



## Alumni Newsletter

### SEAVEY READING SERIES

The Writers Institute recently received a donation from the Seavey family which allows it to continue the Visiting Writers Series at Susquehanna. The series is now named the Seavey Reading Series in honor of Rick and Susan Seavey, parents of Creative Writing major Madeline Seavey. The Seaveys "were kind enough to help us continue an integral aspect of the program," says Susquehanna advancement officer Victor Northern.

"Rick and Susan Seavey are aware of the enormous impact the program has not only on the Creative Writing program but [on...] Susquehanna as a university," Northern says. "The Seaveys believe in Dr. Retief's vision and they want to support his efforts. The Seaveys believe the Visiting Writers Series is the most impactful way to make a difference for the program now."

Thanks to this donation, Susquehanna will welcome seven diverse and talented writers to participate in readings, question-and-answer sessions, and class visits on campus this year. Victor Northern recognizes the importance of these events for students and faculty, as well as the "entire Susquehanna and Selinsgrove community." As Northern says, "Everyone will benefit from having an incredibly accomplished and diverse group of authors come to campus to share their

In addition to the Visiting Writers Series being a valuable experience for the Susquehanna community, Northern believes that the series "also has a positive impact on the profile of the Creative Writing program. It is one of the many steps towards making the program the best in the world."

The Seavey Reading Series kicked off this semester with a reading from Joe Scapellato. Claire Vaye Watkins and Derek Palacio spent a week on campus visiting classes and meeting with students. This year, the Writers Institute will also welcome Ishion Hutchinson, Aminatta Forna, Sayed Kashua, and Melissa Goodrich to share their knowledge with our community. In addition, the series will include readings from professors Karla Kelsey and Silas Zobel, as well as a reading from emeritus faculty Gary Fincke.



A promotional poster for Joe Scapellato's visit



Three alumni attended the Columbia Publishing Course this summer: Jess Dartnell, Megan Rudloff, and KC Schweizer. Read more about Jess Dartnell's experience on page 6!

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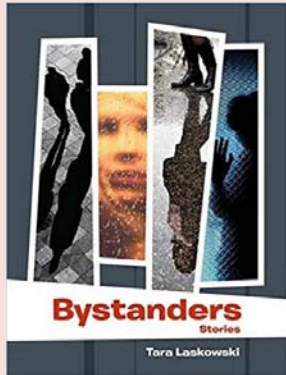
#### SPECIAL POINTS OF INTEREST

- Reviews of alumni books
- Student publication
- FUSE conference
- Writers Institute events livestream

**BOOK REVIEW:  
BYSTANDERS (2016) BY  
TARA LASKOWSKI '00**

By Morgan MacVaugh '19

*Morgan MacVaugh '19 is a Creative Writing major with minors in Publishing & Editing and Studio Art. She is a member of the Western Equestrian Team and the reading board of RiverCraft.*



Tara Laskowski's *Bystanders* is a short story collection that confronts the stagnant tendencies of life and challenges the way we approach moving on. Her characters, genuine and flawed, grip the reader with the intensity of their stalled lives. From Myra, a sleepless new mother caught in the midst of a bad marriage, to Nati, who receives a letter from her supposedly long dead husband, to Sullivan, with a key to an apartment that isn't his, Laskowski showcases people who are spectators in their own lives—and liberates them. Challenging the idea of being stuck, these thirteen stories illustrate the importance of speaking out and confronting the things that bind us in order to keep moving forward.

*Tara Laskowski '00 was an English major with a Creative Writing minor. Her book *Bystanders* won the Balcones Fiction Prize. Her fiction has appeared in publications such as the Norton anthology *Flash Fiction International* and *Best Small Fictions*. Since 2010, she has been the editor of *SmokeLong Quarterly*.*

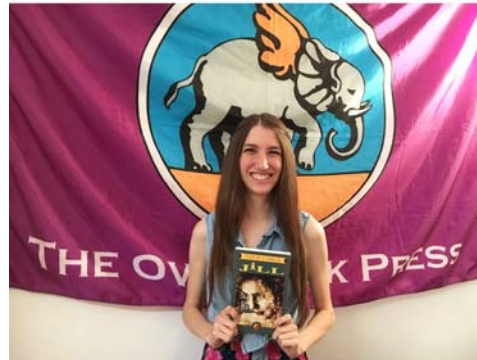
## ONE SUMMER, TWO STUDENTS, FOUR INTERNSHIPS

*Jillian Mannarino '17 and EJ Schwartz '18 each had two internships over the summer.*

*Jillian, a Creative Writing and Publishing & Editing major, worked as a literary agent intern at Massie & McQuilkin Literary Agents and as an editorial intern at The Overlook Press.*

### What were your responsibilities for each of your internships?

At both internships, I evaluated unsolicited manuscripts of commercial and literary fiction, as well as non-fiction book proposals. At The Overlook Press, I also proofread copy and jacket copy, researched author blurbs, and helped compile questions for a book club reading guide.



