



Annual Yearbook

2013-2014

YEARBOOK

2013-2014

Editors

Allyson Whipple & Bronmin Shumway

AUSTIN POETRY SOCIETY

A Chapter, founded March, 1949
of The Poetry Society of Texas,
Affiliated with the National Federation
of State Poetry Societies

a 501(c)(3) non-profit corporation

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Austin Poetry Society
P.O. Box 41346
Austin TX 78704

In Memoriam



William Joseph Lanier, 1968-2012

Born August 16, 1968 in Arcadia, California, William Joseph Lanier's life was a struggle before it had begun. Born nine weeks early, he spent his first 28 days under constant watch in a neonatal intensive care ward. When he began primary school, William proved different than other children his age. When tested, he exhibited an extensive vocabulary with word comprehension levels more common among children two to three years older than himself. Unfortunately, like many naturally brilliant children, he struggled through his secondary education. In the early 70s, learning disabilities like ADD and ADHD had not been officially recognized. Later in life, when reflecting upon his early education, William often commented that he could never maintain focus. William left formal education behind, but did eventually attain his G.E.D. He passed away in July 2012, just one week after being a featured reader at the APS's Fourth Thursday Open Mic at NeWorldDeli. William is the author of *An Awful Lot*, a book of poems.

- Based on original biography by Michele Baker

2013-2014 APS Board of Directors

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President's Welcome

Dear Poets,

Before giving you an overview of the APS's recent successes, I want to acknowledge my predecessor, Elzy Cogswell, for the outstanding work he did as president of the APS. Every day, I try to live up to the standards that Elzy set, knowing that it is likely I won't meet them. He remains a wonderful asset to the APS as an at-large Board member.

I also want to acknowledge the other members of the Board for their hard work. Without Allyson Whipple, Susan Rooke, Monty Jones, Nancy Fierstien, Claire Vogel Camargo, Elaine Hosage, Elzy Cogswell, and Usha Akella, my job would be impossible.

2013 has been an exciting year for the APS. For the second year in a row, we published a poetry anthology. Edited by Nancy Fierstien, *Best Austin Poetry, 2011-2012* features poems by each of the contestants who won first place in our annual contests. Thanks to our partnership with Badgerdog Literary Publishing, an education and literary arts non-profit organization, six out of 29 of our first-place winners were local elementary school students. If you attended our awards ceremony in May 2013, you had the pleasure of witnessing some of those students read their work.

The Poetry with Wheels project, driven by the volunteers in our Poetry with Wheels Committee, resulted in the appearance of more than 400 (24 poems) poetry placards on Capital Metro buses. The poems featured on the placards were written by local poets and selected by the Poetry with Wheels Committee and Capital Metro. Thanks once again to our partnership with Badgerdog, four of the poems featured on the placards were written by elementary students.

Poetry with Wheels has won the APS a great deal of attention from local media. Articles on the project have appeared in *The Austin Chronicle*, *Austin Post*, and several other local and online publications.

In addition to all the above, we have continued to host our regular program of monthly meetings. Greg Silver continues to chair our meetings contests. Ongoing APS readings and events include Fourth Thursday Open Mics, hosted by Ralph Hausser and Linda Marie Cossa, and Poetry Critique Group, hosted by Beth Kropf.

The APS remains active online, too. We have more than 170 likes on our main Facebook page, more than 190 people participating in our group Facebook page, and a fair number of people following our LinkedIn and Twitter pages. Our website visitor numbers have more than doubled since the website was redesigned in 2012. The APS now has more than 200 members.

Thanks to all of you who contribute to the success of the APS. I look forward to continuing to serve you to the best of my ability throughout the remainder of my term.

Respectfully,

Bronmin Shumway

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Introduction

2013-2014

Purpose: The purpose of the Austin Poetry Society (APS) is to promote recognition of the art of poetry, to kindle a finer and more intelligent appreciation of the art of poetry, and to encourage the writing and reading of poetry.

History: The Austin Poetry Society was founded in 1949 and has served Austin poetry ever since. In 2010, the organization applied for and received approval from IRS as a 501(c)(3) non-profit corporation. Four poets who have been members have been Poets Laureate of Texas: Aline Michaelis in 1934 before the Society was organized, Jenny Lind Porter in 1963/64, Alan Birkelbach in 2005, and Karla K. Morton.

Activities: The Society sponsors poetry contests for members, culminating in an Annual Awards Ceremony in May. Each year since 2007, the Society has sponsored a \$1,000 APS Jenny Lind Porter Scholarship for an Austin undergraduate student enrolled in writing courses. Member Ernest Glass initiated the statewide observation of Texas Poetry Day on October 15. Member Lucia Trent helped bring about the designation of a National Poetry Day observed throughout the United States, and in 1996 the day evolved into a National Poetry Month, April. From October 12, 2011 to April 12, 2012, The society ran a city-wide contest to choose poems to be displayed on Capitol Metro buses all around the city. They received 510 total entries. Out of the total group of submissions, 24 poems were chosen.

The Society maintains a website, www.austinpoetrysociety.org.

Publications: The Society publishes a member anthology:

Reflections: An Anthology in Celebration of Austin Poetry Society's 60th Anniversary (2009)

Best Austin Poetry (2010-2011)

Best Austin Poetry (2011-2012)

The APS has copies of *Reflections* left, and a bonus copy is awarded to anyone who donates \$6 to the publications fund. September through May, the Society publishes a *MuseLetter* edited by Susan Rooke to keep members and other poets abreast of Austin poetry events. E-mail copies of the newsletter are sent free of charge to anyone interested, presently over 1,400 Austin poets, and it is posted monthly on the website. Each fall, we distribute this *APS Yearbook* to members. Since 2011, we have published *Best Austin Poetry* containing poems by APS poets which have won contests in the previous year.

Meetings: The Society holds membership meetings monthly, September through May, for

poetry presentations by distinguished guests, open microphone readings and other fun and games. Meetings are from 1:00 p.m. to 3:00 p.m. on the third Saturday of the month, with locations posted in the *MuseLetter* and on the website. The Annual Awards Ceremony in May is planned to be held in 501 Studios, 501 North I-35, with the help of Laura Kooris, Mike Henry and ND, which operates in that location.

The Society sponsors an open microphone reading with featured readers on fourth Thursdays each month all year. These readings, hosted by Linda Marie Cossa, are in the NeWorldDeli, 4101 Guadalupe, from 7:00 to 9:00 p.m. APS also sponsors a poetry critique group that meets at 1:00 p.m. on the fourth Saturday of each month in the Yarborough Branch Public Library. Beth Kropf is the host.

Meeting times and places are subject to change. Consult the website (austinpoetrysociety.org) or the MuseLetter.

Membership: Membership is open to anyone who loves poetry. Dues are \$20 per year except for poets 18 years old or younger, whose dues are \$10. All memberships conclude with the end of May, but new members may join all year. Dues-payers of \$30 or more are declared Patron Members for the year. Life memberships are \$500.

Other Organizations: Austin Poetry Society actively supports other literary and academic groups including but not limited to the Austin International Poetry Festival, Austin Poetry Slam, the Round Top Poetry Festival, the Writers' League of Texas, media programs like KOOP's "Writing on the Air," poetry publications such as *Ardent*, *Bat City Review*, *Borderlands*, *Texas Poetry Calendar*, and *Visions International*, local poetry publishers like Black Buzzard Press, Dalton Publishing, Dos Gatos Press, and many open microphone venues. We encourage members to consider membership in:

The Poetry Society of Texas (PST), the statewide poetry organization founded in 1921. Dues are \$25 per year (www.poetrysocietyoftexas.org/join.html). The Austin Poetry Society is a chapter of the PST, but APS members must join the PST separately to enter its 100 annual contests.

The National Federation of State Poetry Societies, Inc. (www.nfsps.com) is a nationwide organization that has member societies throughout the United States. The PST is a member of NFSPS. PST members qualify to enter the Federation's fifty annual contests.

The **Austin International Poetry Festival** will hold a 4-day poetry celebration in Austin Thursday, April 3, 2014 - Sunday, April 6, 2014, with dozens of venues and distinguished poets from all over the world (www.aipf.org).

The Academy of American Poets (AAP) sponsors a broad array of poetry events and services including the very popular poetry website, www.poets.org.

The Association of Writers & Writing Programs (AWP) holds annual conventions, probably the largest assemblage of poets in the country each year (*www.awpwriter.org*).

Standing Committees **2013-2014**

All the work of the Austin Poetry Society is done by members who volunteer. Despite bad press, poets are public spirited and mutually supportive. Much of the help you and I need is given by Committees. To join a committee, contact the Chair or the President, apsinformation@austinpoetrysociety.org.

Annual Awards Contests Committee

Elzy Cogswell and Allyson Whipple – Chairs

Coordinates the contests, determines eligibility of entries, assigns competent judges, prepares the poems for judges, and otherwise supervises the Annual Awards Contests.

Balloting Committee

Greg Silver – Chair

Distributes ballots for the popular vote on Monthly Meeting Contest finalists, collects and tallies the votes, announces the results of the popular vote and the judges' decisions, and oversees balloting on other matters which arise in the course of a year.

Critics and Programs Committee

Allyson Whipple – Chair, ex officio, as First Vice-President

Develops the programs for September through May. Compiles a list of qualified judges and coordinates this list with the Monthly Meeting Contest Chair.

Finance Committee

Monty Jones – Chair, ex officio as Treasurer

Prepares a budget for the coming year and accounts for funds and assets, including residual publications and other assets, along with their locations. Regularly informs the Board on the fiscal condition of the Society.

Honors Committee

Elaine Hosage – Chair, ex officio, as Historian

Coordinates news of honors or notable recognition received by the Society and its members with the *MuseLetter* Committee Chair. Recommends to members any member who deserves Honorary Membership.

Membership Committee

Monty Jones – Chair, ex officio, as Treasurer

Works with the *MuseLetter* Committee Chair to maintain current membership lists. Also develops and implements plans to build membership and to encourage members to stay active.

MuseLetter Committee

Susan Rooke – Chair and Editor

Coordinates information with the President and all the Committee Chairs, preparing, editing and distributing the monthly newsletter.

Monthly Meeting Contests Committee

Greg Silver – Chair

Solicits sponsors for "Special" monthly contests, collaborates with the Critics and Programs Committee on the list of judges, receives monthly contest submissions, sends entries to a Judge, and sees that worksheets with the finalist poems are prepared for the meeting.

Poetry Day Committee

Allyson Whipple – Chair

Makes arrangements for the observance of Texas Poetry Day (October 15), coordinates with the Critics & Programs Chair, and reports such plans to the President.

Publicity Committee

Bronmin Shumway – Chair

Develops plans to publicize Society activities, achievements and events, in coordination with all other Committees.

Yearbook Committee

Allyson Whipple and Bronmin Shumway – Co-Chairs and Co-Editors

Edits the annual *Yearbook*. Storage and distribution of the yearbooks are under the direction of the Treasurer.

Special Committees **2013-2014**

Annual Awards Coordinating Committee

Elzy Cogswell – Chair

Makes the necessary reservations, organizes room setup, and organizes volunteers for refreshments for the Annual Awards Program held in May.

