



## AN ARTIST DISCOVERS ENGLISH GASPÉ

BY ANNA FUERSTENBERG

The Gaspé is perceived as a strictly French sector of Quebec, but the wonderful people who reside there are often bilingual or English-speaking and bear the old names of their antecedents from the British Isles and the Northeastern States. Its history is equally bilingual: some of the English, Irish and Scottish settlements on the Gaspé coast are as old as the ones in Newfoundland, settled by whalers and seaman centuries ago. We just never hear about them, and we should, we definitely should. They need all the encouragement, humour and beauty we can bring.

When I performed and read for students at the high school in Gaspé City, a good number of teachers attended as well. I stayed to talk to the aspiring writers and poets, and found a preponderant amount of writing about death and suicide. Unusual in quantity and intensity, these pieces went far beyond general adolescent angst. Then I discovered that there had been two suicides in the community in the previous winter.

That's when I was told about the death of the fisheries, the forestry industry and the closing of the mines. One of the Cegep students explained the excess of alcoholism in the region, and her personal inability to study or write exams; one of the suicides had been a very close friend. This student was a fine young writer with a lot of imagination and her scene, newly written, will be added to my play *Blind Dates*. Talent, but what to do with it?

On my very first day in the city of Gaspé I was asked to lead a writing workshop. QWF member Fred Kraenzel, who had organized my visit, had advertised in the local Anglo paper and about 15 people came, some from as far as New Richmond—about 350 kilometers away.

*This April, director, playwright, poet and storyteller Anna Fuerstenberg made a whirlwind tour of the Gaspésie. She made eight appearances in ten days, including sessions at the Douglastown Community Centre (a Writers Out Loud event), the Cégep de la Gaspésie et des Îles, Bonaventure Polyvalent School, Gaspé Polyvalent School, Gaspé Elementary School and a Café des Artistes.*



CONTINUED ON PAGE 7

# PRESIDENT'S NOTE



PETER DUBÉ

Well, the summer is winding down, and I hope all of you made the very most of the great weather by relaxing and enjoying quiet, quality time with friends and family...because things were definitely less than relaxed around QWF headquarters. Here, we had lots of exciting new projects in the works!

Among the notable highlights is an exciting outreach activity now come to fruition in our Writers in the Community program. Earlier this season two writers took on great projects with at-risk kids. Osei Alleyne (known professionally as "Manchilde") ran six workshop sessions working with music and media at Jeunesse 2000, a drop-in centre, and Larissa Andruyshin ran another six on poetry and spoken word at the Mountainview School, which the Batshaw Centres referred us to. Osei's group worked on a recording, and Larissa's made a zine. These pilots were great learning experiences for everyone involved, and we look forward to running more, similar projects in the fall. Our partner in this initiative is the Centre for Literacy of Quebec, and a special "thank you" is owed to Sarah Haggard who has done a fabulous job coordinating the many aspects of the project.

The QWF has also joined with a number of other writers' organizations in the province to create a coalition that will work with funding bodies, particularly CALQ, to help get more attention, and

more money, for the literary arts. This is an important initiative, and I look forward to being able to share more news about it as things move forward.

We also continue to reach out to places in the province outside of Montreal. In this issue, for example, you can read our cover article on Anna Fuerstenberg in the Gaspésie. We have two wonderful events planned in the Townships this fall, a Writers Out Loud with Louise Penny (hosted by Anna Asimakopulos), and a Memoir workshop with Joel Yanofsky. In addition, a poetry workshop with Aurian Haller is in the works for Quebec City. Planning for 2008 includes more events in all those regions, and an exciting first: a workshop in Wakefield with Phil Jenkins.

Finally — to touch once more on the alarming imminence of fall — we have a very strong lineup of workshops prepared for this season, all led by outstanding writers. The schedule appears on the last page of this issue of *Qwrite*, and full descriptions are posted on our web site, but here's just a sample of the first-rate authors you have a chance to work with — Erin Moure, David Gutnick, Mark Abley, Denise Roig, Will Aitken, Garry Beitel and Harold Crooks.