Jillian Mannarino '17

### How did working for two companies in one summer help you understand the publishing industry?

I learned that literary agents are crucial for helping artists cultivate a manuscript, whereas publishers are necessary for sales, marketing, and publicity. I also learned that the publishing industry is a commercial industry. While my bosses love assuming projects that demonstrate literary merit and about which they feel passionate, they never forget about the commercial considerations of selling books to an audience, whether that audience is an editor at a publishing house or a person in a bookstore.

### What is the most important thing you learned from your internships?

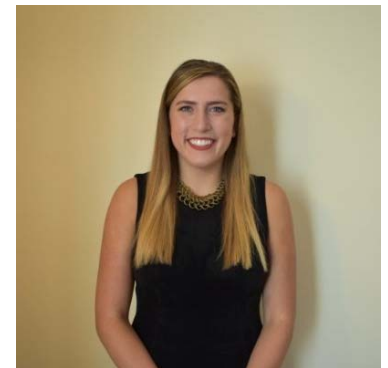
As an intern, ask questions. Ask so many questions that you always feel as though you're asking too many questions. I know it's hard for us shy bookworms at times, but you have to put yourself out there if you want to achieve any kind of goal. Keeping that in mind, never be afraid to ask your bosses and other people in the office who may work for a different department what they're working on and if they need help with anything. At The Overlook Press, I would chat with people from art and production about the upcoming catalogue, or with the graphic designer about her favorite typefaces. On my last day at Massie & McQuilkin, I overheard two of the agents talking about a conversation that one of them had had with someone interested in the publishing industry about the differences between agencies and editorial departments. So when she passed by my desk, I apologized for eavesdropping but asked if she could speak with me for a little about the same topic. And that day we had lunch together and chatted for a whole hour.

*EJ, a Creative Writing and Publishing & Editing major, traveled to Los Angeles for her two internships this summer.*

### What were your positions and responsibilities for your internships?

This summer I interned for two companies in Los Angeles, California. One is Pretty Pictures Entertainment, Gail Mutrix's Production company (*The Danish Girl*, *Kinsey*, etc.). The other is a management company called Writ Large. They represent writers, directors, and actors. Just a few of the shows their clients have worked for are *Orange is the New Black*, *Billions*, *House of Cards*, *Parks and Recreation*, *How To Get Away With Murder*, etc.

For both companies, I was a development intern. That means I basically spent all day reading, which I loved. For Pretty Pictures, I did research to find material that I think would make good adaptations, such as books, articles, or short stories. For Writ Large, I studied potential clients and wrote coverage on available properties. Both were fast-paced environments, so it was a great learning experience. My favorite part was looking at the ratings of movies and tv shows on IMDB every morning, seeing what content does well and why.



EJ Schwartz '18

### How did you secure your internships?

I didn't have many connections in the industry, so I was really just applying online for internships. For Pretty Pictures, they liked my resume enough to set up a Skype call. I did that interview and it went well. Afterwards they asked for writing samples, which I guess they liked too because I got the job. For Writ Large, I had a phone call and also coverage samples. You really have to put in the work to find stuff, but if you're persistent and put in the time, it will always pay off.

Tajinne Wilson '18's poem "Brown Skin Jawn" is a finalist under Adult Poetry and was published in the anthology *Colorism: Essays & Poems*.



## KARLA KELSEY: *OF SPHERE* AND *BLOOD FEATHER*

*Dr. Karla Kelsey, professor of poetry, has two book publications on the horizon. Of Sphere will be published this November, and Blood Feather is forthcoming from Tupelo Press in 2019.*

***Of Sphere* will be published this fall. What are you most looking forward to sharing with readers?**

*Of Sphere* is a many-layered hybrid book with fragmented poems, long passages of poetic prose, and researched micro-essays, called “Notes,” that correspond with the more associative texts. While it has these different modes of writing it also works to create an interwoven whole. I’m excited by the many different ways a reader might engage the book, reading it front to back or in bits and pieces, jumping from poem-fragment to micro-essay to poetic prose. Giving readings of the book will also allow me to explore different paths through the book and I am happy to have readings set up for this fall in New York on [October 23rd at McNally Jackson bookstore](#), in and around the Denver area at the beginning of November, and with our very own Silas Dent Zobal at Susquehanna at 7:30 PM on [November 27th](#).