Bylaws Review Committee

Elzy Cogswell – Chair

Receives and reviews recommendations for changes to the Bylaws, and requests votes of the members on changes approved by the Committee.

Best Austin Poetry Committee

Nancy Fierstien – Chair

Accumulates first place poems from APS contests, both monthly meeting contests and annual awards contests, and poems by APS members which have won contests sponsored by other organizations, and after the Annual Awards Ceremony publishes the poems in an anthology, *Best Austin Poetry*.

Foundation Funding and Grants Committee

Pete Sebert – Chair

Explores programs which may be developed with grant funding, identifies appropriate foundations, applies for grants, and administers grant funds received in collaboration with the Treasurer.

Jenny Lind Porter Scholarship Committee

Elizabeth Kropf – Chair

Obtains student applications for the scholarship, judges the applications, selects a recipient for the award, and plans programs to honor the winner.

Nominating Committee

Members to be announced at the February meeting.

Presents, at the regular March meeting, a slate of candidates to serve as Officers and Board Members for the next fiscal year. Before the slate's nomination, the Committee must obtain permission from each candidate. The election is held during the April meeting, and nominations from the floor are in order.

Poetry With Wheels Committee

Pete Sebert – Chair

Administers the collection, design, printing and posting of poems on Capital Metro buses.

Website Committee

Bronmin Shumway – Chair and Webmaster

Maintains the website in consultation with the Board of Directors.

Note: If you would like to join a committee, contact the committee chair or the President, apsinformation@austinpoetrysociety.org.

Program Calendar **2013-2014**

Event times and places are subject to change. Please refer to austinpoetrysociety.org or the *MuseLetter* for the most current information.

Saturday, September 21, 2013. APS Monthly Meeting. "Translingual Poetics," a presentation by **Liliana Valenzuela**, poet/journalist/translator from Austin. 1:30-3:30 p.m., Twin Oaks Branch Library. *Submit Monthly Meeting Contest entries for October.*

September 26, 2013, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa**.

7:00-9:00 p.m. *NeWorlDeli, 4101 Guadalupe.*

September 28, 2013, Saturday. APS 4th Saturday Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf**. 1:00-3:00 p.m. *Meeting Room, Yarborough Public Library, 2200 Hancock Drive*

October 4-6, 2013. Georgetown Poetry Festival organized by APS members Mike and Joyce Gullickson. All events are free. For information, contact Mike, poetkind@yahoo.com.

October 15, 2013, Tuesday. Texas Poetry Day, long celebrated as *World Poetry Day*, and also the birthday of Virgil.

October 19, 2013, Saturday. APS Monthly Meeting. "Poetry Shards: Archeology of a Poem," a presentation by **Carolyn Luke Reding**, former President of APS. 1:30-3:30 p.m., Twin Oaks Branch Library.

October 24, 2013, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa**.

7:00-9:00 p.m. *NeWorlDeli, 4101 Guadalupe.*

Saturday, November 17, 2013. APS Monthly Meeting. "Found in Translation," a presentation by **Ute Carson**, poet based in Austin. 1:30-3:30 p.m. Twin Oaks Branch Library, 1800 South 5th at West Mary. *Submit Monthly Meeting Contest entries for December.*

November 23, 2013, Saturday. APS 4th Saturday Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** 1:00-3:00 p.m. Meeting Room, Yarborough Public Library, 2200 Hancock Drive

December 15, 2013, Saturday. APS Monthly Meeting. Holiday Season Open Mic. 1:30-3:30 p.m., Twin Oaks Branch Library, 1800 South 5th at West Mary.

January 18, 2014, Saturday. APS Monthly Meeting. Presentation on the Austin International Poetry Festival by the AIPF Directors. 1:30-3:30 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive. Submit Monthly Meeting Contest entries for February.

January 23, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldeli, 4101 Guadalupe

January 25th, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** 1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.

February 15, 2014, Saturday. APS Monthly Meeting. "Continuing Festivals (every night!)," Presentation by **Thom Worldpoet**, patron saint of Austin poetry. 1:30-3:30 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.

February 22nd, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** 1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.

February 27, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldeli, 4101 Guadalupe

March 15, 2014, Saturday. APS Monthly Meeting. "Haiku Habit as a Tool for Writer's Block," presentation by **Allyson Whipple**, First Vice President of APS. 1:30-3:30 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive. Nominating Committee proposes slate of 2014-2015 Officers for election in April. Submit Monthly Meeting Contest entries for April. Submit entries for APS 2014 Annual Awards Contests by March 31.

March 21, 2014, World Poetry Day (UNESCO)

March 22nd, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.
Host: **Elizabeth Kropf.** 1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.

March 27, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

March 31, 2014, Monday. Postal Deadline, APS Annual Awards

Last day to mail entries for the 2014 Annual Awards Contests

April, National Poetry Month.

April 3-5, 2014. Austin International Poetry Festival. Visit <http://www.aipf.org/> for registration and further information.

Saturday, April 19, 2014. APS Monthly Meeting. Spring Open Mic. 1:30-3:30 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive. Election of 2014-2015 Officers. Finance Committee to present a proposed budget to Board of Directors for approval before May Meeting. Vote on dues. Reminder to bring next season's dues to the Annual Awards meeting in May.

April 24, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

April 26th, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** 1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.

May 17, 2014, Saturday. APS Monthly Meeting. Austin Poetry Society Annual Awards Ceremony. 1:30-3:30 p.m.

NOTE the LOCATION for the Awards Ceremony: 501 Studios, 501 North IH-35, northbound side. Treasurer's Annual Report. Installation of 2014-2015 Officers. Renew your APS membership for 2014-2015 today (no later than August 15). Sponsor an APS Annual Contest for 2015. Prepare entries for the Poetry Society of Texas Annual Awards before the August deadline. Plan to attend the PST Summer Conference (see PST Bulletin for details), and the NFSPS Convention

May 22, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

May 24th, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** *1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.*

June 26, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

July 24, 2014. APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

August 23rd, APS Poetry Critique Group. Bring 10 copies of your poem to discuss.

Host: **Elizabeth Kropf.** *1:00-3:00 p.m. Meeting Room of the Yarborough Library Branch, 2200 Hancock Drive.*

August 28, 2014, APS Fourth Thursday Open Microphone

Open mic follows featured readers.

Host: **Linda Marie Cossa.**

7:00-9:00 p.m. NeWorldDeli, 4101 Guadalupe

Monthly Meeting Contest Guidelines **2013-2014**

Meeting Contests will be held four times through the year, with submissions in September, November, January, and March. The judge will select five finalist poems in each contest. Announcement of the judge's decisions and popular votes occur the following months, in October, December, February, and April.

For each contest month, two contests are held, one for *General Verse*, and the other for *Humorous Verse*. Cash prizes for the first two places in each category are awarded to winners selected by a judge appointed by the Monthly Meeting Contest Committee. The judge's first place winners receive a \$20 prize and the judge's second place winners receive a \$10 prize. The winner's poems are published in *Best Austin Poetry* as a reward, too.

The Meeting Contest Committee will appoint judges, giving preference to well-published, qualified, objective judges with demonstrated competence. Judges' decisions are final. Their identities are concealed until announcement of the winners.

Submission Guidelines

1. Entry in a meeting contest constitutes submission of the poem for publication in a chapbook, *Best Austin Poetry 2013-2014*, to be published after the May 2014 Awards Ceremony. The judge's first place winners will be included in the chapbook. The Austin Poetry Society acquires only the right to one-time use of first place poems and non-exclusive use in any subsequent anthology selected from *Best Austin Poetry* chapbooks. All other rights return to the author after publication of the chapbook. Rights to all other submitted poems revert to the poet after judging. In lieu of any payment for use of the winning poems, we will provide one copy of the chapbook to the poets included.
2. Poems entered must be the original work of the member-poet.
3. Only one poem—not to exceed 36 lines— may be submitted per category. The line count includes all text and stanza breaks below the title (except the space between the title and first line of text).
4. All dues-paid, Lifetime, and Honorary APS members may enter any of the meeting contests. No entry fee is charged.

Eligibility exceptions: A poem which has won a judge's first place award in a meeting contest, whether General or Humorous, may never be entered in the Annual Awards Contests. A poem which has, in whole or in part, been published in print (including chapbooks) and/or presented to the public through radio, television, online media, or other electronic venues is not eligible. Nor may poems simultaneously submitted for publication elsewhere be entered for the meeting contests.

5. Poems shall be typed, printed from a computer, or clearly handwritten in black ink. Only plain white 8-1/2" x 11" paper should be used. The font should be 12-point Times New Roman.
6. Authors should retain originals of all entries. Only copies should be entered for the contests. Poems submitted will not be returned.
7. **Deadline:** Entries must be received by the end of the monthly meeting in September, November, January or March.
8. Entries must be delivered by hand or by postal mail to the Monthly Contest Chair by the deadline. E-mail is not acceptable.

The postal delivery address is:
Austin Poetry Society - Monthly contests
c/o Greg Silver
3300 Greenlawn Pkwy.
Austin, TX 78757

Most entries are brought to the monthly meeting.

9. Two copies of each entry must be submitted. The name of the Contest, *General* or *Humorous*, must be designated in the upper right corner of each copy. The author's name should appear in the upper left corner on one copy only. Judges will see only the copies without the authors' names, and authors' identities will be concealed until after the popular vote.
10. For the popular vote on the finalist poems chosen by the judge, each member present at a contest announcement meeting may cast one vote in each of the two contests, choosing only the best poem from each of the two contests. In each of the two contests, first place winners of the popular vote will be the poems which receive the most votes; second place winners will be those which receive the second most votes, and so forth.
11. Entries which fail to follow these criteria may be disqualified by the Meeting Contest Committee. A contest which does not attract a minimum of five entries will be cancelled. With the poet's permission, poems submitted to such contests may be held over till the next monthly meeting contest.

Questions: gsilver@io.com

Subject line: "Question about APS meeting contest"

Annual Awards Contests Offered for 2014

*Two contests, **The Exhausted Poet Award** and **The Spoken Word Poetry Award**, have special eligibility requirements spelled out below. To enter them members must meet those additional requirements as well as the single entry fee of \$10.00 covering all contests. Contest 1 offers the option of entering that contest more than once for an additional fee.*

Contest No. 1: The Austin Poetry Society Award

Sponsor: The Society, in honor of past long-term members Ernest Glass and Lucia Trent, whose dedicated efforts initiated the recognition and designation of an annual Texas Poetry Day (October 15) and National Poetry Day (April 15)

Specifications: Any subject, any form, 32 lines or fewer

Prizes: First Place \$200, Second Place \$100, Third Place \$50

Eligibility: Any member who pays the \$10 entry fee may enter one poem in each contest including this one. In this contest only, members may enter any number of additional poems, provided they pay an extra \$5 fee per poem. *Example:* You want to enter 8 contests listed below and in addition you want to enter three poems for this Number 1 contest. The fee of \$10 covers all eight below and one entry for this Number 1 contest. If you add two more poems as additional entries in the Number 1 contest, the added fee for each additional poem entered is \$5, so your total fee would come to \$20.

