




Works Cited

Department of English & Theatre


Enriched Curriculum in Literature Major

Regardless of where they end up, students who will begin their adult lives in the second decade of the 21st century will have to find their way in increasingly diverse communities and workplaces. Courses that focus on literary treatments of race, gender, and class issues provide students with the intellectual resources they will need in order to negotiate this unfamiliar terrain. Recently, the Department of English & Theatre has expanded its curriculum to include many courses of this type. Special Topics classes such as African-American Literature, African Diaspora Studies, and Femme Fatales have allowed opportunities for students to address diverse materials. The student response to these classes has been notable. Chelsea Cannon, a junior English major, states, "Growing up in a primarily white, middle class environment left me less well rounded than I would have liked. I feel like the diversity classes open my eyes to the struggles and voices of people who come from sometimes completely opposite backgrounds." Professors, as well as students, find much to value in these courses. Ana Rojas, lecturer, comments, "I'm really looking forward to teaching Femmes Fatales again in the spring, because the students made it such a successful class last year. I see this as an opportunity for students to synthesize their knowledge about literature and about feminist theory, and to gain experience in applying various theoretical frameworks to the study of literature."

When asked about the value of these courses, Joe Kraus, associate professor, replied, "Part of what I appreciate about 'ethnic' literature is that it's written about the culture we know, but from a perspective that can be surprising. Individual works of literature can help us see how big America is, and the tradition -- or, really, different traditions -- of ethnic literature can help us see the different ways we can understand our shared history." Such literatures offer students various critical lenses that they can apply to their own lives and careers. Thomas Haener, a senior English major, explains, "The modern world and work place is more diverse than it has ever been in the course of history, and having an understanding of this literature has provided me with a both a microscopic and macroscopic perspective of diversity that I had been blind to for the majority of my education."

These classes, however, are just the latest ones in the department's long history of addressing diverse issues and literatures (ENLT 225-229, ENLT 348, and ENLT 360). The Department of English & Theatre faculty has always been invested in conveying to their students the importance of cultural literacy and negotiation. In fact, the requirements for the English major have been expanded recently to include at least one course in the Global Anglophone and Multi-Ethnic American Literatures category. According to department chair and professor Jody DeRitter, "When we started thinking about how our literature major needed to evolve over the next decade or so, we knew that we wanted to find some kind of balance between the traditional elements of our curriculum and the most valuable current developments in our profession. Our goal now is to give our students greater access both to those whose voices had been excluded from traditional notions of 'high culture,' and to those who do not live in North America or the U.K. but who, nevertheless, speak and write in English. We think that the next logical step is to bring in a new faculty member who specializes in global Anglophone literature. Our request is on file with the University administration, and we hope they will come through for us." 

Congratulations!

Both Stephen **Whittaker**, professor, and Len **Gougeon**, professor, have been elected to the Faculty Senate. Colleen **Graff**, adjunct professor and daughter of retired professor emeritus John **McInerney**, was married in June 2009. Dan **Fraustino**, professor, celebrated the wedding of his eldest daughter Daisy Fraustino this past May in Jamaica. Both of his daughters Daisy and Olivia graduated from the University this past May as well. Anne **DeMarzio**, adjunct professor, begins her Master's program in Education at the University of Scranton this fall semester. 

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Notes from the Chair

Game Review—*Poetry Hero: Weekend at Diodati*

When Dim Pinnacle Games launched their first *Poetry Hero* game back in 2004, no one noticed. In retrospect, the choice of Emily Dickinson for an inaugural effort was probably a mistake, though to be fair, the first poetry games were so rudimentary that players had to make do with only ballad stanzas & only one punctuation mark, & really, who else was going to make that kind of thing work? Eighteen months later, *Poetry Hero: Robert Frost* added some new bells & whistles, allowing players on the third & fourth levels the chance to use slant rhymes, variable meter, & the occasional cinquain, but many players complained that their favorite poems weren't available (except in the notoriously bug-infested expansion packs), & the locked visuals were still so crude that one reviewer claimed that DPG had ripped off *Super Mario 2* for the video accompaniment to their "Mending Wall" segment.