Something I’m very excited to share with readers is the physical form of the book, with artwork by [Austin Thomas](#) for the cover and expert typesetting by Essay Press’s Travis Nichols. In addition, Aimee Harrison, the managing editor of Essay Press has made a really lovely trailer for the book. SU’s very own John Foltz recorded me reading a passage and she created the video. Check it out here on [YouTube](#).

**After writing and publishing *Of Sphere*, your book of experimental essays, is *Blood Feather* a return to a more traditional form of poetry?**

I’ve been working on *Blood Feather* since 2009 and worked on *Of Sphere* from 2011 until 2016 and so my work on the two projects often overlapped for me. In that way there is a temporal connection, although the form of the projects is quite different. *Blood Feather* is a trio of three persona poems spoken by different female artists. Each poem is presented in the form of counted verse but was constructed by applying the mathematics of the sestina to prose paragraphs. And so, while the surface of the texts might feel different to readers they both employ a process that moves through and with prose. They are also both based around strong female narrators and feminist themes. In addition, they are both in conversation with literary and cultural traditions of what writing and utterance—particularly coming from a female subject—might be.

**What can you tell us about *Blood Feather*?**

I’ve pinned the melting of polar  
icecaps the percent of harvest lost  
to fireblight and when he touched  
my side and said rib before  
even thinking I answered back atom

&

arboreta preserve trees groves become forests  
weave on a loom knit with  
a needle I make a tapestry  
of this I make a little  
loom of pine rising salt in  
the mouth gull in the ear

&

empty pool tiled Adriatic blue cornflowers  
and lavender endangered pushing through cracks  
salt and seed wanting the building  
back as the self unfolds in  
twenty-four frames per second a species  
of illusion and what is truth

**What excites you about Tupelo Press?**

Tupelo has published some of my favorite contemporary poets who also have been visiting writers at Susquehanna: G.C. Waldrep, Dan Beachy-Quick, Kazim Ali, and Thomas Centolella. I’m happy for *Blood Feather* to be in the company of these writers and their books. I’ve also really enjoyed working with Kristina Marie Darling, the Tupelo Press editor who has been giving me feedback on my book and I very much look forward to the process of publishing a book with her and with Tupelo. Each press has a unique editorial and publication style and I’m always fascinated by the process and learn so much as a writer and editor along the way.



Karla Kelsey

### 2017-2018 Seavey Reading Series

**Ishion Hutchinson**

Nov. 13, 2017 | 7:30  
Stretansky Hall

**Karla Kelsey & Silas  
Zobal, Faculty**

Nov. 27, 2017 | 7:30 p.m.  
Isaacs Auditorium

**Aminatta Forna**

Feb. 21, 2018 | 7:30 p.m.  
Isaacs Auditorium

**Gary Fincke, Emeritus  
Faculty**

March 5, 2018 | 7:30 p.m.  
Isaacs Auditorium

**Sayed Kashua**

March 20, 2018 | 7:30 p.m.  
Weber Chapel Auditorium

**Melissa Goodrich**

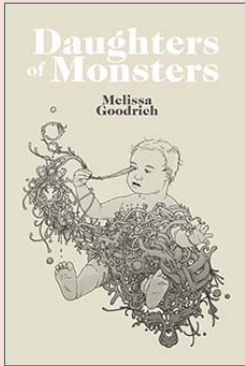
April 16, 2018 | 7:30 p.m.  
Stretansky Hall

In November, members of FUSE will attend the annual FUSE conference at Cabrini University. They will present panels and workshops on the conference theme “Representation and Resistance.”

**BOOK REVIEW:  
DAUGHTERS OF  
MONSTERS (2016) BY  
MELISSA GOODRICH '11**

By Hope Martin '19

**Hope Martin '19** is a Creative Writing and Psychology double major. She holds executive positions in SU Slam Poetry Club and FUSE.



Melissa Goodrich's short story collection *Daughters of Monsters* does not shy away from experimenting with language and the boundaries of genre. Featuring such unconventional characters as the moon, the state of Arizona, a disappeared/reappeared magician man, and a woman who has phone sex and meditates on it one sentence at a time, these unique storylines move in and out of magical realism.