Contest No. 2: The Owls Are Not What They Seem Award

Sponsor: Serene Hammond, in honor of Marcus Durango

Subject: Not adhering to societal norms while still respecting community

Specifications: any form, 36 lines or fewer

Prizes: First Place \$200, Second Place \$100, Third Place \$50

Contest No. 3: The Spoken Word Poetry Award

Sponsor: Austin Poetry Society

Specifications: Registration in advance by reporting a title for the presentation. Spoken performance of the poem, either read or memorized, not more than three minutes long, in the Annual Awards Ceremony, May 17, 2014

Prizes: First Place \$75, Second Place \$35, Third Place \$15

Judge: Vote by all members present, excluding only entrants in the contest

Contest No. 4: Connecting with Nature Award

Sponsor: Herman M. Nelson

Subject: Any subject

Specifications: Rhyme and meter, any type, as in iambic pentameter, quatrains, etc.

Prizes: First Place \$50, Second Place \$35, Third Place \$15

Contest No. 5: The Crossing Over Award

Sponsor: Christa Pandey

Subject: Bridges (metaphorical, physical)

Specifications: Any form, 36 lines or fewer.

Prizes: First Place \$50, Second Place \$30, Third Place \$20

Contest No. 6: Family, Friends and Philosophy Award

Sponsor: Herman M. Nelson, in honor of his mother-in-law and father-in-law, Mr. and Mrs. H. A. Knabel

Subject: Any subject

Specifications: Any form up to 36 lines

Prizes: First Place \$50, Second Place \$35, Third Place \$15

Contest No. 7: The "I'm a Little Teapot" Award

Sponsor: Susan Rooke

Subject: A persona poem written from the point of view of an inanimate object

Specifications: Any non-rhyming form, 36 lines or fewer

Prizes: First Place \$50, Second Place \$30, Third Place \$20

Contest No. 8: Marilyn Jean Buck Memorial Award

Sponsor: Mariann Garner-Wizard

Subject: Physical limitation, illness or accident, lack of needed mobility, living in any type of institution, confinement

Specifications: Any form, 36 lines or fewer

Prizes: First Place \$50, Second Place \$30, Third Place \$20

Contest No. 9: The Moving Along Award

Sponsor: Christa Pandey

Subject: Obstacles/hurdles

Specifications: Any form, 36 lines or fewer

Prizes: First Place \$50, Second Place \$30, Third Place \$20

Contest No. 10: The Once Upon a Time Award

Sponsor: Susan Rooke

Subject: A fantasy poem rooted in fairytale, folktale, myth or legend, or alternative realities

Specifications: Any form, 36 lines or fewer.

Prizes: First Place \$50, Second Place \$30, Third Place \$20

Contest No. 11: The Rock & Roll Award

Sponsor: Kirk Sonnenberg and Bronmin Shumway in honor of Chip Sonnenberg, a rockin' guitarist whose legacy lives on in those who knew and loved him

Subject: A poem having to do with rock & roll

Specifications: Any form, 36 lines or fewer

Prizes: First Place \$50, Second Place \$25, Third Place \$15

Contest No. 12: Lone Star Nights Award

Sponsor: Elaine Hosage

Subject: Dives, diners or dance halls - any favorite Texas haunt that's shown you a good time, even if it lives on only in your memory

Specifications: Any form, 32 lines or fewer

Prizes: First Place \$40, Second Place \$25, Third Place \$15

Contest No. 13: The Animal Passion Award

Sponsor: Claire Vogel Camargo, in honor of Elsa

Subject: A pet or pets

Specifications: A pantoum, 36 lines maximum

Prizes: First Place \$30, Second Place \$20, Third Place \$10

Contest No. 14: The Loyalty Award

Sponsor: Claire Vogel Camargo, in honor of Isabella

Subject: A dog or dogs

Specifications: Free verse or rhymed, 36 lines or fewer

Prizes: First Place \$30, Second Place \$20, Third place \$10

Contest No. 15: Mujeres Morenas Award

Sponsor: Gloria Amescua, Lydia Armendáriz, Anjela Villarreal Ratliff, in honor of Spanish and bilingual poets

Subject: Any subject

Specifications: Free verse, in Spanish or in Spanish/English up to 36 lines

Prizes: First Place \$30, Second Place \$20, Third Place \$10

Contest No. 16: The "Who Me?" Award

Sponsor: Monty Jones

Subject: Any subject

Specifications: A poem that does not speak in the first person, any style or form, 36 lines or fewer

Prizes: First Place \$30, Second Place \$15, Third Place \$10

Contest No. 17: The Suspenders Award

Sponsor: Elizabeth Kropf, in honor of the many years of service Elzy has given to APS.

Subject: In praise of something or someone

Specifications: A sonnet, 14 line limit

Prizes: First Place \$30, Second Place \$20, Third Place \$10.

Contest No. 18: A Case of Mistaken Identity Award

Sponsor: John Hoag, in honor of my alter ego, who sometimes gets very confused and cannot even remember his own name

Subject: A case of mistaken identity

Specifications: A humorous poem using a limerick for each stanza, four or five stanzas, 30 lines or fewer

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 19: The Elzy Marathon Thompson Memorial Award

Sponsor: Elzy Cogswell, in honor of my father, who taught me to read

Subject: Literacy, reading, writing, publishing, literature, etc.

Specifications: Any form, 28 lines or fewer

Prizes: First Place \$25, Second Place \$20, Third Place \$15

Contest No. 20: The Exhausted Poet Award

Sponsor: Austin Poetry Society

Specifications: Presented to the poets whose finalist poems in the meeting contests accumulate the most points. The judge's first place poem receives 25 points; second place 20 points; third place 15 points; fourth place 10 points; and fifth place 5 points. The same points are given to places awarded in any special contests sponsored by members through the year. In the event of a point tie, the winner will be the poet who entered the most annual awards contests, and the other poet moves down to the next lower place.

Prizes: First Place \$25, Second Place \$20, Third Place \$15

Contest No. 21: The Haiku - Senryu Delight Award

Sponsor: Claire Vogel Camargo, in honor of teachers, like Scott Wiggerman, who make learning and writing both doable and fun

Subject: Any subject

Specifications: Haiku or Senryu written in 3 lines of 5-7-5 (or fewer) syllables

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 22: The If I Were Poet Laureate Award

Sponsor: John Hoag, in honor of our national Poets Laureate, whose collective effort has so nobly advanced the cause of poetry and the written word

Subject: Your uppermost objective if you were named U.S. Poet Laureate.

Specifications: Any form, 35 lines or fewer

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 23: The Immigrant Experience Award

Sponsor: Elzy Cogswell, in honor of Professor Horacio Peña of Huston-Tillotson University, the internationally honored Nicaraguan/American poet, a good mentor and friend

Subject: How changing countries transforms the life of an immigrant or refugee

Specifications: Any form, 24 lines or fewer, in English, or Spanish accompanied by an English translation

Prizes: First Place \$25, Second Place \$20, Third Place \$15

Contest No. 24: The John and Diana Schliesing Award

Sponsor: George Klawitter

Subject: Flowers

Specifications: Any form, 36 lines or fewer

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 25: The Keep Austin Award

Sponsor: Elzy Cogswell

Subject: Anything weird

Specifications: Any form, 24 lines or fewer

Prizes: First Place \$25, Second Place \$20, Third Place \$15

Contest No. 26: The Mary Oliver Award

Sponsor: Elzy Cogswell

Subject: Nature, or any aspect of nature

Specifications: Any form, 24 lines or fewer

Prizes: First Place \$25, Second Place \$20, Third Place \$15

Contest No. 27: My Very First Car Award

Sponsor: John Hoag, in honor of the California DMV, who allowed you to get a driver's license at age 14 if you were driving "to or from a farm or ranch"

Subject: An ode to your very first car

Specifications: A sonnet

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 28: The "Ode Frame" Award

Sponsors: Opie and Mary Houston

Subject: Three basic thoughts/images, e.g., Now, Then, Now OR Here, There, Here

Specifications: Tightly-structured language with images and a dramatic conclusion will be a plus, 24 lines or fewer

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Contest No. 29: The Texas Border/Lines Award

Sponsor: Katherine Durham Oldmixon

Subject: On the theme of borders (geographical, cultural, spiritual, psychological, etc.)

Specifications: Poem may be in English, Spanish/English, or Spanish, if English translation is provided. Any form, maximum 36 lines.

Prizes: First Place \$25, Second Place \$15, Third Place \$10

Annual Awards Contest Guidelines **2013-2014**

1. Entry in an annual contest constitutes submission of the poem for publication in an anthology, *Best Austin Poetry 2013-2014*, to be published after the May 2014 Awards Ceremony. Only first place winners will be included in the chapbook. The Austin Poetry Society acquires only the right to one-time use of first place poems and for subsequent non-exclusive use in any anthology of poems collected from the Best Austin Poetry series. All other rights return to the author after publication of the anthology. Rights to all other submitted poems revert to the poet after judging. In lieu of any payment for use of the winning poems, we will provide one copy of the anthology to each poet included.
2. A copy of all poems which receive any award (first, second or third prize) may be provided as a courtesy to the sponsor of the contest and/or honorees specified by the sponsor.
3. Only Honorary, Lifetime or dues-paid APS members may enter. The entry fee is \$10, regardless of the number of contests entered once. In the contest list, see information concerning the fee for entering Contest No. 1 more than once. Checks are to be made payable to Austin Poetry Society.
4. Each entry must be the original work of the contestant. Contestants may enter as many contests as desired, but only one poem in any one contest except for Contest 1, as specified in the List of Contests. A poem entered in one contest may not be entered, in whole or in part, in any other contest.
5. All poems that were entered in monthly meeting contests are eligible for the annual contests except for first place poems chosen by the judge.
6. A poem which has, in whole or in part, been previously published in any form including electronic venues is not eligible.
7. Entries may not be simultaneously submitted for consideration elsewhere.
8. Any poem that has won a first prize in any APS Annual Awards contests will be ineligible for all subsequent APS contests.
9. A poet may not enter a contest for which he or she won first prize the preceding year.
10. Proofread with care before submitting. After submission, an entry may not be revised, nor may another poem be substituted.