In response to these critiques, DPG took the road less traveled by: they fired their marketing people, cancelled their plans for *PH: Edna St. Vincent Millay*, & went back to the drawing board. As we all know, the re-think paid off when the company launched *Poetry Hero: William Blake* early in 2007. Where *Dickinson* had only one controller, *PHWB* had three. Players could choose the role of the poet, the ghost of the poet's brother, or the Archangel Gabriel, & could produce illustrated verse in anything from quatrains to octets from any position. And of course, the visuals had clearly been kicked up a notch, mostly because of changes in personnel brought about by the infamous raid DPG conducted on Pixar in 2006. (The brief glimpse of what appears to be a half-eaten dachshund in the "Tyger, Tyger" video is widely understood as one well-known animator's definitive refusal to participate in *Toy Story 4*.)

Weekend at Deodati is DPG's first new game since *Blake*, & the early buzz says that it will prove to be worth the wait. Any of four controllers can take the player through this stormy night at a villa overlooking Lake Luzerne, & each controller has its own unique set of unlockable visuals linking each player to a literary figure & the works she or he produced. Players who choose "Percy Shelley" or "Lord Byron" will find them both disturbing & exhilarating—the Story features for the two poets include both biographical & fantasy sequences that earn the new game its A—o rating—but experienced poetry gamers will be stunned not so much by the state-of-the-art video as by their ability to generate everything from delicate lyrics to long pseudo-mythological narratives in heroic couplets or Miltonic blank verse.

Of course, Mary Shelley & John Polidori wrote prose fiction, not verse. (This fact has led to speculation that if *Weekend at Deodati* is a hit, the launch party for a *Novelist Hero* series will take place sometime around Valentine's Day.) If the new game has a weakness, it's Polidori, whose prose (like the accompanying video, which seems to be some sort of homage to Ken Russell) seems to alternate between murky & simple-minded. On the other hand, Mary Shelley clearly knows how to spin a good story, & even the most verse-averse players should enjoy the chance to mix & match visuals that quote James Whale, Susan Seidelman, & Francis Ford Coppola to good effect. Put it all together, & it looks as though Dim Pinnacle has another monster on its hands.

— Jody DeRitter

Noted Author Kicks off University Reading Series

The new season of the University Reading Series began on October 1 with Jean McGarry, author of *Dream Date* and *A Bad and Stupid Girl*, reading from her work. Her visit to the University of Scranton was enabled partially by her participation in the *Pages & Places* book festival on October 3 in downtown Scranton.

As part of her time here, McGarry, also a creative writing professor at John Hopkins University, spoke to a creative writing class. She attended Dr. Robert "Hank" Willenbrink's Playwriting I class and shared some personal reflections on her own and her students' writings. Willenbrink explains, "The talk that she gave was based on the principles of writing character. McGarry's general assertion was that all literary characters are certain types (i.e. the overbearing mother, the miser, etc.) and that, as a writer, part of one's job is to complicate this character type with a way that the character works against its type."

Later that evening, McGarry read her story entitled, "A Full House," to a sizeable audience on the fourth floor of

the DeNaples Center. The story was about how the last surviving member of a New England family deals with the loss of her father, an intelligent but emotionally-distant man. McGarry often features family life and New England

settings as central elements of her highly-acclaimed works. Since earning her BA from Harvard University, she has won several writing awards such as the Southern Review Prize for Short Fiction, the University of Michigan Fiction Prize, Bread Loaf Fellowship and Towson State University Prize for Literature. She read for about forty minutes and fielded questions from the audience. A small reception followed the reading on the same floor of the DeNaples Center. 📖



McGarry reads.



INTERVIEW

Rich Larsen, Academic Theatre Program Director and recently promoted Full Professor, joined the University in 1993, the same year the McDade Center for Literary & Performing Arts opened. Originally hired as the Technical Director, he teaches theatre courses, specializing in design and technology. As a resident of Scranton's Hill Section, he has sometimes used his work in the theatre to help support community events; last season, the University Players' production of *Red Herring* was scheduled in order to support the noir theme of the *Scranton Reads* project and their reading selection of *The Maltese Falcon*. This season, *Redwood Curtain* has also been selected to promote the *Scranton Reads*' selection of *The Things They Carried*. Many of his students have found gainful employment in both professional and educational theatre.