These stories utilize lyrical language that make me think of long prose poems and reconsider what the lines between genres really are. In the story "Moon Tale": "The moon boiled itself up, reflecting the sun, the moon deciding it would be a mirror and a sea-stir-er and a bulb unearthed as a tulip. Arizona, below it, threw its head back, shivered up mountains like gooseflesh."

Goodrich's genre-bending and the way she is able to paint words onto the page in a natural, flowing way are qualities that I'm very glad to have come across in an author. I will certainly be striving to emulate some of this in my own writing.

**Melissa Goodrich '11** was a Creative Writing major. *Daughters of Monsters* is her first book. Her story "Moon Tale" is featured in the 2017-2018 Susquehanna University Common Reading anthology.

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## BILLIE TADROS: POETRY COLLECTION

**Billie Tadros** graduated from Susquehanna in 2010 with majors in Creative Writing and Music. She is currently a Lecturer in the English department at the University of Alabama in Huntsville. Her poetry collection *The Tree We Planted and Buried You In* was selected for publication by Otis Books in the 2017-2018 season.



Billie Tadros '10

**Tell us about *The Tree We Planted and Buried You In*.**

*The Tree We Planted and Buried You In* began as my independent senior writing project and honors program thesis capstone under the direction of Karla Kelsey when I was a senior at SU. The title for the book actually came from a line in a poem I had written in Karla's workshop the year before. (Here are the last two stanzas: "Here lies/a stump with forty-nine-and-a-half rings/and a center like a bullet hole:/trunk and testament,/to perspective, to intertwining, //to the tree we planted/and buried you in.")

A little over two years before I joined SU and the Writers Institute as a freshman, my father shot himself. (The first draft of this read "I lost my father to suicide," but I've been talking with my freshman writers about resisting euphemisms and about striving for clarity and precision in language, so I feel that I should practice what I teach.) I had grown to love writing and had come to define myself as a writer long before my dad died, but grieving him pushed me to begin interrogating the limits of language in representing grief and loss, and to begin asking and challenging what language can and can't do. These are questions I'm still asking and boundaries I'm still challenging in my writing and my pedagogy thirteen years later.

*The Tree We Planted and Buried You In* was the first sustained effort I made to ask those questions, and the process was both intense and intensive for me. My father used to wear Jovan Musk, and when I began writing the poems for the project which would later become this book, I went to CVS and bought a bottle of the cologne. (I was facing some "writer's block" and was hoping for some olfactory inspiration.) I hadn't seen or smelled Jovan Musk in four or five years by this point, and I was surprised to find it was still packaged the same way it was when my dad wore it, in the same orange box with the same clean, silver lines. I sprayed it all over my dorm room when I got back to campus that afternoon. It did trigger memories—I cried a lot—but I don't think anything I wrote that night actually made it into the final manuscript. (This was one of my first lessons about the difference between intensity and intention, though I didn't really learn that lesson until a few years later. I'm still learning it, I think.) I do still have what's left of that bottle of cologne.

**What was your reaction when you found out your book had been selected for publication by Otis Books?**

I remember this distinctly: I had just defended my dissertation about three weeks prior, and I was on the academic job market in the hopes of finding a position teaching English and creative writing. (See: intensity. See: intention.) I got the email from Otis Books while I was standing in the airport waiting for a delayed flight home following a job interview. I was leaning against one of the terminal walls when my phone sounded the email notification. I fully expected I'd be opening a polite rejection email, but then I read the first few lines, and my stomach knotted. (Doesn't everyone respond to good news with a sudden wave of nausea?) I read the message over three or four times to be sure I wasn't misinterpreting the message before I texted my mom and called my wife. Right afterwards the attendant at the gate announced an additional boarding delay, so I headed to the terminal bar across from my gate to treat myself to an overpriced glass of wine to celebrate.

**What have you learned about the publishing process?**

Primarily, I've learned that publishing is about persistence. Publishing, like writing and revision, is a process, and some of it really is a "numbers game." Believe me: I've gotten my share of rejection letters (hundreds). And I sent *The Tree We Planted and Buried You In* out more than 100 times (I just checked my Submittable account to confirm) over the course of the seven years it took to find it a home with Otis Books. By the time I got notice that they'd be publishing it, I was also submitting two other full-length manuscripts.