11. Poems must be typed or printed on 8.5" x 11" white paper, one side only, and single spaced. To maintain consistent form in the chapbook, typeface must be Times New Roman 12 point. Variant fonts cause scanning problems.
12. All submissions must be in English except when specified otherwise in contest descriptions.
13. Read each contest description carefully for special instructions (theme, form, length, etc.). Titles of one line will not be counted against the maximum line count specified; however, all extra lines (subtitles, epigrams, stanza break lines, introductory material, or footnotes) will be counted as part of the poem's line count.
14. Submit two sets of all your entries, one with your identification information and one without. Your name should appear only on the upper-right hand corner of ONE copy of each poem. Any identification of the author on the other copy, to be sent to the judge, will disqualify the entry.
15. Type the number and name of the contest in the upper left corner of each poem in both sets of copies.
16. Arrange each set of the entry poems in order by the contest numbers, one set with author information and the other without. Each set should be clipped (not stapled) together.
17. Staple together single poems exceeding one page to prevent loss or misplacement. In such cases, specify whether or not a blank stanza break line occurs at the bottom of the first page.
18. Please do not send your only copy since entries will not be returned.
19. Entries which fail to conform to the rules will be disqualified.
20. Include a separate identification sheet with the following:
 - a. your name, postal address, phone number, and if possible, e-mail address, in the upper left corner; and
 - b. a list in numerical order of the contests you have entered including the number and name of the contests you have entered and each poem's title.
21. Your submission envelope should include:
 - two sets of poems (one set with author identification, the other without);
 - identification sheet described in Item 20 above; and
 - entry fee payable to Austin Poetry Society.
22. If you are submitting online via Submittable, you still need to include one blank copy and one identification copy, as well as an identification sheet. You can upload them as separate files in Submittable. Please ensure that you do not include any identifying information in the file

name of your documents. If you have specific questions concerning Submittable, please email Allyson Whipple at literaryaustin@gmail.com.

22. A contest which does not attract at least five entries will be cancelled, and the prize money will be returned to the sponsor.

23. All entries must be postmarked or received by March 31, 2014, and addressed to:

Austin Poetry Society Annual Awards
3913 Willbert Road
Austin, TX 78751

If submitting online, entries must be received via Submittable by March 31, 2014 with a time stamp of no later than 11:59 p.m. CST.

Questions: annualawards@austinpoetrysociety.org

Subject line: "Question about APS annual contest"

For questions specifically pertaining to Submittable, email Allyson Whipple at literaryaustin@gmail.com.

Subject line: "Question about APS and Submittable."

Judges will be appointed by the Annual Awards Committee. The committee will give preference to well-published objective judges with demonstrated competence. Contest sponsors may recommend a judge to be considered for their contest, but the committee makes the choice and keeps confidential until the announcement of winners the identities of judges.

Judges' decisions are final.

All matters concerning the Annual Awards Contests are handled in the strictest confidence until the winners are announced at the May 2014 program. Award winners' names and poem titles are published in APS publications.

First place winners may receive encouragement to attend the Awards Ceremony without advance indication of which contests have been won.

63rd Annual APS Awards Contest Winners

Awards Ceremony, Saturday May 18, 2013

Elzy Cogswell, Chair

1. The Austin Poetry Society Award - 56 entries - Judge: Alan Birkelbach

Sponsor: The Society, in honor of past long-term members Ernest Glass and Lucia Trent, whose dedicated efforts initiated the recognition and designation of an annual Texas Poetry Day (October 15) and National Poetry Day (April 15)

Specifications: Any subject, any form, 32 lines or fewer

Eligibility: Any member who pays the \$10 entry fee may enter one poem in each contest including this one. **In this contest only**, members may enter any number of additional poems, provided they pay an extra \$5 fee per poem.

- 1st Place: "Ignite the Darkness" by Gloria Amescua
- 2nd Place: "You Titus Lucretius Carus" by Bradley R. Strahan
- 3rd Place: "The Gift" by Mary Ellen Branan
- Hon. Ment.: "Farm Child Morning" by Nona Blanchard

2. The Spoken Word Poetry Award - 6 pre-registered presenters - Judge: Popular Vote

Sponsor: Austin Poetry Society

Specifications: Registration in advance by reporting a title for the presentation. Spoken performance of the poem, either read or memorized, not more than three minutes long, in the Annual Awards Ceremony, May 18, 2013.

Judge: Vote by all members present, excluding only entrants in the contest.

- 1st Place: "In the House of Darkness" by Garrison E. Martt
- 2nd Place: "It's About Time" by Pete Sebert
- 3rd Place: "Farnsworth's Charge at Gettysburg" by Ben Pehr

3. Border/Lines Award - 25 entries - Judge: Natalia O. Treviño

Sponsor: Katherine Durham Oldmixon

Subject: Crossing borders (geographical, cultural, linguistic, psychological, spiritual, etc.).

Specifications: Any form, but poems should demonstrate control of sound, imagery, metaphor and other literary elements. Maximum 35 lines - make it tight. Poem may be in Spanish, English, or Spanglish. Other languages are also welcome if an English (literary) translation is included..

- 1st Place: "New Year's Eve" by Diana L. Conces
- 2nd Place: "she stands orphaned-her father's love a corpse" by Beth Kropf
- 3rd Place: "What in this country is solid?" by Allyson Whipple
- Hon. Ment.: "Oh Honey" by Marcelle Kasprovicz
- Hon. Ment.: "Remembering Ciudad Juarez" by Elaine Hosage
- Hon. Ment.: "Her Gay Chicago, 1983-2002" by Susan J. Rogers
- Hon. Ment.: "Crossing the Food Frontier" by Stephen B. Rodi
- Hon. Ment.: "Boundary" by Jerri D. Hardesty
- Hon. Ment.: "Cartography II" by Bradley R. Strahan

4. The Red Queen Award - 21 entries - Judge: Jill Alexander Essbaum

Sponsor: Monty Jones

Subject: A poem about sex that does not mention any body parts or functions and uses no vulgar words

Specifications: Any form except haiku. No haiku. Also, no "light verse." Up to 24 lines.

- 1st Place: "The Recipe Calls for Two" by Elaine Hosage
- 2nd Place: "Susquehanna Girl" by Bradley R. Strahan
- 3rd Place: "The Scent of Apples" by Shirley Elliott Cosby
- Hon. Ment.: "Different Strokes for Secret Folks" by Catherine A. Lee
- Hon. Ment.: "A Proficient Beguiler" by Shubh Bala Schiesser
- Hon. Ment.: "Math Made Easy" by Jerri D. Hardesty
- Hon. Ment.: "Rhine Maidens" by Ralph Hausser
- Hon. Ment.: "Under the Sunset" by Liza Wolff-Francis

5. Historian's Award for Narrative Poetry - 26 entries - Judge: Lyman Grant

Sponsors: Ralph Hausser and Elaine Hosage

Subject: A poem that tells a story. Any subject fit for all members of a family.

Specifications: Any form, 40 lines or fewer.

- 1st Place: "Lawrence" by George Klawitter
- 2nd Place: "earth link" by Opie R. Houston
- 3rd Place: "Boxes" by Shirley Elliott Cosby
- Hon. Ment.: "Come to Think of It" by Bradley R. Strahan
- Hon. Ment.: "General Grant Is Visited" by Garrison E. Martt

6. The Long Term Service Award - 17 entries - Judge: Cliff T. Roberts

Sponsor: The Board of Directors of APS in honor of life member Mary Agnes Taylor

Subject: Any subject.

Specifications: A poem composed of several haiku stanzas. 40 lines or fewer. Include a title for the set.

- 1st Place: "alpha/omega" by Opie R. Houston
- 2nd Place: "Hobo" by Shirley Elliott Cosby
- 3rd Place: "Jungle Town" by G. E. Martt
- Hon. Ment.: "Bastrop" by Amy L. Greenspan
- Hon. Ment.: "The Emperor's Men" by Von S. Bourland

7. Marilyn J. Buck Memorial Award - 15 entries - Judge: Susan O'Shea

Sponsor: Mariann G. Wizard

Subject: Physical confinement and its emotional effects.

Specifications: Any form, 40 lines or fewer.

- 1st Place: "We say that we need freedom" by Allyson Whipple
- 2nd Place: "Asthmatic Dreams" by Von S. Bourland
- 3rd place: "Stillborn" by Nancy Fierstien

Hon. Ment.: "Third Tour" by Opie R. Houston
Hon. Ment.: "The Weaver" by Diana L. Conces

8. The Once Upon a Time Award - 21 entries - Judge: Paul Ruffin

Sponsor: Susan Rooke

Subject: A fantasy poem rooted in fairytale, folktale, myth or legend, or in alternative realities.

Specifications: Any form, 40 lines or fewer.

1st Place: "Ganesha's Blessings" by Christa Pandey
2nd Place: "Baldur and Farknes" by Mary Ellen Branan
3rd Place: "Lady B" by Jerri Hardesty

9. The One Hundred Million Girls - 9 entries - Judge: Jan Seale

Sponsors: Sheree Rabe and John Hauser

Subject: Gendercide

Specifications: Free verse, up to 40 lines.

1st Place: "I want to yell to the Girls" by Liza Wolff-Francis
2nd Place: "Broken Girl" by Bradley R. Strahan
3rd Place: "Taking Inventory" by Elaine Hosage
Hon. Ment.: "Dear John," by Allyson Whipple

10. The Person of Interest Award - 13 entries - Judge: Dave Oliphant

Sponsor: Susan Rooke

Subject: A persona poem written from the point of view of a person of the opposite sex, living or dead, real or fictional..

Specifications: Any form, 40 lines or fewer.

1st Place: "Cain's Lament" by Jerri Hardesty
2nd Place: "Amelia's Plunge" by Wade Martin
3rd Place: "The Missing Norwegian" by Susan J. Rogers

11. - Devotion Award - 17 entries - Judge: Thomas Cable

Sponsor: Christa Pandey

Subject: Devotion

Specifications: Any form, up to 36 lines.

1st Place: "Return" by Diana L. Conces
2nd Place: "Four AM, Good Friday Morning" by Ralph Hausser
3rd Place: "Fidelity" by Nona Blanchard
Hon. Ment.: "Inca Dove Stories" by Elaine Hosage
Hon. Ment.: "Artz Brevis" by Neil Meili

12. The Friendship Award - 16 entries - Judge: Cyrus Cassells

Sponsor: Christa Pandey

Subject: Friendship

Specifications: Any form, up to 36 lines.

- 1st Place: "Lunar Meditation" by Allyson Whipple
- 2nd Place: "To Be a Better" by Neil Meili
- 3rd Place: "A Sort of Sonnet for Shirley" by Brad S. Strahan
- Hon. Ment.: "Kindred Spirits" by Von S. Bourland

13. The Animal Passion Award - 9 entries - Judge: Robert Gwynn

Sponsor: Claire Vogel Camargo, in honor of Elsa

Subject: A pet or pets

Specifications: A pantoum.

- 1st Place: "Sentry" by Diana L. Conces
- 2nd Place: "Uno" by Carie Juettner
- 3rd Place: "Maxi's Bath Time" by Shubh Bala Schiesser

14. The Loyalty Award - 16 entries - Judge: Paul Holcomb

Sponsor: Claire Vogel Camargo, in honor of Isabella

Subject: A dog or dogs

Specifications: Free verse or rhymed, 40 lines or fewer.

- 1st Place: "above the diving board" by Opie R. Houston
- 2nd Place: "Old Soul" by Carie Juettner
- 3rd Place: "Bailey Boy" by Gloria Amescua
- Hon. Ment.: "Arrow in the Snow" by Von S. Bourland
- Hon. Ment.: "The Hunt" by Mariann G. Wizard
- Hon. Ment.: "For Victor" by Neil Meili
- Hon. Ment.: "Left in a World Without Grace" by Nancy Fierstien

15. The Peggy Zuleika Lynch Memorial Award - 32 entries - Judge: Larry D. Griffin

Sponsor: Elizabeth Kropf

Subject: Any

Specifications: Any form, any length.

