

THE PAPER PODIUM



VOL. 4 SPRING 2016

**MFA IN WRITING NEWSLETTER
ICCC, UNIVERSITY OF SASKATCHEWAN**

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COORDINATOR'S REFLECTIONS

2016 – Year Five and Going Strong!

First of all, sincerest thanks to MFA in Writing student and work dynamo Shannon McConnell, for editing this year's newsletter. The MFA in Writing newsletter is an annual production that documents and celebrates our program, now in its fifth year. It remains an honour for me to direct the MFA; I'm constantly amazed by our students who write, publish, teach, cycle, play music, launch magazines, run the River Volta Reading Series, and support each other as a caring community. In October 2016, the MFA expects to graduate its twenty-fourth student.

The MFA in Writing has the ongoing support of the ICCC (Interdisciplinary Centre for Culture and Creativity) and the College of Arts and Science. I continue to make my happy home in the Department of English. We were sad to see Sabrina Kehoe, Associate Director of the ICCC, lured away by another position on campus this past December, and we are grateful for all her superb work to help build the MFA over the past four and a half years. We're thrilled to have had Jenn Morgan, wearing her super-heroine cape, fly into the ICCC to keep the work moving forward. Speaking of super-heroes and heroines, our MFA mentors are stellar and you can read about them later in this newsletter. If you take a peek at this year's Saskatchewan Book Award nominations, you'll see more than one of our mentors there – congratulations to Elizabeth Philips, David Carpenter, and Alexandra Popoff. MFA mentor-novelist Art Slade has a movie deal. Leona Theis won the American short story contest. Sandra Bonny recently launched a new novel, *Yes, and Back Again* (Thistledown Press). Clearly, our mentors rock. Congratulations to MFA alum dee Hobsbawn-Smith for her appointment as Writer in Residence at Saskatoon Public Library (2015-16). Other alumni like Elise Godfrey are racking up publication credits, and Isa Lausas is tearing up the Montreal art world. You can check out our alumni accomplishments in more detail on the MFA in Writing website. Our current students are highly engaged as well; check out the "Recent MFA Accomplishments" section of this newsletter. Congratulations to Katherine Lawrence on her forthcoming poetry book, *Never Mind* (Turnstone Press, 2016) and Danielle Altrogge for winning the Poets' Choice Award at the Canadian Festival of Spoken Word in October 2015. Congratulations to Nicole Haldoupis for being one of the founding editors of the funky little lit mag, *Untethered*. Courtney Loberg taught 'Making Comics', an art course, to great acclaim. Leah MacLean-Evans teaches a micro-course on writing fiction and Patrick O'Reilly teaches a micro-course on writing poetry. Last but not least, starting in fall, 2016, the Department of English will offer a new Introduction to Creative Writing course, English 120. The ICCC is also partnering

with Sage Hill Writing again in offering the Digital Storytelling course that was a great success during its pilot run two years ago. We were delighted to partner with Sage Hill Writing, too, at the Woods Alehouse launch of Writing North 2016. Special thanks to MFA alum James Pepler, organizer extraordinaire.

Huge thanks are also due to Andrew Dunlop, Director of Community Engagement and Outreach, for supporting this year's Community Lecturer in the MFA in Writing. Allan Casey is the author of *Lakeland: Journeys into the Soul of Canada*, which won the 2010 Governor-General's Award for English non-fiction. Allan has received numerous other awards and honours for his journalistic and creative non-fiction work.

It has been a vibrant year, beginning with author Esi Eduygen's fabulous talk at the 'My Writing Life' annual lecture. Esi's prize-winning novel, *Half-Blood Blues*, was the featured book at the Arts and Science Book Club in fall 2015. It was a thrill to have Esi visit our campus and share her writerly experiences.



This past year has been an active and varied one for my own writing projects. The anthology I co-edited with David Eso – *Where the Nights are Twice as Long: Love Letters of Canadian Poets* – was published by Goose Lane Editions in February 2015. My essay, “M. Travis Lane, Eco-poet,” appeared in the monograph *How Thought Feels: The Poetry of M. Travis Lane*, edited by Shane Neilson and published by Victoria's artisanal Frog Hollow Press. I had the great pleasure of giving poetry readings in Manchester and London, UK, with the Canadian poets who tour under the moniker ‘The Shaken and the Stirred’.

