



THE GOTHIC TIMES

The Official Student Newspaper of New Jersey City University

Volume XXXII, Issue 4

GothicTimes.net

April 2017

NJCU Students Support Refugees

PRISCILLA AREVALO

All Photos Courtesy of Bill Wittkop/NJCU Office of Public Information



In late February, several student clubs and organizations came together to coordinate “NJCU Students Supporting Refugees: Open Arms, Open Hearts, Open Doors.” Student leaders from the Muslim Student Association (including representatives Rania Noubani and former Vice President of the club Mariem Abedullah), joined with the Biology Club (Jeique Klinkerth), the Chemistry Club (Andi Geraldo), and the Drea[me]rs organizations (Sergio Crespo). Working together, they made this event a reality. The evening featured a dinner with several speakers, as well as a food, clothing and toy drive for refugee families recently resettled in Jersey City.

The event was very well attended with scores of refugee families joining in the evening, including

families from Syria and at least one family from Eritrea, an African country bordered by Sudan.

Held in the Gilligan Student Union Building on the second floor, all of the students gathered together to make this event a reality. There was even a special space for small children to play while their parents relaxed.

The evening featured several faculty and administrators, including President Sue Henderson, Dr. Karen Morgan, Dr. Audrey Fisch and Dr. Meriem Bendaoud – all of whom expressed their interest and concern for refugees and the Syrian refugee crisis and how it touches the NJCU community.

Several speakers, including Dniesh Suryawanshi, a representative from Senator Cory

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New SGO Advisor

Creating a Vibrant Campus at NJCU

PRISCILLA AREVALO



Courtesy of Julie Peterson

New Student Government (SGO) advisor Marlon Daniels has moved through several different academic institutions—from his alma mater Cornell University, to John Jay College (as the assistant to the Dean of Students), to Fordham University, where he served as the coordinator for the student center. Daniels' hometown is Queens, but he definitely has an affinity for educational systems in New Jersey and emphasizes that he sees himself as a “student advocate” at NJCU.

Daniels said he loved his own time at college and recalled being involved in protests to stop the dismantling of the Latino Center and Africana Studies Center at Cornell. In fact, the social activism Daniels experienced at Cornell, according to him, was a part of the academic experience he needed.

Cornell taught him about many privileges that exist, for example white privilege, educational privilege, and so on. His experience with the “Connection Series” (a student-led, student-run program) helped expose students in Ithaca, NY (where Cornell is located) to different forms of oppression.

Daniels embodies a well roundedness. His travels, for example, have taken him to Palo Alto, California, and he encourages SGO to do the same, with trips to Baltimore, Boston, Philadelphia and Washington, D.C. He says “putting things into practice by traveling,” can help shape student leaders.

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Booker's office; Esther Ongeri, from Senator Menendez's office; and Rolando R. Lavarro Jr., Jersey City Council President, were present to give remarks on this political issue and spoke about their concern over the unfair treatment of refugees in the U.S. at the hands of current President, Donald Trump.

While protests all over the world have been a testament to people's concern with this new president, it was inspiring to have such a timely and important event on NJCU's campus.

After a light dinner, Zaki Minas, an NJCU Syrian student, and Hassan Aljabbouli, a Syrian scholar and NJCU professor, were gracious enough to provide remarks on their perspective about the refugee crisis and share an insider's view on how oppressive the current government is towards these communities, especially since we have so many Middle Eastern students and faculty in our own NJCU community.

The presence of local activist Jessica Berrocal-Abdelnabbi, the director of public relations for Global Emergency Response and Assistance; Megan Johnson, an organizer from Church World Services; and Ahmed Shedeed, an Immigration Commissioner in Jersey City, highlighted the support this event drew from local organizations.

Finally, former Vice President of the Muslim Student Association Mariem Abedullah provided stirring remarks and reminded us all about the need for a commitment to our community. The thunderous applause spoke for itself that cultural sensitivity for refugee communities is alive and strong.

Resources

You can find the NJCU Muslim Student Association (MSA) on Instagram (@njcumsa) and on Facebook at: www.facebook.com/njcumsa1

Church World Service, Jersey City

<http://cwsjerseycity.org/>

Take Back Our Education

MICHAEL SUAZO

On March 2, students and staff at NJCU came together as part of a national day of action, “March 4 Education,” demanding free, quality and accessible education for all. Spirited student activists led the congregation of determined students to walk out of their classes and instead march with them for a campaign called “Take Back Our Education,” which aims to fight the privatization and defunding of schools, including plans from the newly appointed Secretary of Education, Betsy DeVos. Representatives from various grassroots organizations trail-blazed the event.