So enjoy the last few weeks of great weather, and get ready to join with your fellow members for some great writerly moments in the new season. We're looking forward to working with you again. ∞



THE NEWSLETTER OF THE QUEBEC WRITERS' FEDERATION

Autumn 2007 vol9 no4

**Editor:** Byron Rempel  
**Contributors:** Peter Dubé, Anna Fuerstenberg, Ann Lloyd, Lori Schubert, Nigel Spencer  
**ISSN:** 1499-7797 **ISBN/ISSN:** 1195-0323

For submissions, more copies of *Qwrite* or information about  
**THE QUEBEC WRITERS' FEDERATION**

(514) 933.0878  
admin@qwf.org  
1200 Atwater Avenue, Suite 3  
Montreal, Quebec H3Z 1X4  
www.qwf.org

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La Quebec Writers' Federation remercie le Conseil des arts et des lettres du Québec, et le Conseil des arts de Montréal, de leur appui financier. The QWF also thanks the Canada Council for the Arts and Canadian Heritage for their financial support, as well as QWF members for their generosity.



**C**larise Samuels has published her first poetry chapbook, entitled *Fairy Tales for the Bourgeoisie*, a collection of 24 poems about love and revolution. The chapbook was put out by Pudding House Publications, Columbus, Ohio.

**M**elanie Grondin won the Best Poem Award for a piece published in *Soliloquies*, Concordia University's undergraduate literary journal. A second poem was published in *Headlight Anthologies*, Concordia's graduate journal. Looks like those courses and workshops are starting to pay off!

**A**lice Zorn's story "Stop Sign Princess" placed first in literary magazine *Prairie Fire's* 2006 Fiction Contest, published in July 2007. Alice has recently participated in the QWF mentorship program with former QWF President and board member Julie Keith.

**I**n January of 2007, **Kathy Fisher** sent a prose poem she had workshopped in Elaine Kalman Naves' non-fiction workshop to the Manitoba Writers Guild contest on the theme of Friendship. She writes: "It was a prose poem, but too long for the poetry section, which was restricted to 25 lines, so I submitted it to Adult Non-fiction...and lo, I won! First place! And \$1,000 to boot." Kathy's piece is entitled *One More Person: frm Kathy to .j.j.*

**H**istorical novel *Orphan Abwak* (Orca) is **Raquel Rivera's** second book for young readers to be released this year. It follows the June release of her non-fiction picture book *Arctic Adventures: Tales from the Lives of Inuit Artists* (Groundwood).

**D**ay's Lee's short story, "The Last Bachelor" is a finalist in *Storyteller* magazine's Great Canadian Short Story contest. It appears in the summer issue which is out now and available by subscription only. Their web address is [www.storytellermagazine.com](http://www.storytellermagazine.com).

**E**lise Moser's story "Light Visitations" appeared this summer in the special "Canadian Focus" edition of *Atlas*, an Indian/U.K. literary journal (available at Paragraphe). In July her story "Citrine" was reprinted in *Fantasy: the Best of the Year*, and in August "Chocolates from Paris" came out in *The Dalbousie Review*. She also has stories to appear in the September issues of *Grain*, *The Antigonish Review*, and *echolocation*.

**W**riting up other peoples' lives... Early this year **Ann Lloyd** decided to offer her services to a Day Hospice in Sault Ste Marie. "My idea was to give a voice to the participants there," she says, "to write up their 'joys' in their own words. My contention was that people who had the courage to go to a Day Hospice must be very special. And they were. The deal was that I interview them for a couple of hours, write up their thoughts in their own words (a poem or story,

whichever they preferred) and give it to them on a disc, along with the notes I had taken, to do with as they pleased. It turned out to be very rewarding all round. For them, it proved to be very therapeutic, bringing a sense of fulfillment because they were telling their own version of events—and it was very, very good for me in that it honed my skills in writing in other voices and rhythms. It also gave me the feeling I was actually doing something to help. I did it under the banner of total privacy but was amazed when they couldn't wait to share their stories with each other; but then, the atmosphere created at the Hospice was of total trust. If anyone is interested in doing this in Montreal, please get in touch with me and I'll be only too willing to tell how I fell into it and how it seems to work. I talked to the Hospice in Pointe Claire, and the management there explained that a writing volunteer must also go through a training process, as they are very protective of their clients, and rightly so." Ann Lloyd can be contacted at: [Oldfartspublishing@hotmail.com](mailto:Oldfartspublishing@hotmail.com).