Our group – Ian Burgham, Catherine Graham, Steve Heighton, and myself – was joined by UK poet Mike Garry during these events. We've been invited to read at the Edinburgh Fringe Festival this summer, 2016, so it should be an exciting tour. Finally, my poetry book, *Bedlam Cowslip: The John Clare Poems*, published by Wolsak and Wynn's Buckrider Books imprint in October 2015 has been shortlisted for the University of Regina Book of the Year Award and the Poetry Award at the Saskatchewan Book Awards. Congratulations to all the nominees!

I hope you enjoy the snapshot this year's newsletter provides of the talent, energy and passion for words that exemplifies the MFA in Writing at the University of Saskatchewan.

FIRST YEAR COHORT



Danielle Altrogge is a spoken word poet and community organizer from Saskatoon, Saskatchewan. She represented Saskatoon on the 2013 and 2015 Saskatoon Slam Teams, the latter of which won the championship for the Canadian Festival of Spoken Word. Danielle was one of the writers and producers for the 2015 poetry-theatre hybrid project *Our Four Walls*. She is a mermaid, loves lipstick and is an avid dance-wiggler. She is currently working on her MFA in Writing at the University of Saskatchewan.



Lindsay Kiesman, originally from Manitoba, received her BA in religion, with a minor in creative writing, from Brandon University. She was awarded a 2015 University of Saskatchewan Dean's Scholarship. Lindsay plans to write a speculative fiction novel for her MFA thesis. She has recently become one of the coordinators of The River Volta Reading Series.



Katherine Lawrence is the author of three books of poetry, *Never Mind* (Turnstone Books: 2016), *Lying to Our Mothers* (Coteau Books: 2006), and *Ring Finger, Left Hand* (Coteau Books: 2001). Among other awards, she has won Best First Book, Saskatchewan Book Awards; the City of Regina Writing Award; and the John V. Hicks Long Manuscript Award. Her poems have been anthologized in *The Best Canadian Poetry in English, 2010* and in *Nelson English Grade 10 Academic Edition* and *Elements of English 12* by Harcourt Canada. Originally from Hamilton, Katherine has lived in Saskatoon since 1982. Her MFA thesis will depart from poetry as she transitions into a new (to her) genre.

FIRST YEAR COHORT



Julianna McLean is a Sage Hill alumni. She was part of the Playwright Workshop in 2008 with Colleen Murphy and the Fiction Workshop with Terry Jordan in 2010. She attended the Aboriginal Emerging Writer Apprenticeship in 2009 at the Banff Centre and the SWG Emerging Writer Apprenticeship and Mentorship Program in 2009, with Richard Wagamese as her mentor. Julianna is a busy mother of 2 daughters and has a passion for athletics, especially hockey. She is also a Hip Hop - Urban Dance choreographer, with years of Jazz and Lyrical Dance behind her. She graduated from the ITEP program in 2003 and worked as an elementary school teacher for Saskatoon Public. She is an advocate for formatting and developing curriculum for Exceptional Learners and their diverse learning needs. Julianna is FINALLY published in an anthology of poems put together for the students of the ITEP Creative Writing class. She is currently doing research for a project that is based on her mother's residential school experience.



Shannon McConnell is a writer, teacher and musician from Vancouver, British Columbia. Shannon holds a Bachelor of Arts in English Literature and Geography from the University of the Fraser Valley. She holds a Bachelor of Education with a minor in Secondary Teaching from Simon Fraser University. Shannon's fiction and poetry has appeared in the University of the Fraser Valley's Literary and Arts Magazine, the *Louden Singletree*. Her writing explores mental illness, relationships, mortality, the Pacific Northwest and the 1990's punk/grunge scene in Seattle.



Cassi Smith, born and raised in Saskatoon, Saskatchewan. Graduated from the U of S in 2013 with a Double Major, Honours in English and High Honours in Political Studies. Have been working as a staff writer for SaskBusiness Magazine and the Saskatchewan Mining Journal for the past three years. In my spare time I write absolute nonsense that I like to consider Creative Non-Fiction - emphasis on the nonsense.

SECOND YEAR COHORT



Meaghan Hackinen's thesis is a creative nonfiction road story that features bicycles, strong female characters, and too much rain. It takes place in the fall of 2009, when I set out to pedal the Pacific Coast, from the Northern British Columbia town of Terrace to the tip of the Baja Peninsula. Joined by my sister and former childhood rival, I navigate both terrain and familial relationships in search of an answer to the coming-of-age question: How do you create a satisfying life while balancing risk and adventure? Through encounters with an eclectic array of characters, including off-the-grid folks in Washington, California pirate musicians, a San Diego surfboard artist and a legally blind miner named Umberto, I explore different ways of being, reflect on my relationship with my mother, and ultimately write the first page of my own roadmap for life.