At 2:30 pm the crowd gathered by Hepburn Hall and began their march onto the streets from the corner of JFK to Audubon Avenue then down West Side and up Culver Avenue, passing by high schools around NJCU's perimeter such as Snyder, UACHS and Innovation High. Cars speeding by blew their horns in support of the event, and passersby took to social media to record the protest through snapchat and Instagram as participants chanted “Education not for sale! We are not for sale!” and “What do we do when teachers' rights are

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NEWS



Courtesy of Julie Peterson

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under attack!?” Stand up, fight back!” High school students just leaving their classes joined the formation of over 50 to amplify the cause.

The protest didn’t just stand for the rights of students and teachers but also for the rights of immigrants, campus workers, and the LGBTQ community, especially transgender people. It was a march for everyone negatively affected by the changes brought upon by administrations that cause heavy inconveniences. It was a call to action, daring everyone to stand up and fight for their educational rights.

Gone with the Winds

A Night at the Cinema
with NJCU's Musicians
BRITTNEY CRAWFORD

On April 17 several of NJCU’s premiere student performing ensembles will present a concert featuring music from different beloved movies.

“A Night at the Cinema” will include original arrangements from the films “James Bond,” “Ghostbusters,” “Selma,” “Jurassic Park,” and many more. This free event will be held at the Ingalls Recital Hall (Rossey Hall 101) at 7:30 p.m., and is open to the public.

Joseph d’Auguste, Gilles Bernard, and Greg Giannascoli – esteemed members of our internationally recognized Music, Dance and Theater (MDT) faculty coordinated this exciting event to showcase NJCU’s emerging performers and arrangers following the success of last year’s “Level Up” concert, which featured video game music, and drew a crowd so large that

there was standing room only.

“A Night at the Cinema” is the second installment in MDT series of popular music concerts. “Level Up” brought together students, faculty and members of the community, and a wonderful time was had by performers and audience members alike.

This concert series would not be possible without the support of the MDT Chairman, Min Kim, who is the creative force that drives our program forward. Kim is always stressing preparation, versatility and the highest level of musical achievement.

Join us for “A Night at the Cinema,” a multimedia experience that will include music and video clips from classic and contemporary films, and support the NJCU students and faculty who have worked so hard to put together this incredible performance.



Courtesy of Brittney Crawford

FEATURES

How to Stay Engaged in Politics After the Presidential Election

FRANCIS MORAN

So you were pulling for Bernie, settled for Hillary, and now find yourself stuck with Trump. Or you were with Hillary the whole way and find cold comfort knowing that your candidate won the popular vote by almost 3 million votes, yet still lost the electoral college. Or maybe you were looking to have Chris Christie, Ted Cruz, Jeb Bush, Marco Rubio or Ben Carson – anyone besides the Donald. In any event,



Courtesy of freeimages

President Trump has left you despondent, discouraged, and perhaps even a bit angry. Now what? Just sit around for the next four years waiting for the next chance to redecorate the White House? Give up? Of course not! American politics is more than just the presidential election cycle and here's a short list of actions you can take until 2020 rolls around.

1. **Stay informed.** Now that we've entered the era of "alternative facts," the work in separating fact from fiction or news from "fake news" has become both more important and more difficult. The explosion of information you have at your fingertips requires some filtering of the content pouring in. I'm not going to tell you which news sources to consider, but here's a helpful tip: News is a hypercompetitive business and consequently there's a mad rush to be the first to publish or air a story. That also means that once a story breaks other news sources will jump in to capitalize with their version and perspective on the story. So, if a "I can't believe this is happening!" item drifts across your newsfeed, put the outrage on hold and see if you can locate other outlets running versions of the same story. If you find a lone voice in the wilderness or if the

only other outlets sharing the story are blogs and the like, there's a pretty good chance it's a click-bait fake news story. The MainStreamMedia has no financial incentive to let some off the beaten trail website get all the credit and attention from a great story. If it's worthwhile, it'll appear in the mainstream eventually.

2. **Stay Engaged.** Our political leaders rely on our votes, and they will pay attention to protests,

petitions, phone calls, and letters if for no other reason than self interest in determining their prospects for re-election. Let them know you're out there.

