

## Writing Poems By Michelle Boisseau 8th Edition

Marking the tenth anniversary of the New Writing Viewpoints series, this new book takes the concept of an edited collection to its extreme, pushing the possibilities of scholarship and collaboration. All authors in this book, including those who contributed to *Power and Identity in the Creative Writing Classroom*, which launched the series ten years ago, are proof that creative writing matters, that it can be rewarding over the long haul and that there exist many ways to do what we do as writers and as teachers. This book captures a wide swathe of ideas on pedagogy, on programs, on the profession and on careers.

A guide for aspiring poets includes advice on meter, subject, tone, metaphor, revision, and more, with numerous examples from poets classic and modern. This package contains: 0205176054: *Writing Poems* 0205750346: *Writing Fiction: A Guide to Narrative Craft* 0321095391: *Workshop Guide to Creative Writing, A* (Valuepack item only)

A collection of poems that capture intense experiences and emotions by such authors as Sappho, John Keats, Emily Dickinson, Pablo Neruda, Sharon Olds, and J. E. Wei.

Reprint of an important collection that continues to exert a wide influence on contemporary poetics.

This pioneering book introduces students to the practice and art of creative writing and creative reading. It offers a

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fresh, distinctive and beautifully written synthesis of the discipline. David Morley discusses where creative writing comes from, the various forms and camouflages it has taken, and why we teach and learn the arts of fiction, poetry and creative nonfiction. He looks at creative writing in performance; as public art, as visual art, as e-literature and as an act of community. As a leading poet, critic and award-winning teacher of the subject, Morley finds new engagements for creative writing in the creative academy and within science. Accessible, entertaining and groundbreaking, *The Cambridge Introduction to Creative Writing* is not only a useful textbook for students and teachers of writing, but also an inspiring read in its own right. Aspiring authors and teachers of writing will find much to discover and enjoy.

"If McHugh is serious, she's anything but grim; with all her punning, bantering, and mock scolding of herself . . . she brightens the shadowy corners of her world with verbal pyrotechnics."—*The New York Times Book Review*

"Her poems are open, resilient, invisibly twisted: part safety net, part trampoline."—*Voice Literary Supplement*

This fast-paced, verbally dexterous book—honored as a "Book of the Year" by *Publishers Weekly*—"boils up and boils over" as it utilizes medical terminology and iconography to work through loss and detachment.

Heather McHugh's startling rhymes and rhythms, coupled with her sarcastic self-reflection and infectious laughter, serve as both palliative and prophylactic in the face of human sufferings and ignorance. Being "upgraded to serious" from critical condition is a nod to the healing powers of poetry. "Not to Be Dwelled On"

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Self-interest cropped up even there, the day I hoisted three instead of the ceremonially called-for two spadefuls of loam onto the coffin of my friend. Why shovel more than anybody else? What did I think I'd prove? More love (mud in her eye)? More will to work? (her father what, a shirker?) Christ, what wouldn't anybody give to get that gesture back? She cannot die again; and I do nothing but re-live. Heather McHugh is the author of a dozen books of poetry and translation. She teaches at the University of Washington and Warren Wilson College and lives in Seattle, Washington.

In these poems, Michelle Boisseau troubles sound into music and light into color. She renders the physics of absence and the deceptions of presence: a garage full of haunted tools, the ordinary and odd lives embodied in medieval paintings, the voice of a father traveling on radio waves. The poems' contemplative, rigorous intelligence affirms pleasure in the fallen world, picking out the golden thread in a dark tapestry. Moving through us in waves of light and sound, the words and trappings of the material world brim here with spiritual force and resonate with the power of things poised on the brink of revelation: trembling the air.

The Must-Have Resource for Every Poet Poets of all skill levels have turned to Poet's Market for more than two decades for all the information they need on publishing poetry. This new edition includes:

- Features on the realities of poetry publishing, mistakes to avoid, identifying scams, giving great readings, and promoting your work. Articles on

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translating poetry, social networking, self-publishing, alternative outlets for poetry collections, and more. • Information on workshops, organizations and online resources that help poets perfect their skills and network with fellow poets and editors. • Thorough indexes to make choosing the best potential markets easier. • And access to all Poet's Market listings in a searchable online database!