Nicole Haldoupis' thesis project is a collection of short prose works, including flash fiction and prose poetry and everything in between. The pieces in the collection follow two sisters, Janie and Alana, their relationships with each other and with the world around them. The vignettes will offer brief windows into their lives and experiences as young girls and women.



Courtney Loberg's thesis is a spooky graphic novel set in the Peace Country featuring high school girls, albino moose, a devil, and a parallel world of endless range roads.

SECOND YEAR COHORT



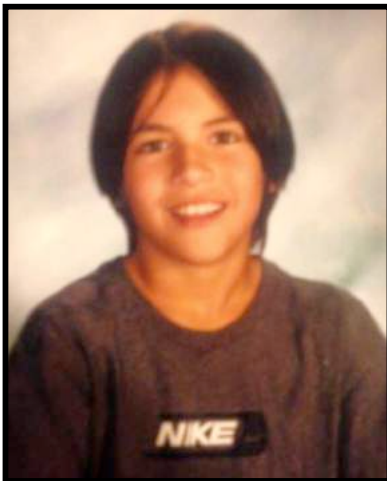
Leah MacLean-Evans' thesis is a novel set in contemporary Ottawa about women and humidity and navigation, with a few magic potions and familiars thrown in for good measure. I was surprised when I learned that to the rest of Canada, Ottawa is a political city. To me, Ottawa is just a hometown, quiet and reserved and, like all cities, struggling to balance growth with development.



Brent McFarlane is working on a non-fiction piece, a "memoir through jokes," starting with my earliest memory (of my grandmother telling a joke) and haphazardly zigging and zagging through my life. It's a series of personal essays patterned after Montaigne, so I'm trying to capture a picture of myself above all else. That means lots of digressions, footnotes and silliness.



Patrick O'Reilly's thesis is hard to describe. The best I can offer is that it's a polyphonic quasi-novel-in-verse about a priest suffering from writer's block. Catholic in every sense of that word. Right now it's operating under the title *Ecclusiastics*.



Taxis Walkem's thesis is a fictional memoir, heavily based upon my epic life. The main focus centers on a coma I had when I was twenty-three. I had a fall -- both literally and metaphorically -- and I explore how a brain injury help shape the person I've become. The story's trajectory staggers between waking up in a hospital and several moments in my life before the accident. While the two stories alternate back and forth, they both continue a chronological transition in time. Often parallelism occurs between the two stories. Anthropomorphism is also utilized to convey feelings.

THE RIVER VOLTA

Since its founding in 2013 by Chelsea Forbes and Sara-Jane Gloutnez, The River Volta Reading Series has created a space for local writers to share their work and connect with the community. It also provides a place for up and coming writers to share with work during the open mic. This last year, the River Volta teamed up with the Saskatchewan Book Awards to feature multiple book award winners, including: Dawn Dumont, Ernie Louttit, Brenda Baker and Suzanne North.

When asked about their experience last year working on The River Volta:



NICOLE - My time spent as an organizer of the River Volta Reading Series was inspiring and educational in many ways. I took on this role for several reasons, including: it sounded like fun; it was a fantastic way to meet people and make connections with new and established writers and others in the writing community in Saskatoon, as well as with the Saskatchewan Book Awards; to bring the writing community and the MFA community together; I wanted to be part of keeping “the little reading series that could” alive; a dear friend of mine started the series, and I wanted to share the love she had for her baby with her and help to make it the best that it could be.

Learning how to run a reading series alongside Courtney and Leah was a lot of fun and also a huge learning experience. We are now experts (sort of) at filling a room for an event and promoting to our audience, making posters and renting amps, among many other things.



COURTNEY - I learned a lot co-organizing the River Volta Reading Series this past year, and it was a great challenge to flesh out my MFA in Writing experience. Working with Leah Maclean-Evans and Nicold Haldoupis on the reading series reminded me how important it is to have a venue for young and/or emerging writers. The small, intimate location of d'lish and the close-knit community creates a friendly, comfortable, but also exciting atmosphere for newer writers who have not heard many writers speak or shared their own work. It makes me wonder how the series might reach fledgling writers who work outside the academic system. I'm excited to see the series progress in the hands of new co-organizers Shannon McConnell and Lindsay Kiesman. I know they'll do a fantastic job of keeping the River Volta alive and thriving!