3. **Register to vote** (and encourage like-minded friends and family members too). Keep an eye out for opportunities to register on campus, or just download the forms online (here's the URL for Hudson County voters:

<http://www.hudsoncountyclerk.org/hudsonCTYvoterReg.pdf>).

4. **Vote!** All politics is local. Start with the neighborhood and your immediate community and work your way up. In 2017 we elect most municipal governments in the area (including Jersey City) plus all 40 state senators, all 80 state assembly members, a new governor and a new lieutenant governor. The primary election is June 6. In 2018 we elect a new Congress. Work to start filling all levels of government with people who share your views so that 2020 doesn't feel like 2016.

And remember, democracy is not a spectator sport.

Dr. Moran is a Professor of Political Science at NJCU.

At the CMA College Media Convention in March I was lucky enough to get a tour of the Rolling Stone offices in Manhattan. Myself and twenty other students got the chance to see the Coverwall before meeting with Patrick Doyle – Senior Editor, and Jerry Portwood – Deputy Editor of rollingstone.com.

The Coverwall is a short hallway in their office space that is covered floor to wall by every single cover of Rolling Stone magazine from its fifty years in business. The earliest covers from the late 1960s all the way to the most recent issue (the 1,283rd issue to be exact) lined the walls.

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A Tour of Rolling Stone

MONICA SARMIENTO

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It was incredible to see not only the evolution in design over the last half century of Rolling Stone, but also to see how pop culture and fashion have changed over the years; what we thought was risqué years ago is now tame compared to today's standards.

Rolling Stone has had its fair share of controversy, especially with their covers. The 1968 John Lennon and Yoko Ono cover in which they stand naked and hold hands got a lot of outrage at the time. Britney Spears' 1999 cover was also controversial because she was in the process of transitioning from a teen pop star to a sex symbol right in front of the world's eyes. The most recent backlash that Rolling Stone has received for a cover was due to their 2013 issue with Dzhokhar Tsarnaev, one of the Boston bombers. The magazine was criticized for "glamorizing terrorism," after its release.

After making my way through the Coverwall, I sat down in one of the conference rooms and met Patrick Doyle, one of Rolling Stone's senior editors. Doyle was surprisingly young, he started as an intern in 2009 and through his consistency and perseverance he worked his way up to his current position in just a few years.

Doyle named some of the most interesting celebrities that he's met during his time at Rolling Stone. He recalled that Ed Sheeran was the most fun — Sheeran allowed him to sleep over his house during their cover interview for the most recent issue; Kid Rock and Kings of Leon were another story, however. Feeling uncomfortable or awkward is a feeling anyone will get when meeting new people for the first time, Patrick told us.

Jerry Portwood is the current Deputy Editor of rollingstone.com, which is the 24/7 counterpart to the print magazine. Working online is more demanding and breaking news requires attention right away. When

news of George Michael's passing came out on Christmas day last year, writers that were away on vacations and in the middle of holiday dinners had to drop what they were doing and begin writing an obituary and tribute pieces for the late singer. Portwood had to borrow a friend's laptop to work and missed their dinner that night.

A morbid fun fact that Portwood shared with us is that Rolling Stone actually has a backlog of prewritten obituaries for celebrities they expect might pass soon. George Michael was unexpected which is why there was a flurry of panic, but for the most part they have an index that they're ready to pull from in case of another tragic loss.

I found that the staff at Rolling Stone is surprisingly small. They've apparently downsized in the last few years, but the website is flourishing. In another room separated from the conference room by glass windows was their analytics team. The walls were lined with flat screen televisions and the desks were covered in computers. Graphs and figures changed on screen in real time showing what articles were getting the most traffic at that moment.

Politics, for obvious reasons, is one of the most popular sections on rollingstone.com right now. The online articles are primarily written by freelance writers, and editors usually get an influx of submissions for the politics, music, and news sections. Your best bet to get published on their site, according to Portwood, is to write for culture and tech since it's less competitive.

My time at the Rolling Stone office was short but an insightful behind the scenes look into one of the most influential publications in America. It was motivating to see such a young staff that has managed to work their way up in such a short amount of time. Also, they gave me a free copy of the new issue with Ed Sheeran on the cover, so that was pretty cool.