WC—*What other theatres/programs/schools/cities have been homes for you before the University of Scranton?*

Larsen—This is actually my second go-around with the Jesuits, having served as Technical Director for Boston College from 1984 to 1987. From about 1989 to 1993, my wife Janice (a substantial theatre professional in her own right) and I enjoyed a very gypsy-like existence. We owned no more than what we could fit in my Toyota pick-up, and lived, worked, and traveled throughout the West. We spent a fair amount of time in certain locations such as Oakland, when we worked for the Berkeley Repertory Theatre and at the Old Globe Theatre in San Diego. In fact, San Diego is where I met Janice, working on scenery for a corporate display that was being installed in Hawaii. After traveling together for a time, we had about a six-month stretch of freelance production work—theatre, corporate events, display construction—fall through for a variety of reasons. So we camped in state parks in Utah, Colorado and Arizona. I can remember watching lightning storms on the North Rim with my then one-and-a-half-year-old son in an aluminum framed carrier on my back—realizing later what a great lightning rod we were and luckily weren't.

WC—*What would you say is the biggest change in the theatre program since you have been at the University?*

Larsen—The biggest change in the theatre program since I have been here is in the students' expectations. When I came to the University in 1993, the English major with a Theatre track was the best academic offering for students who wanted to learn about the theatrical arts. About twelve years ago, the Department of English created a Theatre major. Now interested students arrive with the expectation of being able to achieve a liberal arts education in theatre and can do so.

WC—*What are the strengths and weaknesses of our theatre students, and just so you do not feel left out, what are the strengths and weaknesses of being a theatre professor?*

Larsen—First, the students. Our students are exceedingly generous and considerate. Many of our guest artists have

praised these very qualities in our students. When our students audition, they are grateful for the attention of the directors and are somewhat apologetic when they stumble over a line. Where our students are weak is in their ability to take risks, and I feel that they should be no more afraid of studying theatre than they should be in any other academic discipline. This point leads me to the weakness or more appropriately labeled challenge of being a theatre professor. What I find challenging but necessary is the task of assuring parents that the study of theatre teaches a multitude of skills: confidence, a sense of self, the acquisition of diverse and specific skill sets including but not limited to time-management, collaboration, and flexibility; all of which are crucial attributes of any successful young adult entering the world after college. As to the strength of being a theatre professor, I would have to say it is the ability to practice and teach design. With a new set of production challenges approximately every 6-8 weeks, I love to design sets that leave gaps for the imagination to work in the minds of our actors, stage crew, and audience members. The hardest thing for me to do as a designer is to create realist sets. Theatre is not the place for realism; it is the place to be transported.

WC—*What are the best and worst aspects of running a theatre program in northeastern Pennsylvania?*

Larsen—The worst aspect is definitely the snow. Although Norwegian by heritage, I am from Arizona and snow is still an unacceptable phenomenon to me. The best aspect is the access to other forms and places of theatre and theatre practitioners. Large cities such as Philadelphia and New York are not the only places to find theatre but having them as a nearby resource is wonderful. We encourage students to make use of this accessibility whenever they can.

WC—*How would you like to see our theatre in the future?*

Larsen—In the future, I would like to see the theatre promoted more rigorously by the university. In my opinion, and I believe I would feel this way even if I were not part of the theatre program, we are a vital part of campus life. Theatre has a two-fold purpose on this campus; it is a landmark in the cultural landscape of the university and it models and facilitates collaboration in education. In past seasons, we have invited faculty members from various departments to participate in audience discussions after the production of such plays as *Dead Man Walking* by Tim Robbins and *A Number* by Caryl Churchill. Moreover, our radio station, WUSR-FM 99.5, recorded a performance of this season's *The Water Engine* by David Mamet, for broadcast at a later date. We host three guest directors in our five-show season; we have in-house faculty and staff with professional credentials, reasonable ticket prices, and a first-rate facility. The theatre program has grown from a co-curricular club activity to an academic discipline in the past seventeen years, yet our theatre does not even have a marquee. There is no defining, permanent mark on the McDade Center for Literary & Performing Arts that indicates there are two theatre spaces within. To not mark and highlight a space and program that does so much to foster cultural understanding and collaborative education is to miss a critical part of this university that honors the liberal arts and the Jesuit practice of *cura personalis*, care for each person and the whole person. 📖

And the winner is...