LEAH - Running the River Volta with my amazing colleagues Courtney and Nicole was an experience for which I am immensely grateful. It not only connected me with incredible writers from around Saskatoon, but time and again I was surprised by the amount of generosity that has gone into building the strong and vibrant literary community that Saskatoon enjoys. I had done similar event planning/administrative work in my professional life, but doing it for free taught me very different things. I was struck by the degree to which I as a writer am indebted to all the unpaid labour that produced the literary events I have been attending for most of my life. That willingness to just share your space or money or time or words so that in the future, other artists can build up themselves and each other by doing the same.

THE RIVER VOLTA



The 2015 River Volta Coordinators and Second Year MFA in Writing students Leah MacLean-Evans, Courtney Loberg and Nicole Haldoupis.

First year MFA in Writing students Shannon McConnell and Lindsay Kiesman are the River Volta's new coordinators for 2016.



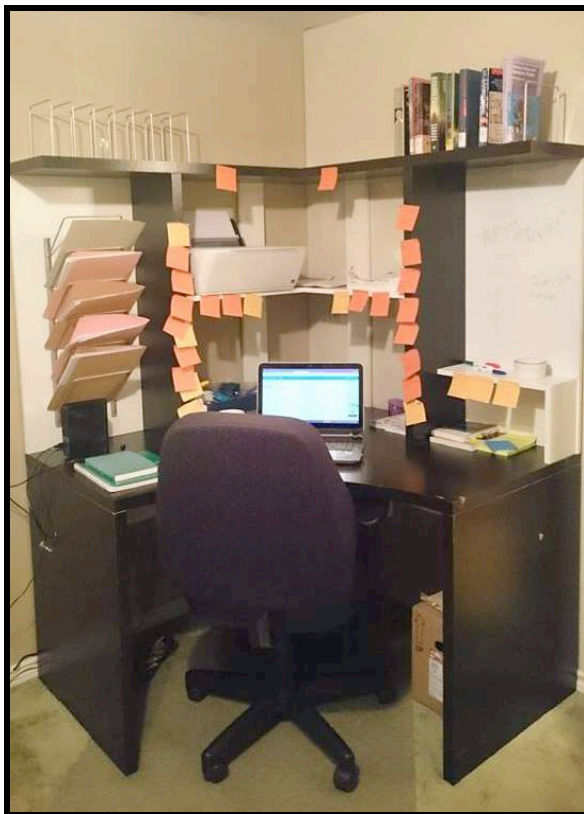
LINDSAY This January I became one of the coordinators for The River Volta Reading Series. Being from out of province, I wanted to become more involved in the arts scene in Saskatoon. The River Volta seemed like such a special project, created by MFA students, handed down to future generations. I was nervous taking on the responsibility of a reading series that will hopefully become a legacy for MFA's, but the past coordinators have been extremely helpful. I'm looking forward to helping create engaging events where writers can share their art!

SHANNON After attending a couple River Volta events in the Fall I knew it was something that I wanted to be a part of. Saskatoon has a thriving literary community and the River Volta fits perfectly into it. I'm really looking forward to connecting with the writing community, learning more about Saskatoon and helping to make local writers accessible to the public. The previous coordinators have left big shoes to fill, but I'm looking forward to the challenge.

WHERE I WRITE FIRST YEAR COHORT

KATHERINE LAWRENCE:

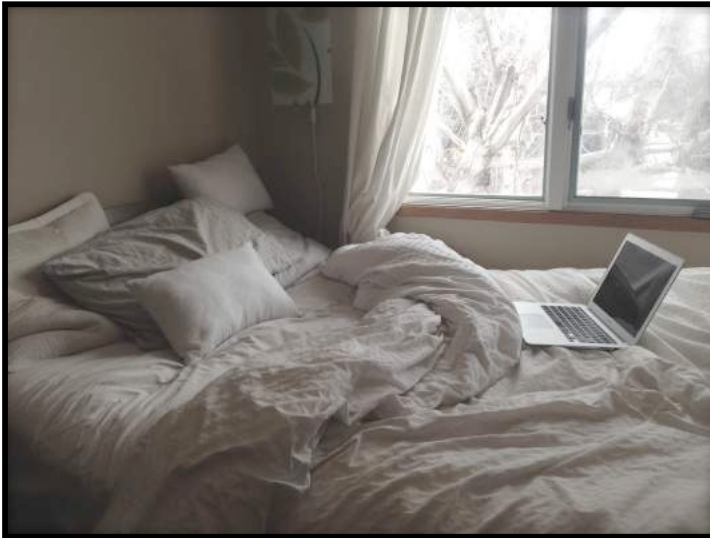
I'm a creature of habit. Every morning after breakfast (granola, yogurt, berries), I climb the stairs to the second floor of the house I share with my husband and enter my office with a cup of fresh coffee (cream, no sugar). My desk is a golden-oak table that I reclaimed from our daughters once they outgrew finger painting and crafts. This is where I set my coffee, and my intentions, for the day. With luck and careful planning, I write at my desk all morning. Often I'll return for a few hours at night with a cup of chamomile tea (no cream, no sugar).