#### TRANSLATION AT THE BANFF CENTRE FOR THE ARTS

**T**he Banff Centre for the Arts is well known in Canada and around the world. For five years, largely through the untiring and very creative efforts of Linda Gaboriau, there has been a thriving new programme there called The Banff International Literary Translation Centre. This year, Linda steps down and leaves the reins to Susan Ouriou, who also has a fine and long-standing career as a translator-interpreter. Perhaps less well known is how the Centre actually works. This year, a dozen translators lived in residence—a combination retreat, work-session and holiday lasting three weeks from June 10 to July 1. Each of us worked on a particular book we were translating. Nine of us also got to work for a week directly with our authors. In this case, translators (mostly Spanish and English, but also French, Bulgarian, Norwegian, Polish, Italian, Korean, Cree, Dutch and Mayan) spent a week of intensive work with their authors—Cuban, Korean, Salvadoran, Mexican, Iranian, English-Canadian (poet Lorna Crozier), Québécois (novelist Nicolas Dickner) and Native Canadian (novelist Joseph Boyden)—and another two weeks on our own. It was an intense and highly productive experience, but even more, it provided ample opportunity for reflection and exchanges on writing, reading and translation that would never have been possible under any other circumstances. The benefits, as all the participants have just begun to remark, are deep and complex and reach far beyond our brief time there and the job at hand. Of course, nothing could equal the quality and number of professional and personal contacts made either. While anglophone and francophone writers and translators here in Quebec may consider The Banff Centre a remote summit of prestige they could not possibly scale, this is misleading. Despite the multiplicity of languages represented, there is always room for quality projects in French and English, and a published writer who has not thought much about being translated, or a translator who has a pet project somewhere on the back burner, would do well to think about submitting a sample for a project to work on next year. The website is [www.banffcentre.ca](http://www.banffcentre.ca). - Nigel Spencer

# SUBMISSIONS FOR THE 2007 QWF AWARD

The 2007 QWF Awards ceremony will be held on Wednesday, November 21, at the Lion d'Or, 1676 Ontario E., Montreal. You can pick up your tickets (\$10) at the QWF office and at selected bookstores in late October, or call the office (514-933-0878) to reserve. Information on and photos of all authors and books can be found at the QWF Literary Database: [quebecbooks.qwf.org](http://quebecbooks.qwf.org)

## MCAUSLAN FIRST BOOK PRIZE

SPONSORED BY MCAUSLAN BREWING INC.

**Black Velvet Elvis**; J. D. Black, Porcupine's Quill

**Ropewalk**; Angela Carr, Snare Books

**Scenes of Childhood**; Bernadette Griffin, Shoreline

**The Gamble**; Laurie Hannan, AuthorHouse Publishing

**Passport**; Angela Hibbs, DC Books

**The Skin Beneath**; Nairne Holtz, Insomniac Press

**Me and My Two Sons**; Karen Rooney, Price-Patterson Ltd.

**Sam's Will**; Arleen Solomon Rotchin, Shoreline

**Bang Crunch**; Neil Smith, Knopf Canada

**My Sister, My Self: Understanding the Sibling Relationship that Shapes Our Lives, Our Loves and Ourselves**; Vikki Stark, McGraw Hill/New York

