

## **Sara Tilley**

Pronouns: She/Her

Email address: sara@saratilley.ca

Website: www.saratilley.ca

Region: Avalon Peninsula

Willing to Travel: Yes

Available For:

- Editing/Proofreading
- Content Research
- Manuscript Evaluations
- Prize Adjudications
- Readings
- Book Reviews
- Mentorship
- Prize Adjudication
- Play/Screen/Scriptwriting
- Speaking Engagements
- Workshop Facilitation
- School Visits

Biography: Sara Tilley (she/her) is a multidisciplinary artist from St. John's, Newfoundland and Labrador, living and working on Ktaqmkuk, the unceded, traditional territory of the Beothuk and Mi'kmaq. Sara's artistic work bridges writing, theatre, and Pochinko Clown Through Mask technique. After graduating with a BFA in Acting from York University, Sara founded a feminist theatre company, She Said Yes!, which she ran as Artistic Director, 2002-2016. She received the Rhonda Payne Theatre Award in 2006, which acknowledges the contribution of a woman working in theatre in Newfoundland and Labrador. Sara's writing spans the genres of playwriting, prose and poetry. She has written, co-written or cocreated eleven plays to date. Skin Room, her first novel (Pedlar Press, 2008), won both the Newfoundland and Labrador Percy Janes First Novel Award and the inaugural Fresh Fish Award for Emerging Writers, and was shortlisted for the Winterset Award and the Thomas Raddall Atlantic Fiction Prize. Her second novel, Duke, (Pedlar Press, 2015) won the BMO Winterset Award and the NL Heritage and History Award, and was shortlisted for the NL Book Award for Fiction, and long listed for the Dublin International Literary Award (IMPAC). Sara won the Lawrence Jackson Writer's Award from the Newfoundland and Labrador Arts Council in 2011.

Sara trained in Pochinko Clown through Mask with Ian Wallace and Sue Morrison, mentoring with Wallace to become a teacher of this specialized Canadian clown method. She offers Clown through Mask and Neutral Mask training both in St. John's and elsewhere. Her interest in puppetry has led her to pursue training with the Old Trout Puppet Theatre and a mentorship with puppet designer Darka Erdelji in Slovenia.

Sara is also director, a designer of masks, puppets, props and costumes, and a dramaturg for new plays. She identifies as bi+, queer, chronically ill, cisgender, Settler and intersectional feminist.

Fiction agent: Stephanie Sinclair at CookeMcDermid.

Selected Publications:

“Crystal”, fiction, *Changing the Face of Canadian Literature: a diverse canadian anthology*, editor Dane Swan, Guernica Editions, 2020.

“Clowning and Neutral Mask: A Discussion between Jan Henderson and Sara Tilley”, co-authored with Jan Henderson, *Canadian Theatre Review* #183, 2020.

“An Othered Life”, essay, published in *Many Lives Mark This Place: John Hartman paints Canadian writers in the landscapes that inspire them*, Figure1, 2019.

“Sick Woman’s Self Portrait”, poem, featured on U.S. online literary magazine *Chronically Lit*, 2019.

“Dragging My Soul Across A Hellscape of Broken Glass, Or One Woman’s Account of Filing For Disability Support”, creative nonfiction, *Understorey Magazine*, Issue #16, 2019.

“Crystal”, fiction, *PRISM International*, Dreams Issue, 2018.

“Things That Are Like How I Felt That Year”, poem, *Riddle Fence* #28, 2017.

*Duke*, novel, Pedlar Press, 2015.

“YP YA YL: an interview with Lois Brown, Michelle Butler Hallett and Cherie Pyne”, non-fiction, *Riddle Fence*, Issue #16, 2013. “An Imaginary Map On Top of the World: A Conversation with Philippa Jones”, non-fiction, *Riddle Fence*, Issue #14, 2013.

“Overheard”, short fiction, *Riddle Fence*, Issue #9, 2011.

“Her Adolescence”, short fiction, in anthology *Hard Ol’ Spot*, Killick Press, 2009.

“A Child’s Pastoral of Brigus South”, poem and essay, in anthology *Approaches to Poetry: the pre-poem moment*, Frog Hollow Press, 2009.

*Skin Room*, novel, Pedlar Press, 2008.

“The Story That Became Redundant Approximately Six Hours After It Was Written, but Which the Author Stubbornly Refused to Scrap or Revise, Although She Did Change the Title from A Bagel and the Paper (Which Frankly Sucked Anyway) to Something Ludicrously Long and Only Sort of Clever which Made Reference to the Fact that There Could Potentially Be a Happy Ending (Or at Least a Positive Beginning) that Occurs After the Protagonist has Ceased her Life On the Page and Continues on Only In Your Mind (Unless the Story Bore you, and You Promptly Forget About it, and the Poor Old Girl Withers Quickly, and Dies)”, short fiction, *Zeugma Literary Journal*, Volume 1, Issue 3, 2006.

“Three Floors”, poetry, *TickleAce*, Issue 34, 1997.

“The Ark”, short fiction, *TickleAce*, Issue 34, 1997.

“Mrs. Narcissus”, short fiction, *TickleAce*, Issue 32, 1996.

#### Selected Awards:

Winner, Arts and Letters Awards, Dramatic Script Division, 2019 (White or Red).

Winner, Compton Poetry Prize, administered by Riddle Fence, 2018 (Things That Are Like How I Felt That Year).

Winner, BMO Winterset Award for Excellence in Newfoundland and Labrador writing in any genre, 2015 (Duke). Winner, NL Heritage and History Book Award for Fiction 2016 (Duke). Shortlisted, NL Book Award for Fiction 2015 (Duke).

Longlisted, Dublin International Literary Award, IMPAC 2017 (Duke). Winner, Lawrence Jackson Writer’s Award 2011, Newfoundland and Labrador Arts Council.

Winner, Fresh Fish Award for Emerging Writers 2006 (*Skin Room*).

Winner, Percy Janes First Novel Award 2004 (*Skin Room*).

Shortlisted, Winterset Award for best book by a Newfoundlander in any genre, 2008 (Skin Room).

Shortlisted, Thomas Head Raddall Atlantic Fiction Prize, 2008 (Skin Room).

Long-listed, ReLit Award for best novel, 2009 (Skin Room). Winner of the Rhonda Payne Theatre Award for a woman in Newfoundland and Labrador Theatre, Newfoundland and Labrador Arts Council, 2007.

Winner, Newfoundland and Labrador Arts and Letters Awards Short Fiction Category, 2008, (Her Adolescence).

Winner, CBC Radio Poetry Faceoff 2003 regional championships (my last poem for you who are vanished).

Winner, Newfoundland and Labrador Arts and Letters Awards Dramatic Script Category, 1998, (Signifying Nothing).

Additional Notes: Workshop specialties include: Neutral Mask for Writers, How to give a Reading, and Collaborative Writing.

Years of experience as a writing mentor and manuscript evaluator, including through WANL's mentorship program and writer-for-hire program.

Professional playwright. I have written, co-written or co-created eleven plays.