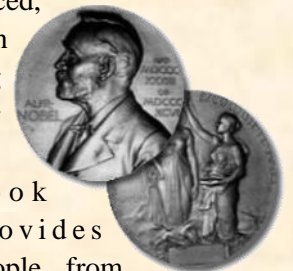
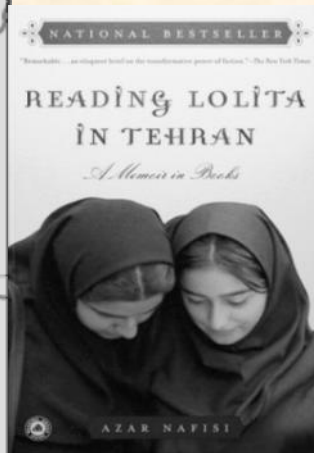
Works Cited asks: if you were given the honor of selecting the recipient of the Nobel Prize for Peace, for whom would you vote?



Ashley Capiello, English '10 — I believe Azar Nafisi is deserving of the Nobel Peace Prize for her work, *Reading Lolita in Tehran: a Memoir in Books*. The memoir chronicles her life in Iran, after resigning as a professor of Literature, and putting together a reading group with female students. The group discussed books banned by the University and in doing so, questioned their lives and resisted authority. The memoir spoke to me of another culture and the struggles other women faced, that I may never have been aware of, if not for having read her book. I believe her

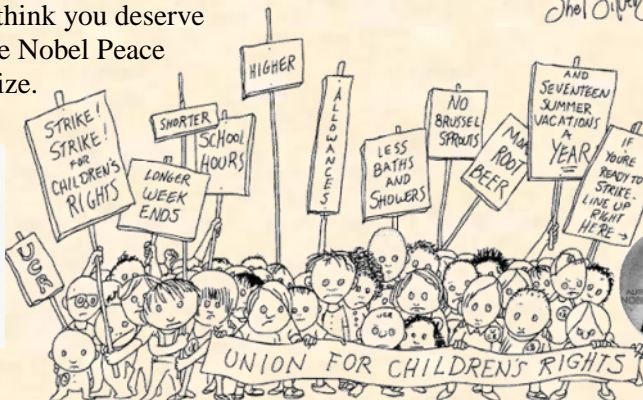
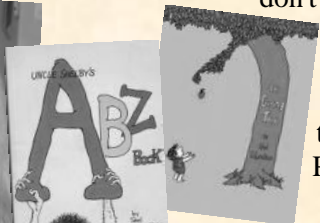


Azar Nafisi



book provides people from different cultures with an opportunity to encounter another culture and come to a better understanding of life, outside one's own. For this reason, I believe Azar deserves the Nobel Peace Prize along with her continued efforts to empower her students and resist oppressive systems.

Gemma Williams, English/Philosophy '10— Shel Silverstein. He made poetry accessible to children, which I don't think is a very easy task. He was the first author that made me love reading and it's because of his works that I kept reading. If you can make children actually want to read, I think you deserve the Nobel Peace Prize.