All Photos Courtesy of Monica Sarmiento

Self Reimagined

MONICA SARMIENTO



Courtesy of
Farsad Labbauf

Courtesy of
Hirotsune Tashima



Courtesy of
Zhang Hongtu



Extending Judith Butler's theory of gender performativity, this group exhibition explores creative ways in which artists reimagine themselves. Featuring painting, sculpture, photography, and video by: Laura Alexander, Kevin Darmanie, Lisa Ficarelli-Halpern, Farsad Labbauf, Noriko Shinohara, Hirotsune Tashima, Martha Wilson, and Zhang Hongtu. Martha Wilson will perform her Self-Portrait (1973) during the opening reception on March 16. It was curated by Midori Yoshimoto. Self Reimagined will be in NJCU's Harold B. Lemmerman Gallery in Hepburn Hall until April 26.

FEATURES

Quantum Overdrive

KISHA ALLGOOD



Courtesy of Julie Peterson

A fascinating gallery exhibition organized by Fred Fleisher, a photographer and adjunct professor at Hudson County Community College (HCCC) occurred during Jersey City's first Friday event in March. The exhibition took place at a gallery on the HCCC campus. The exhibition showcased the work of Joanne Leah, Tricia McLaughlin, Helen O Leary, Jude Broughan, Ketta Ioannidou, Rachel Phillips, Woolpunk Studios, Adie Russell, Savannah Spirit, Marguerite Day and Laurie Riccodonna. It was refreshing to see an art exhibition dedicated solely to feminine expression.

Savannah Spirit, one of the many artists represented in the gallery chose to showcase work that might be seen as too provocative for some audiences. Her photography collection entitled "My Body, My Voice" showed the feminine body in various positions completely unclothed. Her focus on the feminine body raises questions such as: Why do the entitled feel the need to control women's bodies? Why do they feel that an unborn child's life is more valuable than the mother's? Her biography says that "she blends wit and humor while exploring themes of body politics, feminism, censorship, the male gaze and the female archetype." You can read more about her at: savannahspirit.photography

Another intriguing artist was Ketta Ioannidou. Her images are abstract, but in being abstract they tell a story of her life in Cyprus before she moved to the United States. Images such as "River Y" show her expressive use of yellow to balance out the purples, greens, pinks and blues that swirl out onto the canvas. Her use of pigments gives her painting a hurricane-like style that could possibly mirror the waves of the ocean when they swell.

Overall, "Quantum Overdrive" was an exhibition showcasing the paintings and photographs of women aiming to tell a little piece of their history to the public. From the island of Cyprus, to Los Angeles, California, the expansive minds and hearts of women were expressed through the images they capture on film and canvas.

OP/ED

Editorial

Bring Back the Writing Center

JOSEPH SEVERINI & ELENA E. ZEMAN



Courtesy of pixabay

The idea that NJCU's Writing Center (WC) still exists and has been transitioned into The Hub is, in our opinion, deceiving. The transition has left behind some of the best aspects of the WC and all of the services that it provided. The administration's standpoint is that The Hub promotes the same quality of writing and tutoring services as the WC did. However, this is misleading: The Hub has failed to incorporate the most important thing in their "transition" – professional tutors.

Of the WC's six professional tutors (with an education level equal to, or higher than, a master's degree) only one transitioned to The Hub and obtained a position as a professional writing tutor after the WC's closure. As reported in our last issue (Volume XXXII, Issue 3) there are about 19 writing tutors at The Hub, the majority of whom are recent NJCU graduates or undergraduates still pursuing their degrees.

It is important for us to note here that our argument is not meant to be an attack on the student tutors at The Hub. We applaud their efforts as writing tutors and for being an asset for students to utilize. This editorial is a way for us, as English majors, to express to the school's administration that they have done a true educational disservice to students by closing the WC's doors.

Dr. Michael Basile, an associate professor of the English Department said, "Many of the student tutors at the HUB I have had the privilege of teaching in my classes. The student tutors I haven't taught I count as my loss. So the comments I am about to make about the HUB and OWL [the WC was previously known as the Open Writing Lab, or OWL] should in no way be construed as a criticism of the students, all of whom are dedicated and conscientious. As former senator Daniel Patrick Moynihan once said, 'Everyone is entitled to his own opinion, but not to his own facts.' HUB is not the former writing center merely renamed and geographically relocated. Here's why. The WC was expertly run by Ann Wallace, a member of the English Department who was explicitly hired for that

task."