- 1st Place: "'Squirrels" by Monty Jones
- 2nd Place: "Poet's Bloom – The Color of My Pantoum" by Claire Vogel Camargo
- 3rd Place: "Nighthawk" by Von S. Bourland
- Hon. Ment.: "From scratch" by Nona Blanchard

16. The Elzy Marathon Thompson Memorial Award - 30 entries - Judge: Budd Mahan

Sponsor: Elzy Cogswell, dedicated to the memory of his father, who taught him to read.

Subject: Literacy, reading, writing, publishing, literature, etc.

Specifications: Any form, 28 lines or fewer.

- 1st Place: "How To Write Good" by Neil Meili
- 2nd Place: "The Challenge" by George Klawitter
- 3rd Place: "entranced" by Opie R. Houston

17. The Exhausted Poet Award - 15 participants - Tallied by Elzy Cogswell

Sponsor: The Austin Poetry Society

Specifications: Presented to the poets whose finalist poems in the meeting contests accumulate the most points. A critic/judge's first place receives 25 points; second place 20 points; third place 15 points; fourth place 10 points; and fifth place 5 points. The same points are given to places awarded in special contests sponsored by members through the year. In the event of a point tie, the winner will be the poet who entered the most annual awards contests, and the other poet moves down to the next lower place.

- 1st Place: Nancy Fierstien, 60 points in Meeting Contests
- 2nd Place: Wade Martin, 50 points in Meeting Contests, 23 entries in annual contests
- 3rd Place: John Hoag, 50 points in Meeting Contests, no entries in annual contests

18. The Ghazal Self Portrait Award - 6 entries - Judge: Nancy Connolly

Sponsor: John Hoag, in honor of Scott Wiggerman, who challenged our class in many ways

Subject: A self-portrait.

Specifications: A ghazal. 22 lines.

- 1st Place: "Stayin' Alive, Stayin' Alive" by Opie R. Houston
- 2nd Place: "Embellishments" by Allyson Whipple
- 3rd Place: "Self-portrait with Attitude" by Christa Pandey

19. The Incarnation of Imagination -15 entries - Judge: Catherine L'Herisson

Sponsor: Elzy Cogswell

Subject: A poem about one or more mythological creatures: minotaurs, mermaids, Paul Bunyans, unicorns, honest fishermen, sirens, dragons, Pecos Bills, obedient cats, or other creatures you have encountered in imagination or nightmares.

Specifications: Any form. 40 lines or fewer.

- 1st Place: "genesis???" by Opie R. Houston
- 2nd Place: "The Wimberley Shopkeeper's Tail" by Nancy Fierstien
- 3rd Place: "Felinity" by Jerri D. Hardesty

20. The Jilted Award - 15 entries - Judge: Joseph Liro

Sponsor: John Hoag, in honor of Mrs. Syme, Sophomore English, a tortured soul (by us)

Subject: Any topic dealing with rejection.

Specifications: Limerick. 5 lines.

- 1st Place: "Note to Contest Judge" by Opie R. Houston
- 2nd Place: untitled: "...nightgown of red" by Carie Juettner
- 3rd Place: "Jack & Jilt" by Garrison E. Martt
- Hon. Ment.: "A Dogerick" by Bradley R. Strahan

21. The Lion and the Lamb Award - 19 entries - Judge: Robert Wynn

Sponsor: Herman Nelson

Subject: A poem against war or in support of peace.

Specifications: Any form. 40 lines or fewer.

- 1st Place: "Clifton Flowers" by George Klawitter

- 2nd Place: "The dance of follow and lead" by Nona Blanchard
- 3rd Place: "Follow the Stones" by Von S. Bourland
- Hon. Ment.: "Baiting the Bears" by Pete Violand
- Hon. Ment.: "Peace is Not a Profitable Proposition" by Elaine Hosage
- Hon. Ment.: "The Face of Evil" by Clark Watts
- Hon. Ment.: "The Ends of Empire" by Bradley R. Strahan)

22. The Loss - 20 entries - Judge: Professor William Wenthe

Sponsor: Shirley Elliott Cosby, in loving memory of her child, Monica Elliott Murphy

Subject: Loss of a family member.

Specifications: Any form. 32 lines or fewer.

- 1st Place: "Casualty of Freedom" by Elaine Hosage
- 2nd Place: "Angel" by George Klawitter
- 3rd Place: "A Wilted Lotus" by Shubh Bala Schiesser
- Hon. Ment.: "Seeing Her Now" by Nancy Fierstien
- Hon. Ment.: "At the P. F. Chang's" by Nona Blanchard
- Hon. Ment.: "St. Luke Hospital" by Dora Robinson

23. The Mary Oliver Award - 29 entries - Judge: Leona Swinney Welch

Sponsor: Elzy Cogswell

Subject: Nature.

Specifications: Any form, 28 lines or fewer.

- 1st Place: "The Place That Will Be Desert" by Ralph Hausser
- 2nd Place: "Lament" by Barbara A. Gregg
- 3rd Place: "View Crossing Mansfield Dam" by Carie Juettner
- 1st Hon. Ment.: "Ghosts" by Bradley R. Strahan
- 2nd Hon. Ment.: "Missing the Texas Horned Lizard" by Elaine Hosage
- 3rd Hon. Ment.: "The Deer Sleep Here" by Mariann G. Wizard

24. The Meter and Rhyme Award - 20 entries - Judge: Thomas Whitbread

Sponsor: Herman Nelson

Subject: Any subject.

Specifications: A poem which employs both meter and rhyme. Any length foot per line, 40 lines or fewer.

- 1st Place: "Myth Makers" by Christa Pandey
- 2nd Place: "Homeward" by Shirley Elliott Cosby
- 3rd Place: "The Violin" by Jerri Hardesty
- Hon. Ment.: "Uh-Oh" by Nancy Fierstien
- Hon. Ment.: "Torment in the Dentist's Chair" by Greg Silver

25. The Neill Megaw Memorial Award - 18 entries - Judges: The Megaw children: Laura Wiegand, Maggie Megaw, and Peter Megaw

Sponsor: Elzy Cogswell, in honor of Dr. Megaw, whose life as a ship welder, swing band singer,

professional dancer, bomber pilot and distinguished professor teaching Shakespeare and Modern Drama, served as preparation for a post-retirement poet and APS member.

Subject: Any subject.

Specifications: A sonnet.

- 1st Place "Lost" by Carie Juettner
- 2nd Place "Dawn Dancer" by Jerri D. Hardesty
- 3rd Place "Strength" by Diana L. Conces
- Hon. Ment.: "Great Aunt Jean" by Claire Vogel Camargo

26. The President's Award - 16 entries - Judge: David Parsons

Sponsor: Elzy Cogswell.

Subject: A poem about chilling out in Austin—Barton Springs, Mount Bonnell, the Highland lakes, Lady Bird Lake, the University, the State Capitol, or anything else which makes you want to stay, or leave.

Specifications: Any form, 28 lines or fewer.

- 1st Place: "Eddy" by Wade Martin
- 2nd Place: "Lady Bird Lake" by Shubh Bala Schiesser
- 3rd Place: "Pink Hour in North Austin" by Allyson Whipple
- Hon. Ment.: "It's About the Fries" by Elaine Hosage
- Hon. Ment.: "Springtime in Austin" by Barbara A. Gregg
- Hon. Ment.: "If It's Green, It's Grits" by Nancy Fierstien

27. The Remembrance Award - 7 entries - Judge: Karla Morton

Sponsor: John Hoag, in honor of all those English teachers who tried valiantly to imbue us with appreciation for the written word

Subject: An ode to anyone (teacher, mentor, etc.) who inspired and encouraged you to keep on writing.

Specifications: Rhymed. 40 lines or fewer.

- 1st Place: "Learning the Art" by Von S. Bourland
- 2nd Place: "My Ladies, Such Mentors!" by Stephen B. Rodi
- 3rd Place "Ode to my Teacher" by Shubh Bala Schiesser

28. The Re-Start Award - 15 entries - Judge: Professor Horacio Peña

Sponsor: Horacio Peña, in honor of Ruben Dario.

Subject: A poem about adjusting to a new life-style after losing an old, including but not limited to starting life over in a new country.

Specifications: Any form. 40 lines or fewer. The judge will be bilingual, Spanish and English, so Spanish poems are permissible if accompanied by an English translation.

- 1st Place: "Pilgrimage from Barton Hills" by Gregory J. Silver
- 2nd Place: "Tied to Trees" by Ben Pehr
- 3rd Place: "After Long Sessions in Polish Language" by Mary Ellen Branan
- Hon. Ment.: "Leaving California" by Beth Kropf
- Hon. Ment.: "India" by Christa Pandey

29. The Badgerdog/APS Youth Award - hundreds of entries - Gloria Amescua

Sponsor: Austin Poetry Society, in honor of Deb Akers, long-time editor of the youth anthology of the Austin International Poetry Festival.

Eligibility: Poems chosen for posting in the previous year by Badgerdog Publishing. (APS membership and the \$10 entry fee are waived.)

Subject: Any subject.

Specifications: Poems previously posted by Badgerdog Publishing and judged by an APS-appointed judge as best among those posted.

4th Grade: "Mis Suenos/My Dreams" by Edwin Vazquez, Winn AISD, Teacher: Yniguez

2nd Grade: "I am Good to See" by Ariante Kennedy, Brown AISD, Badgerdog Summer Camp

4th Grade: "Love Poem to Time" by Carolina Barboza, Bluebonnet Trail, Manor ISD, Teacher: Melissa Hertz

2nd Grade: "Hot Colors" by Jackson Cox, Highland Park AISD, Teacher: Pappert

4th Grade: "Ballet is a Perhaps a Goat" by Saketh Rudraraju, Badgerdog Summer Camp

2nd Grade: "Dancing in Massachusetts" by Luke Murphy, Highland Park AISD, Teacher: Collins

30. The Vondelet Award - 6 entries - Judge: Von S. Bourland

Sponsor: Von S. Bourland

Subject: Any subject.

Specifications: A Vondelet Sonnet: 15 lines of iambic pentameter with the rhyme scheme ABacadaA adac BaA. Capitals indicate repeated lines, not rhyming lines. B is repeated, but has no rhyming line. Vondelet rhymes with Rondelet. *Poet's Forum Magazine*, Vol. 22, No. 2 (2011), published an article by the sponsor about the form and about coming up with the new sonnet variation.

1st Place: "For Goliad's Forgotten" by Judith Austin Mills

2nd Place: "Beware of Poets" by G. E. Martt

3rd Place: "Transformation at Zilker Park" by George Klawitter

Suggestions for Poets to Consider

Compiled by Opie Houston, President 1986-1988

The following information is intended as a guide for the evaluation of poems prior to submission for contests or for publication. It is difficult for poets to evaluate their own work; yet, if they take a few minutes to critique each poem using the points below, rewards are sure to follow.