LINDSAY KIESMAN:

I write at a wonderful hand-me-down Ikea desk. A friend of a friend was advertising it on Facebook for free last summer, and it was love at first sight. While apartment hunting in Saskatoon, a major requirement was that the place must have the perfect space for this desk. It travelled in pieces, in my brother's truck, my Mom's tiny Honda Fit, and our family horse trailer, to get to Saskatoon. Once I had my desk set up, I felt right at home here.

WHERE I WRITE FIRST YEAR COHORT



CASSI SMITH:

I only write in bed. My writing regalia includes sweat pants (XL), a hoodie (hood up) socks (always), earphones with classical music playing, and a huge cup of coffee which I will, without fail, spill all over myself. I recently moved back in with my parents whose home happens to be my grandparent's home which they built over 50 years ago. I write in my bed, which is pressed up against my window, which is entirely

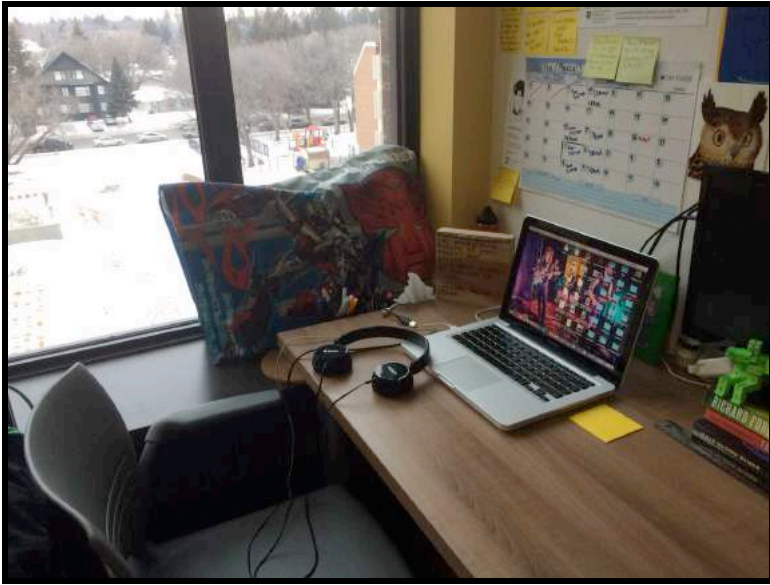
shaded by a huge oak tree. Every now and then two blue jays appear in the tree - my entire family is convinced they are my grandparents checking in on us.

DANIELLE ALTROGGE:

I'm a desk writer. I like the idea of having absolutely everything I could possibly need surrounding me before I work on a project. I'm also an obsessive calendar user and would feel completely lost without my giant desk calendar.



WHERE I WRITE FIRST YEAR COHORT



SHANNON MCCONNELL:

I am for the most part a desk writer. I'm not from Saskatoon, so I'm still in the process of adjusting to real cold. Because of that, I have a pillow with my spirit animal Optimus Prime on it propped up against the window as a barrier protecting me from the cold. I always wear headphones, even though I rarely listen to music when writing. This is the second time since moving in that my desk has been this clean.

JULIANNA MCLEAN:

I am officially a writer that stands now. After static pain lessons I have learned to write differently. So, I stand whilst I write. No, I do not have a picture for you, but you could well imagine my 5'10 frame... standing. I am always drinking tea and have evolved from listening to music while I write, to preferring quiet... if the wind is blowing or nature sounds are part of that, the better. I am a standing writer, so now you know.