**Living the High Life**; Brian Swirsky, I. C. Crew Publishing

**Dear Sam**; Janet Torge, iUniverse



NEIL SMITH

## PARAGRAPHE HUGH MACLENNAN PRIZE FOR FICTION

SPONSORED BY PARAGRAPHE BOOKSTORE

**Optique**; Clayton Bailey, Véhicule Press

**The Ratcatcher**; Abraham Boyarsky, Oberon Press

**At the Bottom of the Sky**; Peter Dubé, DC Books

**García's Heart**; Liam Durcan, McClelland & Stewart

**Like Coming Home**; A. J. Gillard, 4th Floor Press Inc.

**The Skin Beneath**; Nairne Holtz, Insomniac Press

**Missing the Ark**; Catherine Kidd, Conundrum Press

**An Easy Mark**; Sheila Kindellan-Sheehan, Redlader Publishing (Price-Patterson Ltd.)

**The First Thing We Do**; Michael Robert McKenzie, Redlader Publishing (Price-Patterson Ltd.)

**Lullabies for Little Criminals**; Heather O'Neill, HarperCollins Publishers

**A Finely Tuned Apathy Machine**; Mark Paterson, Exile Editions

**Queen's Court**; Edward O. Phillips, Cormorant Books

**Bang Crunch**; Neil Smith, Knopf Canada

**The Flush of Victory: Jack Bottomly Among the Virgins**; Ray Smith, Biblioasis



CLAYTON  
BAILEY



HEATHER  
O'NEILL

## A. M. KLEIN PRIZE FOR POETRY

SPONSORED BY JACQUES NOLIN

**Black Velvet Elvis**; J. D. Black, Porcupine's Quill

**Ropewalk**; Angela Carr, Snare Books

**Passport**; Angela Hibbs, DC Books

**Bipolar Bear**; Catherine Kidd, Conundrum Press

**Sitcom**; David McGimpsey, Coach House Books

**O Cadoiro**; Erin Moure, House of Anansi Press

**Ladonian Magnitudes**; Bryan Sentes, DC Books

**Reaching for Clear: The Poetry of Rhys Savarin**; David Solway, Véhicule Press



CATHERINE  
KIDD



ERÍN MOURE

## TRANSLATION PRIZE — FRENCH TO ENGLISH

SPONSORED BY PIERRE LAPOINTE

**Human**; Nora Alleyn, Exile Editions

**Quelqu'un**; Aude, XYZ Éditeur

**To the Far Shore**; Nora Alleyn, Cormorant Books

**Vers l'autre rive: Adieu Belgrade**; Négovan Rajic, L'Age d'Homme

**My Name is Bosnia**; Phyllis Aronoff & Howard Scott, Talonbooks/Karl Siegler

**Je m'appelle Bosnia**; Madeleine Gagnon, VLB Éditeur

**Suddenly the Minotaur**; Patricia Claxton, DC Books

**Soudain le minotaure**; Marie Hélène Poitras, Éditions Triptyque

**Gabrielle Roy: A Passion for Writing**; Darcy Dunton, XYZ Publishing  
**Gabrielle Roy: Écrire - une vocation**; André Vanasse, XYZ Éditeur

**The Black Notebook**; Sheila Fischman, Talonbooks/Karl Siegler  
**Le cahier noir**; Michel Tremblay, Leméac Éditeur

**My Sister's Blue Eyes**; Sheila Fischman, Cormorant Books  
**Les yeux bleus de Mistassini**; Jacques Poulin, Leméac Éditeur

**The Painter's Wife**; Sheila Fischman, Talonbooks/Karl Siegler  
**La femme du peintre**; Monique Durand, Le Serpent à plumes

**The Woman Who Walks on Glass**; Sheila Fischman, Cormorant Books  
**Celle qui marche sur du verre**; Christiane Frenette, Les Éditions du Boréal

**Bonbons Assortis/Assorted Candies**; Linda Gaboriau, Talonbooks/Karl Siegler  
**Bonbons assortis**; Michel Tremblay, Leméac Éditeur

**The Hunting Ground**; Linda Gaboriau, Talonbooks/Karl Siegler  
**La héronnière**; Lise Tremblay, Leméac Éditeur

**Vetiver**; Hugh Hazelton, Signature Editions  
**Vétiver**; Joël Des Rosiers, Les Éditions Tryptique

**Caribou Hunter: A Song of a Vanished Innu Life**; Joan Irving, Greystone Books  
**Récits de Mathieu Mestokosho chasseur Innu**; Serge Bouchard, Éditions du Boréal

**Young Trudeau**; William Johnson, Doug Gibson Books (McClelland & Stewart)  
**Trudeau, fils du Québec, père du Canada**; Max & Monique Nemni, Les Éditions de l'Homme

**Red Travellers: Jeanne Corbin and Her Comrades**; Yvonne M. Klein, McGill-Queen's University Press  
**Scènes de la vie en rouge**; Andrée Lévesque, Les Éditions du Remue-Ménage

**The Immaculate Conception**; Lazer Lederhendler, McGill-Queen's University Press  
**L'Immaculée conception**; Gaétan Soucy, Les Éditions du Boréal

