Family Matters, the Musical*. Michael **Flynn**, Theatre '10, and Janelle **Caso**, Theatre '10, recently completed a run of *Hamlet* with the REV Theatre Company in Binghamton, NY. Michael took the role of Horatio and Janelle was production stage manager. Monica **Chavez**, Theatre '10, has been hired for the electric crew for the upcoming season at the Utah Shakespearean Festival in Cedar City, UT. Rachael **Miller**, Theatre '05, designed costumes for the Electric Theatre Company productions of *The Diary of Adam and Eve*, *The Lady with All The Answers*, and *Under Milkwood*, all in 2010. Jeff **Trainor**, Theatre '06, is an understudy for the Chicago Shakespeare Theatre's production of *As You Like It* and performs at the Chi-Town Clown Revue with TASK. He's also at work on the upcoming Vintage Theatre production of *Helen*. Jeff has an MFA in Acting from the Chicago College of the Performing Arts at Roosevelt University. Eric **Pencek**, English '10, will attend Boston College's MA program in English in the Fall. Emilie **Brancato**, English/Honors '05, is completing a Ph.D. dissertation in the University of Toronto's medieval studies program. Katie **Roholt**, English/Theology/Honors '11, has been accepted to several law schools and will attend one of them in Fall '11. In late February, Teresa **Grettano**, lecturer, and students in her WRTG 284, Writing & Social Media, were featured on the Ryan Leckey Show when WNEP 16 News broadcasted live from campus. Grettano outlined the differences between activism and slacktivism, and students discussed how social media is enabling them to become more involved with global issues and events. 