Title: Is it interesting? Does it make you want to read the poem? Or is it trite and dull? Does the title provide a possible second-level meaning? Does the poetic form require a title?

Effect: Does the poem have impact? Is it obscure or vague? Could slight changes give the poem more depth, more meaning?

Imagery: Does it show rather than tell? Does it utilize vivid description, metaphor, simile and/or figures of speech?

Subject/Theme: Is there one main theme which is well supported throughout? Does it fit the contest or publication? Is the mood supported throughout, or are the mood changes logical and effective?

Language/Meter: Do language and meter complement one another? Is the language compatible with the subject, theme and publication?

Structure: Does the overall appearance on the page complement the theme and add to its interest or meaning? Would the poem be more effective in a different form?

MANUSCRIPT: Are the rules or publication guidelines followed exactly? Have you proofread? Is the manuscript clean, free of typos and/or inked insertions?

Selected Resources on the Art of Poetry

This is a brief selection of popular, well respected works including instructional resources and anthologies of poems.

Kim Addonizio and Dorianne Laux, *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*

Kelli Russell Agodon and Martha Silano, *The Daily Poet: Day-by-Day Prompts for Your Writing Practice*

Neil Astley, ed., *Staying Alive: Real Poems for Unreal Times*

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A Brief Guide to Current Poetic Forms and Terminology

*Originally compiled by Neill Megaw, First Vice-President 1990-92
Executive Committee Member-at-Large 1992-2000.*

*Updated, with respect and admiration, by
later Presidents Katherine Durham Oldmixon and Elzy Cogswell, with additions by Board members*

Three Major Forms of Poetry

Free Verse has (usually) unrhymed lines of varying length without a fixed metrical pattern. The irregular right-hand margin warns you to read it slowly, savoring it line by line. Free from regular end rhyme or a formal metrical pattern, its poetic effects are often achieved by such strategies as repetition, visual arrangement, varying rhythms and line lengths, and the freedom to determine line breaks. They may be used for emotional or intellectual emphasis, surprises, contrasts, parallels, etc.: the line break is the Swiss pocketknife of Free Verse. When to break the line, and whether to end the line with a full stop, e.g., at the end of a sentence (end-stop), or to minimize the pause by making the sense run over into the next line (enjambment), are major decisions. Another decision: the "bits broken off" on the right hand can be placed not only at a fixed left margin, but in any medial position desired. See almost anything by E. E. Cummings.

Most serious American poetry of the last 100 years has been in Free Verse. Its many defenders praise it for allowing poets to convey meaning and emotion exactly, without straining for a rhyme or padding to maintain the same line-length. The disadvantages are the other side of the coin: unfocused, self-indulgent verbosity and, for lack of rhyme and regular rhythm, lack of memorability.

Blank Verse is unrhymed regularly metered verse, usually iambic pentameter, perhaps with an occasional shorter or longer line. Blank Verse lacks the chime and "clicking into place" of end rhyme, but its breathing pauses at the line endings give it a chanted effect that sticks with you (consider the unrhymed passages of Shakespeare that you know by heart or Milton's *Paradise Lost*). Blank verse particularly lends itself to dramatic verse and narrative.

Formal Verse ("closed form" or "traditional") usually means verse structured in a regular meter and form, such as number of lines, and often including an end rhyme pattern. The lines, moreover, may be grouped in larger patterns or forms: e.g., the Ballad, the Sonnet and the Ode, each with variations. But these need not be traditional; many poets use "nonce" forms (invented for the occasion), and some editors actively solicit poems that play new variations on the older forms.

In difficulty of writing, Formal poetry ranges from not-too-hard to almost-impossible – when well done. When superbly done, everything seems to fall into place like magic, without effort. Beginners must learn two hard facts – 1) if you pad, contort or strain to reach your rhyme at the right time, it will be noticed; and 2) the rhythm you hear as you read your poem may not be the rhythm on the page as "heard" by others. Ask a friend to try reading it aloud "cold" (at first sight, unrehearsed), and be prepared for surprises.

Many Free Verse poets recommend that beginners try enough Formal Verse to develop discipline and a sharper ear. The reverse is also worth considering: try some Free Verse to learn what your unconstrained voice sounds like, which may also help.

In fact, try everything! How else can you discover what you like best or develop the fullest toolbox and palette from which to choose as you compose?

An Alphabetical List of Terms

Allegory: A metaphor spread farther than usual. When symbolic figures or stories extend further than mere references, they may be an allegory. A grim reaper is frequently used as an allegory, for example.

Alliteration: A sound effect achieved by repeating initial sounds (often consonants) in stressed syllables, typically on three or four emphasized words, one or two in each of the two half-lines, as in Old English, e.g., *Beowulf*; it is often used in Middle English, e.g., *Sir Gawain and the Green Knight*, and in some modern imitations, e.g., Richard Wilbur's "Junk." When consonants are repeated (without rhyming vowels), the practice is sometimes called consonance, q.v. below.

Amphibrach Foot: A foot consisting of a short syllable, a long syllable, and another short syllable. *See* under "Meter" below.

Anapest Foot: A foot consisting of two short syllables followed by one long syllable. *See* under "**Meter.**"

Assonance: A sound effect achieved by repetition of identical (or similar) vowel sounds. It has become more popular than end-rhymes in much modern poetry.

Ballad: A story told in quatrains, commonly in alternating tetrameter and trimeter, rhymed on lines two and four (4x-3a-4x-3a), but also found in straight tetrameter and pentameter, sometimes with an extra fifth line for variety or emphasis. Originally a folk form, later used by other poets. Ballad measure is also the Common Meter (4-3-4-3 or 8-6-8-6 syllables) of church hymnals, which nicely distinguishes it from Long Meter (4-4-4-4' or 8-8-8-8 syllables) and Short Meter (3-3-4-3' or 6-6-8-6 syllables). Emily Dickinson's poetry is said to be in common or hymn meter.

Ballade: One of the principal forms of music and poetry in fourteenth- and fifteenth-century France. Not to be confused with the ballad, the ballade contains three main stanzas, each with the same rhyme scheme, plus a shorter concluding stanza, or envoi. All four stanzas have identical final refrain lines. The tone of the ballade was often solemn and formal, with elaborate symbolism and classical references. One of the most influential writers of early ballades was François Villon. In English, ballades were written by Chaucer and revived by Dante and Swinburne. They are most often reserved for light verse.

Blank Verse. *See* the introductory section of this list, "Three Major Forms of Poetry."

Caesura: A perceptible mid-line pause, not necessarily fixed at exact center, common in strong-stress (Old English) meter and sometimes used in pentameter or longer lines for variety, for emphasis, or to interject into strict meter a flavor of informal speech.

Catalectic Foot: A foot shy of one syllable.

Clerihew: A quatrain mock-celebrating some well-known and usually well-liked person. In two couplets of unequal length, the first line gives the victim's name; the rest is a ridiculous and unfair distillation of his/her claims to fame. Form invented by Edmund Clerihew Bentley.

Concrete, Experimental or Abstract poems place more emphasis on the picture than on the text, usually employing words, letters or symbols (sometimes hand-drawn) to compose pictures. The most famous of these is probably Richard Dohl's "Apfel" (apple), where the German word, many times repeated, is so presented as to form the apple shape, with a single "wurm" buried inside it.

Consonance: A sound effect achieved by repeated use of similar or identical consonants. The same consonant in final words of lines is known as half-rhyme.

Crapsey Cinquain: This variation on the cinquain or five-line poem is the special invention of Adelaide Crapsey, an unrhymed set of five lines, consisting of 2, 4, 6, 8 and 2 syllables, respectively.

Dactyl Foot: A foot consisting of a long syllable followed by two short syllables. *See* under "**Meter.**"

Dimeter: A line consisting of two feet. *See* under "**Meter.**"

Dramatic Monologue: First-person monologue verse in which the poet puts all the words in the mouth of someone else, real or imagined; also called **Persona Poetry**, since the poet speaks from under a mask. Robert Browning's dramatic monologues, such as "My Last Duchess," are famous examples.

Enjambment: A line requires the following line to complete its sense or meaning. For example, from Louise Bogan's "A Tale": "Where something dreadful and another / Look quietly upon each other."

Epic: A long narrative poem dealing with heroic, large-scale actions that exemplify the values of the poet's nation, as seen in a comfortably distant past when gods took part with men in human struggles; e.g., Homer's *Odyssey* and *Iliad*, Virgil's *Aeneid*, Milton's *Paradise Lost*, the *Ramayana*, etc.

Epigraph: A quotation placed below the title at the head of a poem. Sometimes it is the inspiration for the poem, but it can also be an apt phrase which highlights a color the poet wants to expand upon (or use as a diving board).

Eye, Shaped or Emblematic poems are mainly concerned with the visual image of the type on the page, e.g. arranging the words of a poem to form a silhouette. The most famous example of a good "shaped" poem is George Herbert's "Easter Wings," in which the text – written sideways on the page – resembles angels' wings. Experiments have been conducted in this vein from the Greeks in the 3rd Century B.C.E. In the Far East, where the very letters are pictures, pictographs, it can be assumed that similar attempts have been made.

Eye Rhyme: A rhyme between two words pronounced differently but spelled alike, for a common example, "love" and "prove."

Feminine Rhyme: The rhymed words have a stressed syllable followed by an unstressed syllable, for example, "turtle" and "hurtle."

Foot: *See* under "**Meter.**"

Formal Verse: See the introductory section of this list, "Three Major Forms of Poetry."

Free Verse: See the introductory section of this list, "Three Major Forms of Poetry."

Gloss: Expands a well-known poet's quatrain in iambic lines, either tetrameter or pentameter. The quatrain is given as an epigraph under the title of the new poem, along with the title of the source poem and the name of the original poet. Following are four stanzas, sextets, of 24 lines each. Each stanza begins with a line from the original text with four new lines added in any rhyme scheme, but closing with the same line from the text.

Haiku: A form practiced for centuries in Japan and now by millions, but more recently catching on in other countries with drastically different languages, climates, traditions and poetic expectations. There are different schools and rules in Japanese itself, and consequently even more in derivative English/American practice, where some or all of the following may be required by haiku journal editors:

- no title;
- no end-rhyme;
- three lines only, with the first and third lines having 5 syllables, the second 7 syllables;
- an identification of the season, preferably indirectly (e.g., birds returning, pale new leaves); and
- a "haiku moment" of mini-satori revelation (sudden enlightenment) as the poet discovers or senses secret connections in nature, with more emphasis on the ways of nature and its magical interworkings than on the poet's reactions.

Recommended: Compare different journals; know your target.

Heptameter: A line consisting of seven feet. See under "**Meter.**"

Heroic Couplet: Two rhymed lines of five iambic feet.

Hexameter: A line consisting of six feet. See under "**Meter.**"

Iamb Foot: A foot consisting of a short syllable followed by a long syllable. See under "**Meter.**"

Imagery: Often figurative description works better than literal language. Metaphor and simile are forms of figurative language, but figurative language is not limited to them.