**Notebook of Roses and Civilization**; Robert Majzels and Erin Moure, Coach House Books

**Cahier de roses et de civilisation**; Nicole Brossard, Éditions d'Art le Sabord

**The Decline of the Hollywood Empire**; Rhonda Mullins, Talonbooks/Karl Siegler  
**Le déclin de l'empire hollywoodien**; Hervé Fischer, VLB Éditeur

**Digital Shock: Confronting the New Reality**; Rhonda Mullins, McGill-Queen's University Press  
**Le Choc du numérique**; Hervé Fischer, VLB Éditeur

**The Baldwins**; Fred A. Reed & David Homel, Talonbooks/Karl Siegler  
**Les Baldwins**; Serge Lamothe, Les Éditions l'instant même

**The Night Will Be Insistent**; Daniel Sloate, Guernica Editions  
**VariouS**; Denise Desautels, VariouS (Les Éditions du Noroît, etc.)

**Augustino and the Choir of Destruction**; Nigel Spencer, House of Anansi Press  
**Augustino et le chœur de la destruction**; Marie-Claire Blais, Les Éditions du Boréal

**Haunted Childhoods**; Nigel Spencer, XYZ Publishing  
**Frissons d'enfants**; Pauline Michel, XYZ Éditeur



SHEILA  
FISCHMAN



DANIEL  
SLOATE

## MAVIS GALLANT PRIZE FOR NON-FICTION

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JOHN ABBOT & VANIER COLLEGES

**The Story of French**; Julie Barlow & Jean-Benoît Nadeau, Knopf Canada

**The Greater Glory: Thirty-Seven Years with the Jesuits**; Stephen Casey, McGill-Queen's University Press

**Susanna Moodie: Pioneer Author**; Anne Cimon, XYZ Publishing

**My Cold War**; Ann Diamond, DiamondBack Books

**Being Arab: Ethnic and Religious Identity Building Among Second Generation Youth in Montreal**; Paul Eid, McGill-Queen's University Press

**Scenes of Childhood**; Bernadette Griffin, Shoreline

**After Auschwitz: One Man's Story**; Herman Gruenwald, as told to Bryan Demchinsky, McGill-Queen's University Press

**Beneath My Feet: The Memoirs of George Mercer Dawson**; Phil Jenkins, McClelland & Stewart

**Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art**; Martha Langford, McGill-Queen's University Press

**19th Century Poems and Contemporary Critical Practice**; Kerry McSweeney, McGill-Queen's University Press

**Unlucky to the End: The Story of Janie Marie Gamble**; Richard Pound, McGill-Queen's University Press

**Global Mother Tongue: The Eight Flavours of English**; Howard Richler, Véhicule Press

**Me and My Two Sons**; Karen Rooney, Price-Patterson Ltd.

**Sam's Will**; Arleen Solomon Rotchin, Shoreline

**Little Eureka's: A Decade's Thoughts on Poetry**; Robyn Sarah, Biblioasis

**Montreal's Sherbrooke Street: The Spine of the City**; MacKay L. Smith, Infinite Books

**Green City: People, Nature & Urban Places**; Mary Soderstrom, Véhicule Press

**The Big Lie: On Terror, Antisemitism, and Identity**; David Solway, Lester, Mason & Begg Limited

**The Ethical Imagination**; Margaret Somerville, House of Anansi Press

**My Sister, My Self: Understanding the Sibling Relationship that Shapes Our Lives, Our Loves and Ourselves**; Vikki Stark, McGraw Hill/New York

**The October Crisis, 1970: An Insider's View**; William Tetley, McGill-Queen's University Press

**Dear Sam**; Janet Torge, iUniverse

**Rather Laugh Than Cry**; Malka Zipora, Véhicule Press



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- ✓ a one-page cover letter with a brief bio of yourself as a writer and a description of how your writing will benefit from a mentor's guidance;
- ✓ an eight- to ten-page sample from the project you wish to work on. No more than ten pages will be forwarded to the jury.

#### MENTORS

Established writers, supplement your income with an investment of 35 to 40 hours over four months; remuneration if \$1,200. You devote that time to reading and responding to the writer's work, and guiding them towards the goal of publication or production.