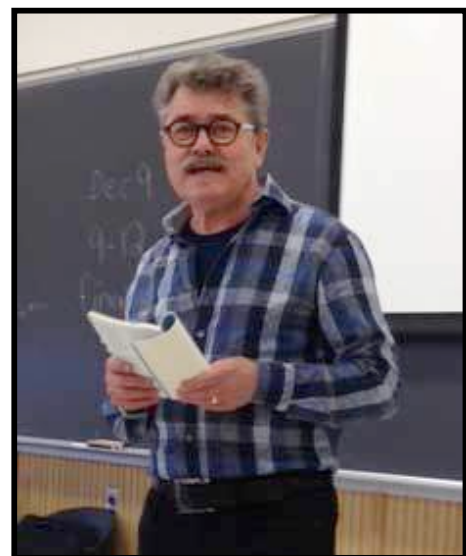
PO-VEMBER

November 2015 was declared ‘Po-Vember’ in the MFA in Writing. We were blessed with three wonderful events. Jennifer Londry and Carolyn Smart brought their new poetry collections, *Tatterdemalion* (Chaudiere Books) and *Careen* (Brick Books) to U of S and gave lively, dark readings. Steven Ross Smith returned to his former hometown to give a reading/performance from the latest volume in his *fluttersong* series. ‘Po-Vember’ was capped beautifully by Cynthia Good’s talk on writing and publishing in the digital age. Cynthia, former president and publisher of Penguin Books Canada and now Director of the Creative Book Publishing Program at Humber College, Toronto, shared insightful and up-to-the-minute wisdom on the writing and publishing landscape today. Thanks to Jennifer, Carolyn, Steven, and Cynthia for making ‘Po-Vember’ in the MFA in Writing terrific!



Jennifer Londry, Carolyn Smart and Jeanette Lynes.

Steven Ross Smith



OUR MENTORS SECOND YEAR COHORT

LEAH MACLEAN-EVANS ON HER MENTOR, ELIZABETH PHILIPS:

Liz is awesome. She is yet another Canadian writer who I didn't know I needed to know until I already knew her. Going into the mentorship, I wasn't sure what to expect, and I was lucky to find a mentor who was willing to follow the leaps of faith my work took, whose feedback was brilliant, and who always had the perfect pep talk ready for me over tea. Liz was totally down to engage with my own writing process, which sometimes meant a lot more thinking and planning than actual writing. I had never tried to write a novel before, and I am so grateful to have had her there to tell me everything was fine, the ups and downs of writing were normal, the story will be figured out in the end.

COURTNEY LOBERG ON HER MENTOR, LEE HENDERSON:

It was amazing to work with Lee Henderson as my mentor. As an incredible fiction writer well-versed in comics, he pushed me to experiment with drawing and composition. His reading suggestions were eclectic; often surprising and always helpful. From his constructive criticism to his wild knowledge of pretty much every type of comic, Lee made sure I didn't get stuck in my comfort zone. Lee rules.

TEXIS WALKEM ON HIS MENTOR, SANDY BONNY:

In helping shape, reshape and explore my project, I've had the wonderful opportunity to work alongside my mentor, Sandy Bonny. Sandy has often noted gaps in my writing, that when filled, could help become a more concrete and sensory filled experience. To my blessings, Sandy was an extremely patient mentor as I've often run into hiccups that refrained me from keeping pace. Her remedy was to write, write, write and release my inhibitions. In addition to her patience and keen eye for improvements, a part of Sandy's voice lives on in my writing.

OUR MENTORS SECOND YEAR COHORT

MEAGHAN HACKINEN *ON HER MENTOR, CANDACE SAVAGE:*

Candace Savage is everything an emerging writer could ask for in a mentor. Author of dozens of books, including 2012 Hilary Weston Writers' Trust Prize of Nonfiction winner, *A Geography of Blood: Unearthing Memory from a Prairie Landscape*, I'd not-so-secretly hoped that Candace's formidable skill as a writer would simply rub off on me through some sort of literary osmosis. But instead of alchemy, Candace showed me that the path to vivid and engaging writing is one that involves a lot of late nights, hard work, and espresso.

Luckily, Candace was there to support me in this endeavor. Through weekly emails exchanges, FaceTime conversations, and in-person discussions, Candace helped me translate my lived experiences onto the page, and discover a guiding narrative in my story. She consistently provided insightful feedback on my evolving creative nonfiction manuscript, balancing her criticism with direction and much-needed support.