Basile continued, "Her primary area of scholarly expertise is Rhetoric and Composition, an area in which she regularly publishes. In contrast, those who run the HUB have no such credentials. Many of the WC tutors were instructors with years of experience teaching composition. Most had MAs, some Ph.Ds. Indeed, among the tutors the cumulative number of years in composition classrooms probably exceeded 40. How could even our very fine undergraduate student tutors match that invaluable experience? In short, they cannot. No students could. To the administration I would say: if you are dedicated to serving our general student population, a population in greater need of academic support than ever before, reinstitute the WC. Today."

The Hub: A Poor Excuse for the Writing Center's Absence

Ultimately, we want to become the best writers that we can be and believe we can only do that with tutors who have the highest level of experience, education and training. We don't see how the administration can argue that someone who has yet to even attain their bachelor's degree in English can teach us skills more valuable than someone with a master's or Ph.D. in the subject.

We feel as though the administration is expressing through the WC's closure that we don't deserve professional tutoring or that our peer tutors have the ability to teach us all of the skills that we need.

After receiving tutoring from professionals at the WC, we learned valuable skills that helped us become better writers. When I, Joseph, was tutored by one of my peers last year it felt disengaged, and not up to par with the help I needed and would have gotten from a professional tutor or one of my professors. It felt as if they were simply editing my paper and not teaching me any other skills. Many students have agreed with our standpoint and expressed their disapproval with the administration's

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closing of the WC. We have yet to hear from a student that believes The Hub has provided them with the same quality of tutoring that the WC did.

Dr. Alina Gharabegian, chairperson of the Department of English and an associate professor said, “Anecdotally, my own students’ accounts of what happens in tutoring sessions at The Hub is that tutors essentially function in the capacity of editors—basically ‘checking’ students’ papers for errors. From what I understand of students’ complaints, they do not receive help in reading comprehension, essay organization, brainstorming, pre-writing—all important aspects of the thinking and composing process. Tutors do not seem to work with students on the substantial global issues of writing, focusing, instead, merely on local issues, which ultimately does not teach students very much.”

In our opinion, without more training and higher degrees the undergraduate tutors are eventually going to reach a barrier when it comes to their skills. Only time and years of experience can change that.

How is it that two-year community colleges have writing centers, yet NJCU, a four-year institution that offers higher education doesn’t? Not only do these two-year schools have writing centers, but many of them, like Brookdale Community College for example, require that their tutors have at least a bachelor’s degree in order to be a tutor. In writing centers at schools like this, undergraduates are often limited to receptionist positions.

Even if NJCU does not want to follow along with other schools and bring back the WC, The Hub’s tutors should be mandated to go through more of an advanced training, similar to what was required for WC’s

tutors. Dr. Gharabegian said, “The quality of tutoring is no longer standardized or regulated by virtue of formalized training that ensures tutors have a theoretical background and practice in tutoring students, professionally. English 400 – a course mandated for all [undergraduate] tutors who taught in the old Writing Center – guaranteed a certain standard or quality of training that was tremendously beneficial to both the tutors and the students they tutored. Without it, there is no telling what kind of help students are receiving in any given tutoring session, if the tutor does not have professional, theoretical training in writing instruction. The Hub’s administrative staff has not agreed to work with the English department to help their tutors undergo this training.”

It is truly unfortunate that the administration has not stepped in to ensure that the English department has a say in the training The Hub’s tutors must undertake. It is absurd for the school’s administration to make the claim that the WC has been transitioned into The Hub when they have failed to ensure that there has been a collaboration with the English department.

It is our opinion that the administration should really take into consideration what we and the faculty have expressed. We believe the administration has done a disservice to the status of the university. If they truly believe it was merely a transition and that the quality of tutorship provided at The Hub is anywhere comparable to that which was offered at the WC, then their endeavors to provide outstanding education are flawed. If the administration is sincerely devoted to providing their students with a high-quality education, they will bring back the Writing Center.

KOREAN MUSIC INDUSTRY

IMANI RIVERS

For the past few years, Korean pop music (K-Pop) has been integrating itself all over the world but most noticeably in the U.S. With this integration comes a need to understand the music and the industry it is coming from. The Korean music industry is somewhat similar to the music industry here in the U.S. but there are some extremely noticeable differences between the two as well.