##### To Apply to Be a Mentor

Published writers of fiction, non-fiction, poetry, plays and screenplays with teaching or mentoring experience who would like to be considered for a mentorship position should submit four copies of the following:

- ✓ a one-page bio listing your publications/productions, outlining your teaching experience; and listing the genres/disciplines on which you are qualified to advise;
- ✓ a short description of your approach to mentoring;
- ✓ a declaration of your availability during the period November 2007-March 2008 (if selected for the program, you will receive applications from the shortlisted mentees in your genre in late November, and be asked to rank your choices).

Both mentors and mentees will be selected by an independent jury. It may happen that not all genres are included in the final pairings. Depending on geographical location, some mentorships may be conducted primarily by email and telephone.

Mail FOUR (4) COPIES of your materials to:

Mentorship Program, Quebec Writers' Federation  
1200 Atwater Ave., Suite 3, Montreal, QC H3Z 1X4

**All submissions MUST BE IN THE QWF OFFICE  
by 5:00 pm on October 19, 2007.**

All applicants will be notified of the jury's decision  
by early December 2007.

For more information:

(514) 933-0878 or [info@qwf.org](mailto:info@qwf.org)



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*The Quebec Writers' Federation gratefully acknowledges the assistance of the Canada Council for the Arts.*

Fortunately, I had been sent many of the written pieces in advance, and had notes to hand out. I talked about developing good writing habits and where to pitch things once they were in final drafts. I also gave the group some writing exercises for the next workshop.

The first presentation at the CEGEP was amazing. Some of the students were also in the cast of my play, *Blind Dates* (which they are going to mount in the fall of 2007), and word had got out that it was going to be a fun show. I did everything I could manage: poetry, theatre, short stories, spoken word, even a short lecture on Margaret Atwood and the theme of identity in the Canadian canon. I also gave feedback to those students who had sent me stories and poetry but couldn't make the writer's workshop.

I attended two rehearsals of *Blind Dates*, and realized that there was a real demand for professional theatre classes and workshops—and directing. The students came in spite of their finals, and against really amazing odds. Some were talented, but they lacked the professional feedback and training we take for granted in large urban centers.

I also went to Douglstown, where there was a small but very enthusiastic group. What they lacked in numbers they made up for in enthusiasm. My good friend Valetta Leblanc Patterson drove me all the way down to Bonaventure one bright day. Students and townspeople from up and down the coast—over 250 of them—greeted me there. I performed and read and answered questions until I was wiped out and my well-trained voice was hoarse. The only theatre anyone in those towns had ever seen was Geordie Productions tours, which were wonderful and really appreciated, but mostly targeted to young audiences. Getting a taste of adult fair had them stamping their feet, whistling and yelling for more. Gary Briand organized the book fair and the literacy events in the region, and he was tireless.

Finally we headed over three hundred kilometers back to Gaspé City. It was thrilling and yet familiar from the tourist literature I had read. There were the beautiful beaches, the particularly beautiful coastal architecture, the rock at Percé and the formidable Atlantic Ocean.

Back in Gaspé City I returned to the CEGEP to do my second presentation on literary genres, and this time it was packed. I had been warned that some of the students and faculty would leave after an hour, but everyone stayed for over two hours. Even the townspeople and faculty came: word had gotten out about the crazy woman from Montreal.

I returned to the high school and the second time there were again more adults present for the reading and performance. The students who could come for a second take. Again I was swarmed by young people who dreamed of learning to write and to perform, and again I stayed long after my presentation to talk about what steps they might take.

Then I went to the elementary school. I organized about sixty kids into groups and we did theatre games and story telling, recounting tales about how Little Red Riding Hood's 'hood was made of maple leaves and she played a mean game of hockey...and other Canadian myths. I told some of my children's stories and after about two and half hours, I had to stop. One of the ten-year-olds told me he remembered my performance and reading at the literacy event the year before, the best compliment I ever had.

After the second writers' workshop, I was done. It delighted me that the people who attended had attempted some of my exercises, and the results were pretty good.

The teachers at the CEGEP are working really hard, but enrollment numbers are decreasing and the programs are getting cut. They joke that the upside is that there are fewer essays to correct. The downside is that there are fewer students to write them. One of the teachers, Helen Bond, does a truly amazing job with kids who are really in need of a little art and literature in their lives.