Irony: Humor or subtle sarcasm in which the intended meaning of the words is the opposite of their literal meaning. When in Shakespeare's *Julius Caesar*, Mark Antony says several times that Brutus is an honourable man, he means the opposite.

Lanterne: A five-line, 11-syllable poem that expands and collapses, with lines of 1, 2, 3, 4, and 1 syllables. The lines are centered on the page to form (roughly) the shape of a Japanese lantern.

Light Verse: An enormous grab bag of urbane society verse, limericks, over-alliterated sour-rhyme poems, etc. *The Oxford Book of Light Verse* contains a wide assortment, from crude street doggerel to Alexander Pope's "Rape of the Lock." "Verse not meant to be taken seriously" is the usual unsatisfactory stab at a definition, for nowadays we have lots of both comic-serious verse and serious-comic verse. Perhaps we had best leave the definition at "smile-oriented."

Limerick: A five-line poem with the first, second and fifth trimeter lines on one rhyme, and third and fourth dimeter lines on another rhyme. The dominant meter throughout is anapestic, to give it a galloping liveliness. Often bawdy, with strained rhymes, tongue twisters, punning, etc. A title is optional. Limericks are sometimes written in tetrameter, but these tend to be less lively.

Two versions: In the older or (Edward) Lear Limerick, the last line repeats, or half repeats, the opening line. In later forms, the last line departs widely for surprise or reversal.

Lyric Verse: Another vague category, ranging from actual song lyrics through "a cry from the poet's heart" to "simple and beautiful" verse – not dramatic, didactic or very long, seeming to reveal personal emotions in a melodic style. For example, the sonnet is usually considered a lyric form.

Masculine Rhyme: The rhyme is in a single, final stressed syllable in the line, also called single rhyme. John Donne favors this form: "If ever any beauty I did see, / Which I desir'd, and got, t'was but a dreame of thee."

Metaphor: Like a simile, but without any explanation that the two things are like each other. Robert Frost, in his "Mending Wall" writes of boulders that have fallen off the wall: "And some are loaves ..." He says the boulders *are* loaves, not that they are like loaves. Archibald MacLeish, in his "Ars Poetica" says that "For all the history of grief", a poem should *be* "An empty doorway and a maple leaf."

Meter: The basic pattern of stressed and unstressed syllables used in a poem is described in two terms--one identifying the **foot**; the other, **the number of those feet per line**. For example, "iambic pentameter" indicates a line of five iambs with the natural speech accents ta-TUM ta-TUM ta-TUM ta-TUM ta-TUM, as in "When I consider how my light is spent" by John Milton.

Foot	Rhythm	Examples
iamb	ta-TUM	parade, disgust
trochee	TUM-ta	raider, gusto
anapest	ta-ta-TUM	unabashed, in a row
dactyl	TUM-ta-ta	bachelor, emptying
amphibrach	ta-TUM-ta	dividing, creative

and two that can't be kept up very long, therefore can't describe a sustained basic rhythm:

spondee	TUM-TUM	ten tons, boom-boom
pyrrhic	ta-ta	of a, and the

Number of Feet per Line

monometer = 1	pentameter = 5
dimeter = 2	hexameter = 6
trimeter = 3	heptameter = 7
tetrameter = 4	octameter = 8 (etc.)

This, it must be repeated, is the **basic** or **underlying** rhythm pattern. The sounds and beats of the actual poem should not follow the basic rhythm exactly: deadly monotony. Meter may be varied in many ways. In a catalectic foot, one syllable is missing. Anapestic lines sometimes begin with such a diminished foot, and trochaic lines might end with one. At the other extreme, too many variations and the basic rhythm is lost. Read, listen, observe!

Minute Poem: A rhyming verse form of 60 syllables consisting of 12 lines in iambic meter. The poem contains three stanzas with lines of 8, 4, 4, and 4 syllables each, and the rhyme scheme is aabb, ccdd, eeff. Former Arkansas poet laureate Verna Lee Hinegardner created the form. The subject should be an event that happens and is ended within one minute. The frequent short lines suggest less serious subjects.

Monometer: A line consisting of one foot. *See* under "**Meter.**"

Near Rhyme: Consonant sounds at the end of accented syllables are repeated with no rhyme of the preceding vowel. For example, in the first stanza of P.K. Page's poem, "Cross," mind is a near rhyme for wind.

Nonsense Verse: Not just silly or comic verse, but topsy-turvy; transforming the factual world into something fresh (and enjoyable) by its quirky vision, often relying on the sound, more than the sense of language. Example: Lewis Carroll's "Jabberwocky."

Octameter: A line consisting of eight feet. *See* under "**Meter.**"

Ode: A long, serious, often public form in elevated diction and long, complex stanza and rhyme patterns. Three basic forms:

- 1) **Horatian**, in which the stanzas are all the same in pattern;
 - 2) **Pindaric**, in three stanzas: two longer ones with the same line lengths and rhyme scheme, a shorter one different, the whole set of three often repeated several times;
 - 3) **the irregular**, as in Wordsworth's "Ode on Intimations of Immortality."
- An ode often praises a person, event or other object, sometimes contemplating nature.

Ode Frame: A term invented by APS Past-President Opie Houston for tripartite sub-structuring of a poem by content or scene, resembling the Pindaric plan: "now/then/now" or "here/there/here".

Pantoum: A poem form of any length, consisting of four-line stanzas in which the second and fourth lines of each stanza serve as the first and third lines of the next stanza. The last line of a pantoum is often the same as the first. A four-stanza pantoum is common, and in the final stanza, you could simply repeat lines one and three from the first stanza, or write new lines. With exceptions, the pantoum follows this pattern:

Stanza 1: A, B, C, D
Stanza 2: B, E, D, F
Stanza 3: E, G, F, H
Stanza 4: G, I (or A or C), H, J (or A or C)

Pararhyme: A near rhyme form using identical consonants in two words, but with different vowels. An example from Wilfred Owen's "Strange Meeting" is *hall* and *Hell*, and from Paul Muldoon's "The Sightseers," *July* and *jelly*.

Pentameter: A line consisting of five feet. *See* under "**Meter.**"

Persona Poems: *See* "**Dramatic Monologue.**"

Pyrrhic Foot: See under "Meter."

The Primer: A poem form originated by APS member Robin Cravey and introduced in his presentation to the meeting in January, 2012. The form is meant for taking on large and basic issues. It is large enough to allow a full explication, but limited enough to impose discipline. It is based on two fundamental sequences: the first five prime numbers and the five vowels. A prime number is a number divisible only by one and itself. The first five prime numbers are 1, 2, 3, 5, 7. The five vowels, of course, are a, e, i, o, u. The line is iambic pentameter. This carries forward the theme of fives. The form comprises five stanzas of five lines, each followed by a refrain of three lines, and all wrapped up by a conclusion of three refrains of three lines each. Within each stanza and refrain pair, the rhyme is on the non-prime lines: 4, 6, and 8. Across the entire structure, each stanza and refrain pair rhymes on a single vowel, with each vowel taken in order. Thus the first stanza rhymes on A, the second on E, and so on through U. Conversely, none of the prime-numbered lines ends in a vowel. In the conclusion of three three-line refrains, the rhyme is again on the non-prime lines. However, instead of rhyming within itself, it rhymes with the corresponding stanza. Thus, the first non-prime line, line 4, rhymes on A with the first stanza/refrain pair. The second non-prime line, line 6, rhymes on E with the second stanza/refrain pair. Since nine lines furnish only four non-prime lines (4, 6, 8, 9), there is no final rhyme for U. The lack of a final rhyme on U sets the fifth stanza apart. Also, the concluding progression of rhymes on a, e, i, and o, with u unstated, gives the reader a springboard into his or her own musing.

Prose Poem: A poem which does not use line units or line breaks. It looks like a paragraph or more, but is distinguished from prose by sound effects, sharp images, brevity, and its intense luxury of ideas. It has been in use since the nineteenth century (for examples, Baudelaire and Rimbaud) and is still popular. For example Charles Simic used it in his "We were so poor..."

Pyrrhic Foot: A foot of two short syllables. See under "Meter."

Rhyme: An important aspect of much poetry. See entries in this glossary for Alliteration, Assonance, Consonance, Eye Rhyme, Feminine Rhyme, Masculine Rhyme, Near Rhyme, Pararhyme, and various particular forms of ordinarily rhymed poetry, like the sonnet. Poets disagree on the importance of rhyme in poetry, but we know of no case of consequent homicide.

Rondeau: A 15-line French form, usually eight or 10 syllables in three stanzas. The first words of the opening line are used twice later as a refrain, often as a pun or in an altered sense. Thus: Ra-a-b-b-a // a-a-b-b-a-R.

Roundel: An 11-line English form comprising a quatrain, tercet and quatrain, with the first line or its opening words serving as a refrain: Ra-b-a-R / b-a-b / a-b-a-R.

Royal Rhyme: A stanza of seven ten-syllable lines rhymed ababbcc. Chaucer, with *Troilus and Cressida*, originated the form.

Scansion: A system of notation for recording spoken speech or the exercise of that system. The human voice is a remarkably complex instrument, and all systems of scansion are imperfect. The most common one attempts only to record relative emphasis or stress but of course, sounds also have a pitch and length and timbre, and run together, or are kept distinctly apart, etc.

Musical notation has been attempted, and complicated phonetic systems have been used by linguistic scholars; all fall short. In despair, most students of poetry have fallen back on recording stress and unstress, usually adding an intermediate or lesser stress, as in your familiar dictionary. These marks are ~ and ´ in most common usage.

But learning, first how to use them accurately, and then learning when, why and how to modify one's own reading to others takes at least a chapter of advice—so, sadly, we must refer you to manuals of prosody or introductions to poetry for help. Our excuse must be that we didn't invent human speech.

Senryu: In Haiku form (three lines with 5-7-5 syllables) but "unserious," especially poking fun at human weaknesses, often those of the poet writing. The seasonal reference may be dropped.

Sestina: A long poem form in which end-of-line words are recycled throughout six six-line stanzas followed by a tercet. Words which are repeated so many times must be chosen to underline the point of the poem. If the end-words in the first stanza are numbered 123456, then the same words are used to end the following five stanzas in a strictly arranged order: 615243, 364125, 53614, 451362, and 246531. The final three lines conclude with words 531, but the lines include prior to the end words 246. Elizabeth Bishop's poem "Sestina," readily available on the web, is a clean example.

Seventeener: A form invented by past-Second Vice President Dr. Joseph Jones which resembles the Haiku (more often the Senryu) in having a total of 17 syllables – but is unlike it in having a (short) title and ignoring the other Haiku rules about number of lines, season, glimpsed moment, etc.

Shormie: Former APS Second Vice President Dr. Joseph Jones secularized and adapted the Short Meter with a new form, christened the Shormie, and pointed to its double utility: with and without music. Defined, a Shormie is verse in four lines of 6-6-8-6 syllables, rhyming in lines two and four.

Simile: A physical object, say a peach, is similar to the cheek of a child, and although the two things are quite different, what they have in common can benefit description. Elizabeth Bishop's *The Moose* speaks of "moonlight and mist / caught ... like lamb's wool / on bushes in a pasture." When a poem uses a simile, it says outright that something is like something else. A metaphor would only imply it, perhaps by saying that one of the things is the other.