NICOLE HALDOUPIS *ON HER MENTOR, DAVE MARGOSHES:*

The first time I actually talked to Dave (I had met him before at various MFA events, but I was probably painfully awkward and didn't talk much) was in McNally Robinson at the launch of *Where the Nights Are Twice As Long*, and Jeanette had just recently told him that I wanted him to be my mentor. There was free wine and we were for some reason able to wander through the shelves of the bookstore while drinking it. Dave approached me and asked if I wanted to talk about the mentor thing and I said sure so we walked to a quieter area of the bookstore. He gestured to an empty aisle, "Step into my office." Then we talked about my project ideas and the mentorship and then he said, "Why me?" Somehow I had no idea how to respond to this. ("Uhh, why not?" "Because you're awesome?" "Who wouldn't want you to be their mentor?" And various other fangirl-type responses flashed through my head.) Dave doesn't specialize in flash fiction, but he does in just about everything else. He also specializes in pulling out the guilt card as well as the pep talks at just the right moments, and in telling it exactly how it is at all times — when he said I did something right, I knew I actually did something right. I wanted Dave to be my mentor upon being accepted into the program, but what really confirmed it for me was finding a little book in the USask library, a small Canadian anthology of flash fiction published in 1988, and discovering that Dave had a couple of flash fiction stories in it. One of them in particular hit me hard. It was everything I'd ever wanted in a flash story and, you know, life in general, and I wanted to know the secret to making my own flash stories hit as hard as this one hit me. That's when I knew I had to ask Dave to share his secrets.

OUR MENTORS SECOND YEAR COHORT

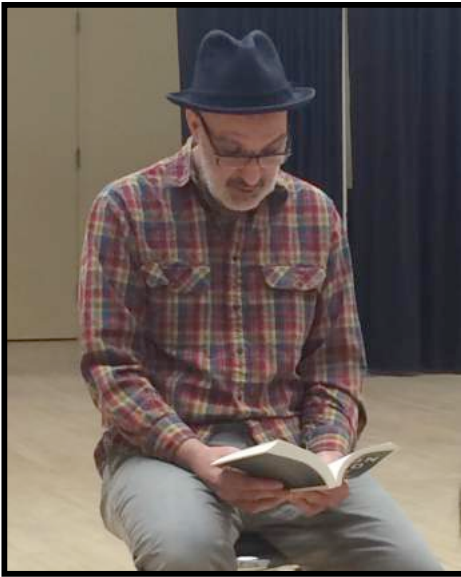
BRENT MCFARLANE *ON HIS MENTOR, BARBARA LANGHORST:*

My mentor, Barbara Langhorst, was amazingly patient and encouraging, and gave me exactly enough rope to . . . successfully develop this project! She really was great, and I appreciated her help every step of the way.

PATRICK O'REILLY *ON HIS MENTOR, SEAN VIRGO:*

My mentorship with the great Seán Virgo was both broadening and restrictive. Broadening in the sense that he exposed me to so many great ideas and writers, and encouraged me to explore as many possibilities as entered my head. Restrictive in that I came out of that experience with a much stronger dedication to my practice – Seán really impressed upon me the idea that I needed to be more diligent and work in a scheduled fashion. He was generous in every way: not only did he offer me some fantastic, honest criticism, but he even lent me his home in Eastend for the summer. Isolating myself there was an absolutely formative experience. I'd like to offer him my deepest gratitude.

WRITING NORTH 6 ROAD KILL



The sixth annual Writing North took place over January 23rd and 24th at Louis' Loft. This year had a fantastic lineup of Canadian writers. Author and musician Dave Bidini gave the keynote discussing his experiences with writing nonfiction and Gordon Lightfoot.

The MFA in Writing's own Dee Hobsbawn-Smith, who is currently the 35th Writer in Residence at the Saskatoon Public Library, discussed in her panel about the process of bringing art from carnage. During the readings, she shared a recent piece about losing her beloved dog.

Lee Henderson, mentor to second year student Courtney Loberg, focused his talk on comics and graphic novels. Through visual examples, Lee explained different approaches to setting up panels and how they guide the reader through the narrative. It was a

fascinating look into the labour-intensive, but visually stunning art form.

Poet Donna Kane from British Columbia shared her journey with Pioneer 10, a space probe that completed the first mission to Jupiter. Donna shared her process in which she found herself traveling to various cities in the United States to learn more about the mission and see the backup unit, Pioneer H. Those in attendance were able to hear a few of the Pioneer 10 poems, which were incredibly well received. A highlight of her talk, Donna explained that as writers we are always writing, even if we are not writing, which is a relief and a realization for fellow writers.

Playwright Brad Fraser's talk dug into the idea of writing in present tense. He discussed how theatre in love with the past and writers are letting the audience off the hook by not challenging them as much as they should. He also brought to light that just because one person doesn't like a play, it doesn't make it bad. It is not a bad thing to challenge the beliefs of an audience. In that, it is good to challenge conventional plays and to experiment in writing. Brad reminded writers that it is key to show, don't tell and to talk less and have more action, not with physical action.