The Gaspé is a rich territory for art. An itinerant writer/artist program with the means to offer writing workshops up and down the coast would surely be a great success. Already when I met writers who came for a second workshop they intended to form a writers' group.

I have never seen a more at-risk population. I can't think of a better purpose for any organization than to encourage artists from the larger urban centers to go out and about the province and bring a little music, dance, art, theatre, literature and poetry with them. ∞



Anna Fuerstenberg holds the attention of over 270 high school students



# QUEBEC WRITERS' FEDERATION WORKSHOPS FALL SESSION 2007

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## EIGHT-WEEK EVENING WORKSHOPS

### THE CRAFT AND ART OF NON-FICTION

MONDAYS, 6 to 8 p.m. – September 24-November 19  
(no class on Thanksgiving)  
Led by **Mark Abley**.

### FROM PERSONAL TO PERSUASIVE: PROSE SHORT FICTION

TUESDAYS, 6 to 8 p.m. – September 25-November 13  
Led by **Jon Paul Fiorentino**.

### RADIO DOCUMENTARY: INTRO TO DEEP LISTENING, INTERVIEWING, STORYTELLING, RECORDING, MIXING

TUESDAYS, 8 to 10 p.m. – September 25-November 13  
Led by **David Gutnick**.

### FOREIGNING THE WORLD OF THE POEM: PUTTING TRANSLATIONAL POETICS TO WORK

WEDNESDAYS, 6 to 8 p.m. – September 26-November 14  
Led by **Oana Avasilichioaei and Erin Moure**.

### LINKS IN THE CHAIN: CRAFTING THE SHORT-STORY CYCLE

THURSDAYS, 6 to 8 p.m. – September 27-November 15  
Led by **Denise Roig**.

### NON-FICTION: ALL WRITING IS FICTION, NON-FICTION EVEN MORE SO

THURSDAYS, 8 to 10 p.m. – September 27-November 15  
Led by **Will Aitken**.

### NEW OFFERING FOR SECONDARY III AND IV STUDENTS!!!

**IN YOUR OWN VOICE: A SHORT STORY WORKSHOP FOR YOUNG WRITERS**  
THURSDAYS, 4 to 6 p.m. – October 4-November 29 (No meeting Nov. 1)

**Held at Lower Canada College, 4409 Royal Ave., N.D.G.,  
Montreal (Harkness Room/L307). Two scholarships available—contact QWF office for information.**

Led by **Ami Sands Brodoff**.

### DOCUMENTARY STORYTELLING: SHAPING REALITY TO THE SCREEN

WEDNESDAYS, 8 to 10 p.m. – September 26-November 14  
Led by **Garry Beitel**.

## SPECIAL INTENSIVE SATURDAY WORKSHOPS

Full-day Saturday workshop times include a break for lunch.

### MARKETING AND THE ART OF THE PITCH, or PROFESSIONAL SECRETS OF A TRAVEL JOURNALIST

SATURDAY, SEPTEMBER 9, 10 a.m. to 4 p.m.  
Led by **Cleo Paskal**.

### WORD/CRAFT: AN INTRODUCTION TO POETRY WRITING AND PRACTICE

SUNDAY, OCTOBER 14, 10 a.m. to 5 p.m.  
**Morrin Centre, 44 chaussée des Écossais, QUEBEC CITY**  
Led by **Aurian Haller**.

### INVENTING THE TRUTH: CREATIVE NON-FICTION, PERSONAL ESSAY AND MEMOIR

SATURDAY, OCTOBER 20, 10 a.m. to 4 p.m.  
**Lac-Brome Community Centre, 270 Victoria St., LAC-  
BROME, Qc**  
Led by **Joel Yanofsky**.

### INVENTING FEATURE DOCUMENTARIES

SATURDAY, November 24, 10 a.m. to 4 p.m.  
Led by **Harold Crooks**.

### GETTING THE MONEY (AND THE TIME!): AN INFORMATION SESSION FOR EMERGING WRITERS

SATURDAY, November 10, 9:30 a.m. to 1 p.m.  
Panelists: **Brigitte Malenfant**, Conseil des arts et des lettres du  
Québec; **Peter Schneider**, Canada Council for the Arts; and writers  
**Ami Sands Brodoff** and **Ian McGillis**.