Over the course of those seven years I often felt discouraged, but I kept revising and resubmitting the manuscript. I finished the first version of *The Tree We Planted and Buried You In* in 2010, but it underwent two significant revisions, as well as minor revisions here and there between cycles of submission. I've found that this book has evolved with me. (I'm thinking of dendrochronology here, how growth rings serve as texts testifying to the life of a tree. This book is the text that testifies to my own growth.) Karla had told me after my capstone defense that it "would be a first book to be proud of," and while her estimation of the project marked one of the proudest moments of my time at the Writers Institute and was certainly one of the reasons I persisted in submitting it, I also knew that the project had value. So here's my advice: don't stop. Don't stop revising, and don't stop submitting. (And, if you haven't begun submitting yet, start. It's not too early. And it's definitely not too late.)

Gary Fincke is now co-editing *Best Microfiction*, an annual anthology series dedicated to outstanding and short literary stories. The first anthology will be published in 2019.

## TWO ALUMNI PUBLISHED IN *BONE BOUQUET*

**Billie Tadros '10** and **Kristen Brida '15** both have poems appearing in the summer 2017 issue of *Bone Bouquet*, a literary magazine that publishes poems by female and non-binary authors. Kristen Brida shares her thoughts on this coincidental publication.

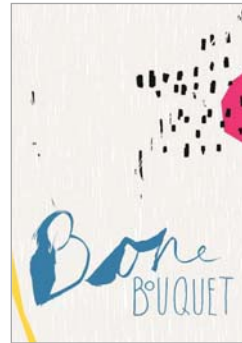
*Kristen Brida is currently a poetry MFA candidate at George Mason University and the Editor-in-Chief of So to Speak, a feminist literary journal.*

**How did you find *Bone Bouquet*, and what made you want to submit to the magazine?**

I think I submitted to *Bone Bouquet* in my second semester at George Mason and just really wanted to get a feel for submitting professionally. I'd seen other alumnae had been published there before, and I really loved the poems featured. Additionally, as an editor of an intersectional feminist journal, I really do try to support and submit to journals that have this kind of slant appeal to me.

**Have you and Billie Tadros ever met? How does it feel to be included in the issue alongside a fellow SU alum?**

I actually have never met her! I think she graduated from SU a couple of years earlier, so Karla put the two of us in touch. Aside from the amazing coincidence, I think it really speaks to the caliber of Susquehanna's creative writing program and also to the drive and talent of the students.



Cover of *Bone Bouquet*,  
Kristen Brida '15



## FIRST-YEARS ATTEND BROOKLYN BOOK FESTIVAL



*Back row, left to right:*

Jason Ferris,  
Dr. Heather Lang,  
Amanda Gillette,  
Jordyn Taylor,  
Nicole Frank,  
Anastasia Ballasy,  
Emily Dilworth,  
Kiera Bertrand,  
Nicole Brintzenhoff,  
Dr. Laurence Roth

*Second row, left to right:*

Kayla Quinn,  
Jessica Shelton,  
Kendra Mase

*Front:* Ashley  
Toomey

In September, **Dr. Laurence Roth** and **Dr. Heather Lang** took first-year and transfer Publishing & Editing students to the annual Brooklyn Book Festival. The festival is the largest free literary event in New York City. Each year, the event features hundreds of authors and booksellers, which attracts thousands of readers. The Publishing & Editing program takes new students to the festival every year to welcome them to the program.

"My favorite part of the trip was a panel I attended entitled 'Secrets and Lies.' Authors E. Lockhart, Danielle Vega, Tiffany D. Jackson, and Barry Lyga were on the panel and each talked about their books. The overall trip was great and it was awesome to be around so many people who love books. It was hard to pick just a few to buy! There were many booths to browse around and there were many interesting panels throughout the day. It would be such a good experience to go back, hopefully one day as an author, or a representative for a publishing house!" -**Jordyn Taylor '21**

"Books, authors, and readers—how much better can a festival get? My favorite part of the Brooklyn Book Festival was definitely wandering, seeing how the book community all came together to share its love of literature. Book lovers, young and old—they're what makes this community so fantastic." -**Kendra Mase '20**

## 2018 Publishing & Editing Lecture

**Jennifer Weis**, Executive Editor and Manager of Content Development at St. Martin's Press  
Feb. 6, 2018 | 7:30 p.m.  
Isaacs Auditorium

## 2017-2018 Magazine Launches

### Essay

Feb. 12, 2018 | 7 p.m.  
Isaacs Auditorium

### Susquehanna Review

March 26, 2018 | 7 p.m.  
Degenstein Studio Theater

### Rivercraft

April 16, 2018 | 7:30 p.m.  
Stretansky Hall  
with special guest *Melissa Goodrich*

## 2017-2018

### Senior Readings

7 p.m., Lore Degenstein Art Gallery

November 8, 2017

November 20, 2017

December 6, 2017

February 1, 2018

April 6, 2018

April 27, 2018

Corona Press, this semester's Small Press Publishing & Editing class project, is currently working on publishing two chapbooks and preparing for the launch at the end of the semester.