Shel Silverstein.com





Dale Marie Giuliani, adjunct professor— Ah. To choose an author worthy to be called a Nobel Peace Laureate compelled me to shake the cobwebs from my brain—after all, there are giants hidden in the folds of my grey matter—and page through a list that spans the globe. I always enjoyed Whitman and his catalogues; Shakespeare has a comment for just about everything, and Dickens created a literary throng that could probably people a small city. Ernie Pyle is the reason why soldiers receive combat pay, Grantland Rice changed sport writing FOREVER, and Oprah Winfrey (She founded a magazine....does that count?) has established a book club that convinced people to tackle *The Sound and the Fury* AND claim to understand it. But the real challenge lurked in the latter part of the task—choose someone reflective of the Committee’s most recent thinking in selecting President Barack Obama. And so the Quest began. After hours of arduous rumination, prayer, and lighting of candles, I knew first and foremost that my



"HE HELD UP THE CURTAIN OF THE BED; AND HIS EYES, IF EYES THEY MAY BE CALLED, WERE FIXED ON ME." (See Chap. IV.)

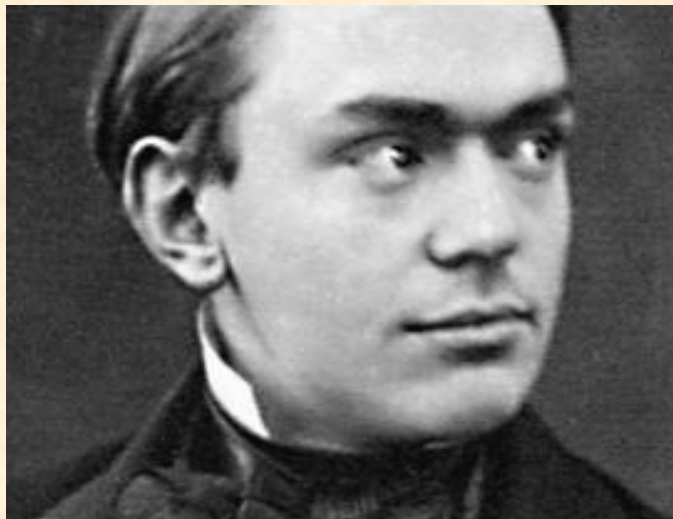
nod had to go to a woman. The numbers argued so (After all, I believe that only about eleven or so women have been so honored.) and 2008 was supposed to be the year of Sarah Palin. I chose, then, Mary Wollstonecraft Godwin Shelley. Like Obama, she has quite a name. Like Obama, her Gothic novel *Frankenstein* screams **Yes, we can create man**, and she must have possessed a positive spirit, for she managed to stay deeply in love with a man who wrote such happy thoughts as "I fall upon the thorns of life, I bleed," "If winter comes, can spring be far behind?" and all of "Ozymandias." Now, yes, there are other women I could have chosen—the Brooding Brontes ("I am Heathcliff"), for example, or that prolific poetess Emily Dickinson ("I'm Nobody, Who are You? Are you nobody, too?"). But Mary Shelley had a dream, a dream that went far beyond the confines of a story telling contest or a little book. How many times did her dream make it to the Big Screen? Certainly, she was ahead of her time, foreseeing an era of transplants and man's toying with immortality and creation. Oh stop, this is beginning to sound almost serious. And so, Mary Shelley gets my vote for Nobel Peace Prize recipient!



Alfred Nobel -

The Man Behind the Nobel Prize

Since 1901, the Nobel Prize has been honoring men and women from all corners of the globe for outstanding achievements in physics, chemistry, medicine, literature, and for work in peace. The foundations for the prize were laid in 1895 when Alfred Nobel wrote his last will and testament, leaving much of his wealth to the establishment of the Nobel Prize. As described in Nobel's will, one part was dedicated to "the person who shall have done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses".*



Meet Alfred Nobel—scientist, inventor, entrepreneur, author and pacifist—at Nobelprize.org.

New Faculty, New Life at the Department of English & Theatre

Robert “Hank” Willenbrink and Teresa Grettano accepted tenure-track positions as assistant professors commencing this 2009-2010 academic year. Willenbrink holds a BA from the University of Tulsa and an MA and PhD from the University of California, Santa Barbara. Having grown up with a theatre professor-father and in a town called Toad Suck, Arkansas, it appears Willenbrink was destined to study the theatrical arts.