1) Training

The most noticeable and highly talked about difference between the Korean and U.S. music industry is the training. To be a part of an entertainment company in Korea you can either be recruited, which is what we typically see in the states, or you can audition to join the company. After a person is recruited or makes it through the audition, they are then called a trainee, in which they take a number of classes on singing, dancing, rapping or learning languages. This doesn’t sound too bad at first until you realize that these people never know

when they are going to debut, which means that they could be a trainee for years before they ever release a song to the public. The average time that a person spends as a trainee is 3-7 years and during this time trainees are taking their classes, being placed into groups (if they are to be a part of one), and perfecting their debut (song, music video, promotions, etc.). Trainees are all housed together in one “training center”, so there could be up to 20-30 trainees in the building and typically they put all the members of one group together to share a dorm. Rooms are relatively small, sometimes only containing one or two (for the bigger groups) bedrooms for groups that can range from 4 to 7 members (average). They also do not get compensated during their time as a trainee because the company provides housing, food and some pocket money. During trainee days, people don’t really have time to go visit their families since their main focus is supposed

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to be debuting. Though some companies do allow a couple days off, it's typically not enough to visit family especially if they aren't from Seoul.

2) Contracts

Typically recording contracts in the states are relatively loose, and what I mean by that is that there aren't many requirements for an artist to stay on the company's line-up. Essentially their job is to put out albums/songs and make money for the company they work for. Now I do understand that it may be a little bit more in depth than that depending on which company the artist is signed to but that is generally their job. Typically the only reason you see an artist getting dropped from their label in the U.S is because they aren't making enough profit for said label. But in Korea, contracts can be a little more personal than they are in the U.S. Contracts have the same general basis that you will be dropped if you can't profit your label in a given amount of time, but they also have some clauses that will get an artist or group immediately dropped or disbanded if these terms are violated. For example, some companies will not allow an idol to date for the first few years after they debut. This is more for appearances because labels don't want any unnecessary media attention with their idols, they also want the artists to focus more on their music rather than any outside force that can distract them. Some idols do end up breaking this rule, most end up being forgiven and "let back in" the label after a public apology. There can also be a rule in the contract that if the artist creates any negative controversy then they can also be dropped from the label. There has only been two instances that I know of where there was a major controversy and the label did not drop them, but that was because they are a part of arguably the biggest boy hip-hop influenced group

in Korea so they were generating a lot of money for the label. Contracts typically last for 7 years, which is why so many people like to claim that every 7 years the K-Pop industry pumps out a new group to replace the old ones. There can be other rules depending on which label an artist signs to but these are the main two rules that an artist can't break. There have been some people that have

sued their label for controlling their personal life with rules such as these and some have sued for not getting the royalties they deserve.

3) Music/Lyrics

It's not uncommon nowadays to hear people complaining that some songs from some genres sound exactly the same as others, especially when every song seems to be about the same thing. The same thing goes for idols in Korea. Producers typically take over in the music making process and the label has the last word on what goes on the album, just like they do here in the U.S. Some artists are actively involved in the making of their music and can work hand in hand with their producers effortlessly, but some idols have very little to do with that process. Typically there is someone who writes the songs whether it be someone in there group or a ghostwriter, and then that person just performs the song and the producer produces it and that's it. You mainly only see this among those that just debuted and don't have the ability to write their own songs just yet. As artists grow within the industry they start to write their own music and become more involved within the producing process. There are sometimes some restrictions on what artists can talk about, which is seen among the bigger labels while the smaller ones will give their artist a little more leeway when it comes to the topics they talk about. The Korean industry puts a major focus on appealing to audiences beyond Korea so sometimes artists will create the same album in a different language such as Japanese and Chinese to appeal to those in different countries. Sometimes you will have an artist that has songs in English so they are able to be in both the American industry as well as the Korean one.

K-Pop is becoming bigger and bigger every year, so it's always good to know about where the music is coming from. These people aren't your typical people that were found by a label and were immediately pushed into the limelight.

These people were trained to be the perfect idol that can sing, dance and provide entertainment for their audiences. Though there are many differences between the music industry in the U.S and Korea there are also many similarities between the two that people fail to see because they are focused on the language barrier. Music is a universal language so it's not uncommon to see similarities between the two industries.



K-Pop Boy Band Beast/B2ST (now known as Highlight)

Provided by Camille Ancheta



Poetry Contest

Winners

1st Place

Boy
By Rashad Wright

To be born of nameless lovers
is to be a wishless child
trying to be desired.