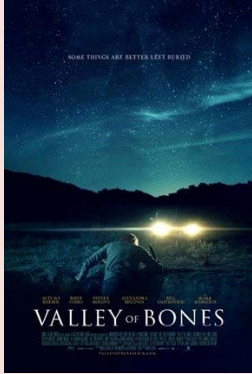




## FILM REVIEW: *VALLEY OF BONES* (2017)

By Savanna Carlson '19

**Savanna Carlson '19** is a Creative Writing major with minors in Film and Religious Studies. She is the secretary for the Sub Popular Culture Club.



Dan Glaser's *Valley of Bones* boasts excellent cinematography, sound direction, and acting performances. However, the strength of the film lies with its characters and themes.

In particular, meth addict Wes McCoy's battle with his addiction and the looming danger brought by his criminal past works as a tidy foil to paleontologist Anna's struggle to connect with her son after her incarceration. Their dynamic and the various relationships that make up the cast all revolve around the notion of accountability. The film asks how one deals with the consequences of one's actions and the effects the actions have on the ones they love. Most importantly, it asks how to move forward afterwards.

The film takes its time to reach any dynamic action, which may be a turn off for people who prefer a faster pace. However, I find the gradual build intrinsic to the setup of the characters and their conflicts so the audience knows what's at stake. The slower pace also adds an extra level of rising tension, leading to a harrowing final act.

Overall, *Valley of Bones* is a moving film about responsibility and moving forward from the past, and it is certainly a film worth viewing.

## 2017 ALUM ATTENDS COLUMBIA PUBLISHING COURSE

**Jess Dartnell** graduated from Susquehanna in May 2017 with majors in Creative Writing and Publishing & Editing. Over the summer, she attended the Columbia Publishing Course, a six-week introduction to all aspects of publishing. She was recently hired as the Clients Relations Assistant at Ingram Content Group in New York City. In this position, she sends publicity updates, organizes sales materials, and manages data for Two Rivers Distribution and Ingram Academic Services.

**How did you find out about the Columbia Publishing Course? Why did you want to attend it?**

I first heard out about the Columbia Publishing Course in my publishing classes and learned more about it from my advisor, Dr. Roth, and from alumni who spoke about their experiences at the publishing course during Break Through. I enjoyed all of the publishing classes I had taken and felt that this was what I wanted to pursue. The publishing courses at NYU and Columbia seemed like the next logical steps to landing a job in the industry, as I'd been told that they allow you to make many important connections and not only will you learn a lot, but the experience signifies to employers that you're going to know more about the industry than candidates who haven't attended one of the courses.



Jess Dartnell '17

**Describe your experience in the program. What was your schedule like on an average day?**

From Monday through Friday during the average week, all 111 of us attended two or three lectures a day at 10 AM, 2 PM, and 7 PM. We had many incredible speakers come to tell us about their careers and experiences in publishing, offer advice, and answer questions. These speakers ranged from authors, editors, designers, marketers, agents—you name it, and we probably had someone with that experience to learn from. During these weeks we had a sherry hour which was always a lot of fun and a great chance to meet new classmates and some of the speakers. There are also two workshop weeks: one for books and one for magazines/digital. The class is divided into groups and chooses a role, kind of like in our Small Press Editing & Publishing class at SU. During these weeks, you're working pretty much all day to create and focus your ideas and pull all the pieces of your books/magazines together. Mentors from the industry help each student in their role. It's intense, but it's incredible to see how much you've accomplished in just a week.



SU alums Jess Dartnell, Megan Rudloff, & KC Schweizer at the Columbia course

**Did anything about the program surprise you?**

I think what most surprised me about the program was realizing how many people there are who are as interested in this industry and as invested in books as I was. At first, it was a bit of a tough adjustment coming from a small school and realizing that all of these new people, your classmates, are also, in a way, your competition. But soon I realized that this was just a negative way of thinking. What it really boils down to is that your classmates' successes are also yours—if you're making the most of the experience by connecting with people, you'll have a network that can help you in the future. It's also proof that this industry is full of vibrant, passionate people that will help sustain it for years and years to come. It's an industry that, I think, is pretty misunderstood, and it's really a cool experience to be meeting so many people who get it, and who have similar passions, interests, and goals as you.