His dissertation, entitled *Scaring the Jesus into You*, examines the practice of conducting Hell Houses as theater. Hell Houses are run by Christian churches and depict various scenes of sin, the torments of damnation, and finally a scene of salvation in heaven; the end result is that the horror of the sins witnessed prompts the participant to opt for Christian conversion. When asked how he selected his subject, Willenbrink explains, “In my freshman year at the University of Tulsa, I was working in a Hell House and didn’t even know it. I got a part-time job working at a haunted hayride. One day, someone else working on site asked me if I had ever been to the end of the ride. I said no and he encouraged me to go see it for myself and I did. The scene was so extraordinary that years later when I was in graduate school across the country, I remembered the experience when Dr. Jody Enders passed out an article about Hell Houses in my Medieval Drama class.” Later when discussing the theatrical experience of the Hell Houses, he was advised by his professor to take up this topic as the focus of his dissertation. Ultimately, his work poses the question that even if these Hell Houses are categorized as theater, how can performance institute actual change in the lives of its audience?

Willenbrink’s interactions with students are easing his period of personal and professional adjustment in Scranton. “Students are generous and compassionate here, and my aim is to not only return these qualities but also to ask them for rigor, critical thinking, and to unpack their imaginations. It is my job to ascertain what students know and help them grow. I do this by helping them find their best mode of expression and showing them how what I teach matters to them,” Willenbrink adds.

Next semester, Willenbrink is offering a Special Topics Theatre course called, “Writing and Solo Performance.” In this class, students will perform as themselves from prompts written by the instructor. It is not about performing characters or improvisation. Willenbrink points out that, “the course teaches students to be



introspective and performative about who they are.”

Teresa Grettano grew up in Massapequa Park, Long Island, and has fond childhood memories of spending her summers at a nearby union resort in the Poconos with her grandparents. Grettano earned a BA and MA in English from the University of South Alabama. Currently, she is a doctoral candidate at Illinois State University; her dissertation, *Discourse of Terrorism*, addresses the construction of identity post-9/11 in the United States. She will bring this research into the classroom next semester in her WRTG 210 Advanced Composition course, which will focus on analyzing how arguments are constructed in the news media.

Grettano’s path to teaching writing was circuitous at best. “Helping a close friend with his writing assignment got me the attention of his English professor. This professor asked to see me and the work we had done in

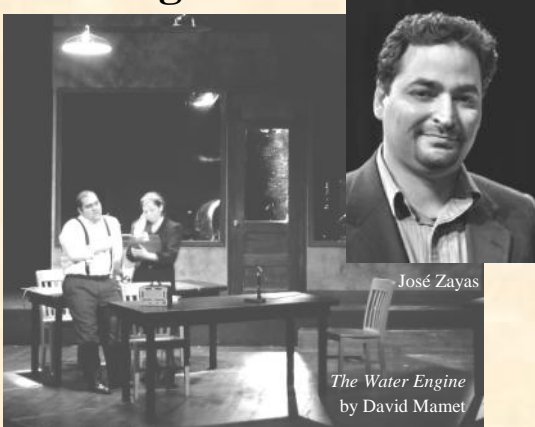


order to write the essay. He then sent me to the writing center at the University of South Alabama, and I became the first undergraduate tutor at the center,” Grettano explains. After her BA, Grettano returned to New York and worked as a production editor of marketing reports for a publishing company. Grettano acknowledges, “In time, I longed for the collaboration of the writing center, so I went

for my Master’s because I knew I could tutor again.” In her postcolonial African Literature class, Grettano read Ngugi Wa’Thingo *Decolonising the Mind* and her life was changed once again. “When I read *Decolonising the Mind*, I realized what I wanted to do with my life. I wanted to study how language creates, carries, and transmits culture. I told my professor, and she said that I needed to study rhetoric,” Grettano states. In short time, she began doctoral work in English Studies with a concentration in Rhetoric.