I be the boy for your tonight, loving namelessly.
I'll swallow a whisper the way sinners do
on their knees clinging to whatever supper
a tongue can cradle. Secrets taste better on Sundays.

Blasphemy feels like the best form of worship
when it's between another person's legs.

I know love to be a saturated everything
better left unsaid, unkempt, unraised.
I know love, the same way I know my name
to be a shameful thing of suitor and mistress.

My lips have an uncanny efficiency
the way it adopts the breath of others
giving a father to an exhale.

My hands never lose themselves in the dark
the same way a mother is inherently
guided towards her children

My body has always been good
at the unfamiliar, and at discovery.

2nd Place

Labyrinth Eyes
By Samantha Hensley

Her voice alone is an art –
so full of resignation,
and painted violently internal.

That soliloquy tongue
manifested a quiet, gentle creeping – trickling
lazily, like hourglass sand.

Over time, she introduced pieces of herself to me –
each one so *beautiful*,
like a shard of stained glass.

The way she finally stormed in
was something God-like –
brutal, blinding, but nothing short of holy.

She settled into my silence,
pouring herself, flood-like,
into these once-idle veins.

And yet, here I stay –
my love enisled,
living a cursed life.

God was a tragedian,
Making my heart shift a space
for the girl with the labyrinth eyes.

3rd Place

Frozen
By Shalisha Cook

They sat frozen in silence
Replaying in their minds
The signs that normalized this misery
See, history colonized our minds
With an inferior plague
Offset by the inheritance of untreated
Wounds left scenting the wind
Imprints of tattered flesh and scarred limbs
Engrave unnamed rage deeply into spirits
Spilling into wombs
A hollowed out consolation of freedom
Expelling us in a comatose essence
Completed by the internal battle
Of the double conscious

Honorable Mention

Untitled
By Carlos Soler

I once walked into the place where the old rot and die.
And this handsome bald head, looking at the New York skyline caught
my eye.
His stare was intriguing,
Lost in a place that only he can reach.
I wondered what was going through his mind,
What lied in that skyline that could only be seen by his eye.
A man with a soft aura around him.
How does one end up staring at beauty all alone?
The fate of all humanity lies in this mans cologne.

SPORTS

RETURN OF THE GOTHIC KNIGHTS

ERIK S. ORDYKE



Courtesy of Ira Thor

After more than two weeks of postponements, the NICU Gothic Knights baseball team finally arrived back on the field on March 23rd. Their matchup after several postponements was to play against Drew University in Madison, NJ. Excited to be back on the field after such a long period, the Gothic Knights showed their enthusiasm on their return by scoring in every inning played, except for three. The greatest show of this enthusiasm came within the first two innings when NICU scored five runs – in part from right fielder Joe Coutinho driving in two runs from a double. The remaining three runs came as a result of a three-run home run from infielder Nick LoGatto, his first of the season. The combined effort of multiple pitchers also managed to do well throughout the first six frames, only giving up two runs total through that timeframe.

At the end of six innings, the score stood at 8-2, with the Gothic Knights having worked up a sizeable lead. Although, in the seventh inning, Drew University managed to score three runs, narrowing the score to 8-5. NICU responded immediately in the top of the eighth when infielder Lenin Gomez doubled to drive in one run. Pitcher Sean Gibney also managed to score on an error, widening the gap between the two teams to 10-5. Drew drove in one more run in the bottom of the ninth, but that would be the last run scored in the game. The final score was 10-6

and the Gothic Knights walked away with a win on the day of their return to the diamond.

However, the winning after their return did not stop on March 23rd. NICU played two games against Penn State Abington in Pennsylvania on March 25th. The first of the two was a seven-inning game in which the Gothic Knights came into it much of the same way they did against Drew University, by driving in two runs in the first inning and not stopping from there. They scored in four of seven innings total. The pitching also did rather well, only giving up one run throughout the entirety of the game. The final score in the first of two games was 7-1, in which our team extended their winning streak to two games.

The second game in the doubleheader that day was very much a continuation of the first. Like the first game, the second game was played in seven innings. Although, this time NICU scored in every one of those seven innings, which turned out to be a complete team effort. Twelve players crossed home plate that game to rack up sixteen runs scored for the Gothic Knights. Akin to the first game, pitching showed to be strong. Only two runs were given up to Penn State Abington. The final score was 16-2, where the Gothic Knights secured their third consecutive win after making their much anticipated return to the baseball field.

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