**How do you think the course will help you with your career going forward?**

I have to be thankful to the course for the interviews and opportunities I've been given so far. I think that attending the course really helps you to get your foot in the door, and really, the alumni are the ones to thank for that. Because they've gotten jobs and have been able to make good impressions on their employers, the employers want to keep looking for candidates in these programs. That's not to say that you don't have your own path to pave, but I think the course can definitely present you with opportunities that you might not have had otherwise. And again, it is important to keep in contact with the people you've connected with. You never know how they might contribute to new opportunities for your career in the future.

**What advice do you have for current students interested in applying to this program?**

If you're interested in applying, go for it. Don't allow yourself to get discouraged and remember that if you don't try, you'll never know. Talk to your advisors and professors about your interest, and don't hesitate to reach out to SU alumni that have gone to the program or to admissions counselors/program staff if you have any questions. Keep an open mind about what area of publishing you may be interested in and look into different options. Show your interest and apply early. Also, ask to have your resume and essay reviewed by the Career Development Center or an advisor. A fresh pair of eyes and an outside perspective can help you clarify what you're trying to say or make it stronger. That's why writers need editors, after all!



In October, the *Sanctuary* magazine editors hosted a reception to re-introduce the magazine to campus. They have some exciting plans in the works!

## NEW PROFESSORS: MONICA PRINCE

This year, the Writers Institute welcomed a new creative writing fellow, **Monica Prince**, to campus. Monica received her MFA from Georgia College & State University. She was a teaching artist in Georgia, Texas, and Colorado. Her work has been featured or is forthcoming in *Z Publishing's Best Emerging Writers of Texas*, *TRACK//FOUR*, *The Shade Journal*, *MadCap Review*, and elsewhere. Monica specializes in performance poetry.

### What excites you about the literary community at Susquehanna?

The sheer diversity within the literary community at SU is what excites me the most. And I don't mean racial diversity. The creative outlets within the community that allow students to explore themselves excite me. Working with the English & Creative Writing department gives me access to not just poetry, but creative nonfiction, fiction, novel writing, memoir, slam poetry, open mics, and theatre. My work focuses on the blending of art and genre, and when students come to me wanting to do that, too, it reassures me that I came to the right place. The sheer volume of visiting writers and impressive work produced by the faculty are just two reasons why the literary landscape goes beyond the Writers Institute.

### What teaching experience do you have, and how does teaching at Susquehanna compare?

Most of my creative writing teaching experience is embedded in working for the Writers in the Schools programs in Georgia, Texas, and Colorado. These programs pair teaching artists with students of all ages within the K-12 system and bring those young writers poetry, prose and performance. Though I've taught at state universities, high schools, private universities, and community colleges before, teaching at Susquehanna feels like coming home. My undergraduate education was at a small liberal arts college (Knox College) and teaching here just feels like I'm on the other side of the big oak table with students I've known my whole life. The liberal arts education is the best one out there, I'll say in my heavily biased opinion, and having the opportunity to teach within this environment is like the fulfillment of everything I've worked for thus far.



Monica Prince

## *The creative outlets within the community that allow students to explore themselves excite me.*

### Has anything about the writing program surprised you?

A few things about the writing program have surprised me. The fact that so many students put off their GO and foreign language requirements until the last minute confused me. As writers, I believe part of our duty is to step away from what we know best and immerse ourselves in the lives of others. While I studied abroad in Senegal in college, I wrote a poem almost every day to chronicle my experiences. I wrote some in French, even. That experience was so vital for me as a writer, and it solidified my need to make this my career.

Another thing that surprised me is the space in the Writers Institute. Students use it like a personal lounge to get advice, meet to workshop, read, or decompress. I grade more often than not on the couches outside my office. I'm in full support of space for writers to call their own, and even if it's just during office hours, it's necessary. Being surrounded by the work of students and professors is enough to inspire. I can't imagine not being a writer working in the Writers Institute.