Grettano says she chose to come to Scranton because of the Jesuit commitment to social justice education and the focus on individualized learning, and so far, the university community has not disappointed. Moreover, the students have not disappointed her. Grettano asserts, “I couldn’t wait to get into the classroom when I arrived in Scranton. I needed something familiar. In my short time here, I have found that my students are interested in learning and sharing their personal experiences in the context of the course. They use their experiences to talk about the materials of the class.” It is clear that both Willenbrink and Grettano have begun leaving their mark on their students and on the Department of English & Theatre. 📖

Players Begin Another Exciting Season



The Players started their new season with an innovative production of the radio drama *The Water Engine* by David Mamet. The play, under the guest directorship of José Zayas, drew sizeable audiences on consecutive weekends, including Family Weekend.

Following his successful residency with the University Players, Zayas staged a well received Off-Broadway production of Desi Morenopenson's *Ghost Light*. The production, which ran at the 59E59 Theaters in NYC until Halloween, received favorable reviews in *The New York Times* and *Show Business Weekly*, and was attended by several University Players. Zayas is now working at the Repertorio Español on a production of *La Casa De Los Espíritus*, based on Isabel Allende's novel, *The House of Spirits*.

Redwood Curtain by Lanford Wilson and *The Underpants* by Carl Sternheim round out the Players' fall season. 📖

National Conference Comes to Scranton

The Multi-Ethnic Literature of the United States (MELUS) 24th Annual National Conference comes to the University of Scranton this April 8-11, 2010. Other previous host institutions for this conference include Washington State University, Ohio State University, and Florida Atlantic University. Joe Kraus, associate professor, and Susan Mendez, assistant professor, are co-chairs of the MELUS conference committee. Other committee



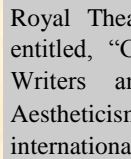
members include John Meredith Hill, professor; Linda Ledford-Miller, professor; and Ana Rojas, lecturer. "We are all very excited about bringing this national conference that celebrates diverse literatures to Scranton. The idea started off as Joe Kraus's dream but he has made it into a reality," Susan Mendez explains. The committee has lined up a strong group of plenary speakers such as Jay Parini, Marilyn Chin, Sonia Sanchez, and Dara Horn. The theme of the conference is "Ethnic Transformation in the Self and the City." "Basically, we are hoping to explore how immigrant, ethnic, and racial communities remake the cities that they inherit, and perhaps how these cities and their histories affect these communities as well," Kraus asserts. Conference-related sessions and events will take place in a variety of locations such as the fourth floor of the DeNaples Center, the Radisson Lackawanna Station Hotel, and the Marywood University campus. 📖

CLOSE READING

Michael **Friedman**, professor, will have his article, "'For man is a giddy thing, and this is my conclusion': Fashion and *Much Ado About Nothing*" (1993) republished in Volume 224 of the Gale Shakespearean Criticism Series in April of 2010. He also presented a talk entitled, "Performing *The Taming of the Shrew* in the Twenty-First Century" for the University's Research Seminar Series this fall semester. John Meredith **Hill**, professor, has three poems, "Visiting Hours," "At Dookie's," and "Bistro," in the Winter issue of *The Gettysburg Review*. Another poem "Lunch in the World" appears in the October 30th issue of the *Times Literary Supplement*. Finally, his poem "Sometimes It Feels Just Like I'm Falling In The----" is featured in the annual writer/artist collaborative exhibit currently on display at The Butternut Gallery & Second Floor Bookshop in Montrose, PA. The poem is also published in this year's themed chapbook on the subject of water. Joe **Kraus**, associate



professor, has a short story, "Real Cheese in an Imaginary Refrigerator" in the current issue of *The Oleander Review*. Michael **O'Steen**, associate professor, presented several acting and musical theatre workshops for the American College Theatre Festival in January and will direct the comedy *The Underpants* adapted by Steve Martin this December in The



Royal Theatre. Ana **Rojas**, lecturer, presented a paper entitled, "Gender for Art's Sake: Fin-de-Siècle Women Writers and the Femme Fatale," at the British Aestheticisms: Sources, Genres, Definitions, Evolutions international conference, which was held at the Université Paul Valéry in Montpellier, France on October 2-3, 2009. Stephen **Whittaker**, professor, presented a talk entitled, "Loss of a Scholar in Joyce's *Forge*: A Cautionary Tale" for the University's Research Seminar Series this past spring semester. He also presented another talk entitled, "Toni Morrison's *A Mercy*: A Paradigm and a Cautionary Tale of