Photo: SWG

RECENT MFA ACCOMPLISHMENTS

COURTNEY LOBERG

Courtney has two poems forthcoming in the newest issue of *untethered*.
She created and taught the Making Comics class (Art 355) at USask (Fall 2015)
She received a Tri-Council CGSM Scholarship for my thesis (March 2015)

PATRICK O'REILLY

“Her Mother’s Keeper: Susan Paddon’s *Two Tragedies in 429 Breaths*” - *Numéro Cinq*, February 2015
“The Astronauts” – *untethered* 1:2
“Theory and Ardour: Alice Fulton’s *Barely Composed*” - *Numéro Cinq*, May 2015
“Pantoums” – *The City Series – Number Two*, Fredericton (Frog Hollow Press, 2015)
Best Canadian Poetry 2015 – Longlisted
This semester Patrick is teaching INCC 122.1: The How of Poetry, a 1-credit poetry workshop at University of Saskatchewan.

MEAGHAN HACKINEN

“Cycling North Cascades Highway” (flash fiction) won first place in Brilliant Flash Fiction’s “Life is Good” writing contest (Spring, 2015)
“Point of No Return” (non-fiction) published in *Rove*, an Okanagan College chapbook about travel
“Shingle Spit Road” (flash fiction) published in *The Fieldstone Review* (Issue 8, June 2015)
“Highway to Neverland” (non-fiction) published in *unteathered* (Volume 2.1, Summer 2015)
“I Wait for Mars” (flash fiction) published online in the Mandalit project (July 2015)
“Where the Tide Rushes Between” (non-fiction) published in *One Throne* (Issue 7, Fall 2015)
Recipient of a Graduate Students’ Association bursary (Fall, 2015)
“Mermaid for Hire” (non-fiction) forthcoming in *Compose: A Journal of Simply Good Writing* (Spring, 2016)

NICOLE HALDOUPIS

"Red Velvet Songs" (flash fiction) (*parenthetical*) issue 6, 2015.
"Red Velvet Songs" (flash fiction) *Food Works: plums in the icebox* (chapbook) by Dogpatch Press, 2015.
"Lava Rug River, Wine Mountain" (flash fiction) *Sewer Lid*, forthcoming 2016
The newest issue of *untethered* launched February 17th and features MFA in Writing Students Courtney Loberg and Taxis Walkem.

BRENT MCFARLANE

In November 2015 Brent’s play *Serious Dude* was part of Twenty-Something Theatre's Play Reading Series in Vancouver.

RECENT MFA ACCOMPLISHMENTS

KATHERINE LAWRENCE

Katherine Lawrence's third collection of poetry, *Never Mind* (Turnstone Books) will be launched on **Thursday, April 28th at McNally Robinson, 7:00 p.m.**

Other readings scheduled include:

April 13th - Government House, Regina, 7:30 p.m., organized by the SWG in celebration of National Poetry Month

April 17th - The Edmonton Poetry Festival- Audrey's Bookstore, 4:00 p.m.

June 13th - Vertigo Series- Crave Wine Bar, Regina, 7:30 p.m.

2015 The John V Hicks Long Manuscript Award for Poetry

DANIELLE ALTROGGE

Nominated for Outstanding Original Script for *Our Four Walls*, Saskatoon and Area Theatre Awards, September 2015

Member of 2015 Saskatoon Slam Team, Winners of the 2015 Canadian Festival of Spoken Word, October 2015

Winner of the Poets Choice Award at the Canadian Festival of Spoken Word, October 2015

Writer and Producer of Theatre/Poetry hybrid project *Our Four Walls*, March 2015

ALUMNI NEWS

CHELSEA FORBES

"What They Left At the Dump", In/Words Magazine, Issue 14.2, 2015.

"Getting Breasts in Eleven Stanzas", Sprout Zine, February, 2015.

"Pigeon in a Box", (parenthetical), Issue 7, May 2015

DEE HOBSAWN-SMITH

What Can't Be Undone: Stories (Thistledown Press, 2015)

"Floodplain", *untethered*, Vol. 1.2, spring 2015

"Handmade" in *Nonfiction: A Nonfiction Anthology About Food* (Little Fiction Big Truths, pub date TBA)

Dee is the current Writer in Residence at the Saskatoon Public Library.

C. ISA LAUSAS

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