### Do you plan to bring performance poetry into the writing program?

Performance poetry is my lifeblood. It's the reason I started calling myself a writer when I was thirteen, and it has essentially saved my life. Since I teach Senior Portfolio, performance is half of our syllabus, and I cannot wait. In addition, I'm planning a choreopoem performance in the coming months, which I hope everyone will either attend or watch online! The integration of performance into every part of my life is what makes teaching creative writing so much fun. In theory, the performance of my choreopoem will encourage dialogue surrounding how performance theory can factor into current creative writing composition, as well as provide an outlet for students who always admired but never stepped foot on a stage.

## ALUMNI NEWS

**Emily Torricelli '05** was awarded a doctorate degree in theatre, film, and television from the University of York in the United Kingdom. Her research is in the area of Scottish cinema.

**Christina Behnke '08** spent the summer in Los Angeles working as a writers' assistant on the SundanceTV show *Hap and Leonard*. She is also collaborating with her husband on a number of films.

**Yvonne Harris '08** earned a Master of Science in Social Administration from the Mandel School of Applied Social Sciences at Case Western Reserve University.

**Patrick Henry '08**, Associate Editor of Fiction and Poetry for Modern Language Studies, sold his essay "A Defense of the Artist-Critic" to *The Massachusetts Review*. Patrick is also Instructor of Creative Writing at the University of North Dakota.

**Chantal Gadoury '11** recently published two novels: *The Songs in Our Hearts* and *Allerleriauh*. She also has two fantasy novels under contract.

**Scott Rodd '13** is currently writing about health policy and law for the Sacramento Business Journal.

**Drew Dean '15** is working on his MFA in poetry at the Jack Kerouac School for Disembodied Poetics at Naropa University.

**Larell Scardelli '15** is publishing regular columns in *Women's Health* magazine.

**Virginia Baynum '16** has started a job as a legislative assistant at the Pennsylvania capitol for the Democratic caucus.



## ALUMNI NEWS

**Essy Dean '16** now does social media for Arrowhead, the Herman Melville House in Pittsfield, MA.

**Hana Feiner '17** has started a position as a Springboard Fellow Innovation Specialist at the University of Maryland Baltimore County (UMBC) Hillel.

**Eric Krinick '17** has accepted an internship position at the Environmental Law Center in New York City.

**Alexia Mast '17** recently launched a blog for amateur horse riders. Check it out at [equestrianwriter.com](http://equestrianwriter.com)!

**Megan Rudloff '17** accepted a Publicity Assistant position at Touchstone Books, an imprint of Simon & Schuster.

**Amanda Schader '17** is now an AmeriCorps staff member at the Rudy Gelnett Memorial Library. She organizes healthy living programming and a writing group for teens.

**Emily Teitsworth '17** had a poem accepted into HOOT, a monthly literary magazine that features mini poetry and prose (under 150 words an issue!).

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## NEW PROFESSORS: BARBARA JOHNSON

*Barbara Johnson is the Director of Workforce Diversity and Inclusion at Susquehanna. She is currently working on her MFA in Creative Writing. This semester, she is teaching Senior Writing Portfolio.*

### What is your position at Susquehanna, and how did you get involved in the writing program?

I was hired as the Director of Workforce Diversity and Inclusion in the Human Resources Department. I began that role on September 19, 2016 so I am closing in on one full year...woohoo!!! In my former position at a previous university, I had taught as an adjunct in some women's studies classes and a diversity seminar. I am currently enrolled in a low residency Creative Writing MFA and working on the final manuscript required for completion. I was eager to get involved with the writing community here so I inquired about any adjunct roles.

### What has your experience working with Creative Writing students been like so far?

So far I enjoy learning about the students, their interesting writing projects and especially how they, as seniors, envision their future goals beyond Susquehanna. Students are simply awesome because of their eagerness and enthusiasm to engage in the higher education experience.

### Going forward, what do you hope to bring to the English and Creative Writing department?

As a writer and a member of the workforce, I hope that I can share the wisdom that has been part of my life experiences while providing students with practical insights on their next steps. As a person of color, I write about race and racism with the idea that it is always a topic to encourage the deeper conversations needed in our communities. I hope to bring a voice from one woman of color who often times is in marginalized spaces and racially intense experiences.



Barbara Johnson

Follow the English and Creative Writing Department on social media!

Writers Institute Twitter: [@SUWriters](https://twitter.com/SUWriters)

Writers Institute Instagram: [@writersinstitute\\_su](https://www.instagram.com/writersinstitute_su)

Publishing & Editing Twitter: [@SU\\_PandE](https://twitter.com/SU_PandE)



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