(Continued on page 8)



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CLOSE READING (Continued from page 7)

Interdependence in a New World” for the University for a Day program this fall semester. Robert “Hank” **Willenbrink**, assistant professor, had his play entitled, *It Came from Indiana!*, open the week of October 19, 2009 in Louisville, KY. It was commissioned and produced by Walden Theatre, a youth performing arts conservatory after-school program active in Louisville for over 30 years. The play mixes the cult sci-fi of the 1950s with current environmental issues of Louisville. Janelle **Caso**, Theatre '10, worked this past summer as Prop Master and Assistant Costume Designer for the musical *Gypsy* at The Performing Arts Institute at Wyoming Seminary and Stage Managed this September at The Goodwill Theatre in Binghamton, NY. Michael **Flynn**, Theatre '10, performed in three productions including *High School Musical* in which he performed a lead role at the Millbrook Playhouse in Mill Hall, PA. Shawna **Hogan**, English '14, won third prize and an honorable mention for her poems “Taboos” and “Forgiveness,” respectively, in the 2009 Mulberry Poets & Writers Association (MPWA) poetry contest. She also participated in a reading of the winning poems held by the Association on September 19, 2009 at the AFA Gallery in Scranton. Samantha **Morales**, Theatre '11, studied in an acting intensive summer program at the renowned Stella Adler School of Acting in NYC. Jonathan **Sondej**, English/Latin '08, begins his first year as a graduate student and teaching assistant



in the English Master's program at Georgetown University. He studies John Milton this semester, and reports that *Paradise Lost* in particular is a pleasure which he wished he had been exposed to earlier. Villanova has the honor of hosting two first year graduate students who are alumni of the University of Scranton, Stephanie **King**, Theatre '05, for Acting and Heather **Lucas**, English/Theatre '09, for Theatre Arts. Eileen **Patterson**, English/Philosophy '08, enters her second year at the American Musical and Dramatic Academy. Morgan **Cerio**, Theatre '09, begins her first year at the American Musical and Dramatic Academy on partial scholarship. Anthony **Mercado**, History/English minor '09, spent the summer in the highly selective acting intensive program at the Stella Adler School of Acting in NYC and continues his study in their two year Acting Conservatory Program. Ashley **Teatum**, English/Communication '09, works as a news clerk at *The Times-Tribune*. She recently returned to campus to give a talk entitled, “Feminism in my Field: From Sports Intern to News Clerk” for the Jane Kopas Women's Center. Jeff **Trainor**, English/Theatre '06, finished his Acting MFA at Roosevelt University and appears in the Actor's Equity production of *Rosencrantz and Guildenstern are Dead* at The Writer's Theatre in Chicago. Matt **Silva**, Communication/Theatre '07, received his MA in Theatre at Villanova. Jason **Brubaker**, Criminal Justice/Theatre minor '09, begins his first year at Brooklyn College's MFA Program in Playwriting and interns as well as holds readings of his plays at The Irish Repertory Theatre in NYC. Stephanie **O'Brien**, Theatre '09, worked as Stage Manager and Lighting Designer for the musical *Carousel* at Monmouth Theatre in Maine. Tiffany **Watson**, English '09, is teaching 2nd grade at St. Malachy's School in a low-income neighborhood on Chicago's Southwest Side and working on her master's at Northwestern University. Kate **Brennan**, English/Theatre '03, administrates and acts at the Theatre Alliance of Greater Philadelphia, which is presenting *Angels in America*. Jacki **Kubiak**, Theatre '01, serves as the resident Technical Director in Gannon University's Theatre Department in Erie, PA.



She spent the summer as the Production Designer for both *King Lear* and *Julius Caesar* for the University's Schuster Theatre Season. Sean **Meehan**, English/Theatre minor '97, is at Gloucester Stage Company in Massachusetts working with playwright Israel Horowitz on one of his new plays. 