Sonnet: A 14-line poem with rigidly prescribed rhymes, traditionally in iambic pentameter or (French) hexameter.

The **Italian or Petrarchan** form uses only four or five rhymes in an a-b-b-a-a-b-b-a octave, and a three- or two-rhymed sestet, avoiding a final couplet; c-d-c-c-d-c and c-d-c-d-c-d are the most common of several possibilities here. A "change of direction" after the octave, called the volta or volte, emphasizes the shifted rhyme sets, resulting in a two-part poem likened to inhalation/exhalation or tide in/tide out.

The **English or Shakespearean** sonnet normally allows seven rhymes in three quatrains and a closing couplet: a-b-a-b, c-d-c-d, e-f-e-f, g-g. The volta may be absent or delayed, but often occurs in the usual place, after the eighth line.

And each of these "major" forms has its variations.

The **Miltonic** follows the Italian form, but rolls roughshod in sense and feeling across all boundaries with no, or a displaced, volta.

The **Wordsworthian** is also Italian, but allows an extra rhyme-set in lines five through eight: c-d-d-c.

The **Spenserian** is a more difficult form of the English, with the quatrains rhyme-linked: a-b-a-b, b-c-b-c, c-d-c-d, e-e (only five rhymes).

There have been countless modern versions, including:

Terza rima sonnets: a-b-a, c-d-c, d-e-d, e-f-e, f-f; with the final couplet taking its rhyme-sound from the end of the middle line of the last triplet.

- Upside-down sonnets:** six lines, then eight.
- Curtal (shortened) sonnets:** 10-1/2 lines, and
- Tailed (lengthened) sonnets:** 15, 16, 18 lines!

...and more rhyme-relaxed forms using rhyme only alternately on the first 12 lines (x-a-x-a, x-b-x-b, x-c-x-c, d-d) Many others as well.

Spondee Foot: A foot of two long syllables. *See* under "**Meter.**"

Spoon River Poems: A poem written in the voice and from the point of view of a deceased person.

Stanza: a grouping of lines, sometimes organized by rhyme, varying line-lengths, etc. A two-line stanza is a **Couplet**. A three-line stanza is a **Tercet** or – especially if rhymed – a **Triplet**. Four lines is a **Quatrain**. Beyond this point, many refer only to "stanzas," since the names at each level tend to refer to patterns of organization in different national forms – e.g., any five-line stanza—depending on its features, can be a **Pentastich**, a **Quintain**, a **Quintilla**, or a **Cinquain**. The last of these can describe any five-lined stanza, or a French medieval form. **Sestet** (six lines) and **Octave** (eight lines) now are terms used more often for sections of larger poems, especially the sonnet, rather than for stanzas complete in themselves.

Syllabic Verse: Feet are ignored and the lines made equal by syllabic count, either all the lines, or matched lines in an irregular pattern. Marianne Moore and Dylan Thomas provide modern examples. Hard to hear the equalities, since we have learned to ignore the unstressed syllables.

Tanka: A five-line Japanese syllabic form with two 7-syllable lines added to the traditional Haiku pattern: 5-7-5-7-7.

Tercet: A stanza consisting of three lines. Also known as a triplet.

Tetrameter: A line consisting of four feet. *See* under "**Meter.**"

Trimeter: A line consisting of three feet. *See* under "**Meter.**"

Triplet: [French pr.: TREE-oh-LAY; English pr.: TRY-oh-let.] an eight-line French form on two rhymes, with the first two lines serving as refrains: A-B-a-A-a b-A-B. The refrain must come in naturally and aid in the progression of thought. Not as difficult as the Rondeau, but requires a light hand.

Triplet: A stanza consisting of three lines. Also known as a tercet.

Trochee Foot: A foot consisting of a long syllable followed by a short syllable. *See* under "**Meter.**"

Villanelle: French form with a total of 19 lines consisting of five triplets, all rhymed a-b-a, and one quatrain rhymed a-b-a-a. The first and third lines of the first stanza are used alternately as terminal refrains in the tercets, and both together constitute the refrain of the final quatrain. Thus: A1-b-A2 a-b-A1 a-b-A2 a-b-A1 a-b-A2 a-b-A1-A2. Dylan Thomas' "Do Not Go Gentle into That Good Night" is a modern example.

Visual Poetry: *See* "Eye, Shaped or Emblematic."

Volta: The turn, a shift or point of dramatic change. Traditional sonnets exhibit a volta in the concluding sestet.

Membership List

2013-2014

APS members who renewed before August 15th should be listed here. If you are not listed, let us know. You may renew your membership at any time. Memberships expire at the end of May each year. This year, to help prevent identity theft, we have chosen to omit all contact information. Board members have agreed to forward any messages you have for another member, but will not share contact information with anyone. We'll do our best to help members to stay in touch with each other.

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Barbara Youngblood **Carr**, *Contest Sponsor*

Elzy **Cogswell**, *Past President, Contributing Patron, Contest Sponsor, Life Member, Board Member At Large*

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Linda Marie **Cossa**, *Host, APS Fourth Thursday Open Microphone*

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Jan Kramer **Dunlap**, *Life Member*

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Nancy **Fierstien**, *Corresponding Secretary, Patron, Editor of Best Austin Poetry*

Christine **Gilbert**, *Poetry With Wheels Committee Artist*

Linda S. **Gordon**

Amy **Greenspan**
Barbara **Gregg**
Mike and Joyce **Gullickson**, *Hosts, Georgetown Poetry Festival*
Alyce **Guynn**, *Patron*
Shirley **Handley**, *Life Member*
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Ralph **Hausser**, *Host, Share Your Stories, Patron, Contest Sponsor*
John **Hoag**, *Contest Sponsor*
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Dennis **Humphrey**
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Monty **Jones**, *Treasurer, Contest Sponsor*
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Dillon **McKinsey**, *Past President, Life Member*
Neil **Meili**
David **Meischen**, *Patron, Co-Editor, Texas Poetry Calendar*
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Christa S. **Pandey**, *Contributing Patron, Contest Sponsor*
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Anjela Villarreal **Ratliff**

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John **Reding**, *Life Member*
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Ruth **Richardson**, *Life Member*
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Mary E. **Riley**
Elena **Riojas**
Dr. Dora **Robinson**, *Co-host, Writing on the Air*
Stephen B. **Rodi**, *Patron*
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Susan **Rooke**, *Second Vice President, Patron, MuseLetter Editor, Contest Sponsor*
Judith **Rosenberg**
Shubh Bala **Schiesser**, *Patron*
Peter **Sebert**, *Patron, Poetry With Wheels Chair*
Cherie **Shoemaker**
Bronmin **Shumway**, *President, Webmaster, Yearbook Co-Editor*
Greg **Silver**, *Monthly Contest Chair*
Paula **Starche**
Loren **Stell**
Bradley R. **Strahan**
Mary-Agnes **Taylor**, *Life Member, Patron*
Thom the World Poet, *Venue Host, Expressions*
Libbie A. **Toler**
Liliana **Valenzuela**, *Translator*
Clark **Watts**
Allyson **Whipple**, *First Vice President, Yearbook Co-Editor, Director of Austin Feminist Poetry Fest*
Scott **Wiggerman**, *Co-Editor, Texas Poetry Calendar*
Mariann Garner **Wizard**, *Contributing Patron, Contest Sponsor*
Liza **Wolff-Francis**
David Lester **Young**

Past Presidents

Past Presidents who are deceased are indicated with an asterisk

1949-50	<i>Robert Adger Law*</i>
1950-51	<i>Robert Adger Law* and Martha Reuter*</i>
1951-52	<i>Robert Adger Law* and Polly Baugh*</i>
1952-53	<i>Polly Baugh*</i>
1953-54	<i>Polly Baugh*</i>
1954-55	<i>Eloise Roach*</i>
1955-56	<i>Eloise Roach*</i>
1956-57	<i>Harry Groll Newton*</i>
1957-58	<i>Robert Adger Law*</i>
1958-59	<i>Georgia Briggs Lucas*</i>
1959-60	<i>Sue Jackson*</i>
1960-61	<i>Wilma Davis Valentine*</i>
1961-62	<i>Allie Merle Dunaway*</i>
1962-63	<i>Harry Groll Newton*</i>
1963-64	<i>Martha Reuter*</i>
1964-65	<i>Eloise Roach*</i>
1965-66	<i>Glory Posey</i>
1966-67	<i>Glory Posey</i>
1967-68	<i>DeEtta Sayers*</i>
1968-69	<i>Lois Kahl Davis*</i>
1969-70	<i>Michael Shands*</i>
1970-71	<i>Georgia Earnest Klipple*</i>
1971-72	<i>Isabel C. Kerner*</i>
1972-73	<i>Auta Lee Reed*</i>
1973-74	<i>Ruth Knierim*</i>
1974-75	<i>Georgia Briggs Lucas*</i>
1975-76	<i>Ruth Knierim*</i>
1976-77	<i>Mary Lou Goldsmith*</i>
1977-78	<i>Bevington Reed*</i>
1978-79	<i>Bevington Reed*</i>
1979-80	<i>Georgia Earnest Klipple*</i>
1980-81	<i>Auta Lee Reed*</i>
1981-82	<i>Auta Lee Reed*</i>
1983-84	<i>Auta Lee Reed*</i>
1984-85	<i>Auta Lee Reed*</i>
1985-86	<i>Bevington Reed*</i>

1986-87	<i>Bevington Reed*</i>
1986-87	<i>Opie R. Houston</i>
1987-88	<i>Opie R. Houston</i>
1988-89	<i>Robert Graves Brown*</i>
1889-90	<i>Robert Graves Brown*</i>
1990-91	<i>Robert Graves Brown*</i>
1991-92	<i>Robert Graves Brown*</i>
1992-93	<i>Robert Graves Brown*</i>
1993-94	<i>Marilyn Mahan</i>
1994-95	<i>Jerry W. Shepperd</i>
1995-96	<i>Jerry W. Shepperd</i>
1996-97	<i>Jerry W. Shepperd</i>
1997-98	<i>Gary Emmet Martt</i>
1998-99	<i>Gary Emmet Martt</i>
1999-2000	<i>Gary Emmet Martt</i>
2000-01	<i>Robert Graves Brown*</i>
2001-02	<i>Gary Emmet Martt</i>
2002-03	<i>Gary Emmet Martt</i>
2003-04	<i>Dillon McKinsey</i>
2004-05	<i>Dillon McKinsey</i>
2005-06	<i>Dillon McKinsey</i>
2006-07	<i>Nona Blanchard</i>
2007-08	<i>Katherine Durham Oldmixon</i>
2008-09	<i>Katherine Durham Oldmixon</i>
2009-10	<i>Elzy Cogswell</i>
2010-11	<i>Carolyn Luke Reding</i>
2011-12	<i>Elzy Cogswell</i>
2012-13	<i>Elzy Cogswell</i>
2013-14	<i>Bronmin Shumway</i>