A collection of poems follows a group of women navigating their way through an apocalyptic world full of war, plague, and the search for a new God.

A survey of Appalachian women poets includes the work of Maggie Anderson, Lisa Coffman, George Ella Lyon, Nikki Giovanni, Jo Carson, Lynn Powell, Barbara Smith, and other female poetic voices.

Simultaneous. (Poetry)

Poetry. "In Hadara Bar-Nadav's poetry, ruin gives birth to blossoms, and broken glass gives rise to temples of a thousand shining windows. In the presence of death, under the aegis of catastrophe, everything comes alive. This is not merely the art of affirmation; this is the poetry of fierce abandonment to Being. In *THE FRAME CALLED RUIN*, our souls are shown, thank God, to be both weightless and indestructible: 'Everything unbuttons and we / forget about war.' Bar-Nadav has made a book of miracles."—Donald Revell "Space is at the center of this gorgeously sculpted book, whether it's the torn spaces left behind by war or the polished spaces of

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contemporary architecture or the bottomless rectangles of Rothko canvases. Bar-Nadav approaches them all with an ekphrastic eye, negotiating them through agile juxtapositions and a balance of sharp clarity and evocative ambiguity. Each poem is a gem."—Cole Swensen

Janet Burroway's bestselling *Imaginative Writing: The Elements of Craft* explores the craft of creative writing in four genres: Fiction, Poetry, Drama, and Creative Nonfiction. A trade author as well as a professor of creative writing, Burroway brings her years of teaching and writing to this book. "Try-This" exercises appear throughout each chapter.

Provocative and fun, these exercises help writers develop the specific writing skills discussed within the text. "Working toward a draft" exercises encourage writers to develop their ideas into complete drafts. In response to reviewer requests, the preface "Invitation to the Writer" has been expanded into a full chapter. This new chapter introduces writers to important skills such as reading like a writer, journaling, and participating in the writer's workshop. This book offers lots of ideas and encouragement at a great price!

I have always loved the mixture of strictness and susceptibility in Norman MacCaig's work. It is an ongoing education in the marvellous possibilities of lyric poetry . . . He means poetry to me' - Seamus Heaney 'Norman MacCaig is an indispensable poet,

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and his Collected Poems is a wonder-book which will give years of pleasure' - Douglas Dunn 'Magisterial' - The Herald 'Deeply lyrical yet crystal clear in its language, MacCaig's poetry is a must-have' - Sunday Herald This collection of Norman MacCaig's poems is offered as the definitive edition of his work. It has been edited by his son, Ewen. A prolific writer, MacCaig left about 600 unpublished poems after his death; 99 have been selected for inclusion here. The aim of the selection process was to sustain the overall quality of the 1990 Collected Poems, which was compiled by the poet. Unusually, MacCaig's creativity did not decline with age, and most of the unpublished poems date from his seventies and early eighties, adding significantly to his published work from that period. Insight to the writer's life and work is provided in an appreciative introduction by author and critic Alan Taylor, focusing on MacCaig's life and times, and in a collection of MacCaig's words on his own and others' writing.

Writing Poetry combines an accessible introduction to the essential elements of the craft, with a critical awareness of its underpinnings. The authors argue that separating the making of poems from critical thinking about them is a false divide and encourage students to become accomplished critics and active readers of poetic texts.

Starting in 1995, NPR's All Things Considered began presenting poets reading their own works.

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Introduced by “poetry DJ” Catherine Bowman, these popular short segments allowed listeners to experience poetry as a kind of verbal music, recalling its roots as a spoken art form. *Word of Mouth*, edited by Bowman, brings together the poems that have been featured on NPR, providing a window onto the dynamic contemporary poetry scene. A child playing with flashes of sunlight in the aisle of an airplane; a woman describing tropical fruit to someone in a faraway country; a man building a deck with his dead father’s hammer; the musings of a Barbie doll participating in a 12-step program: these poems powerfully and lyrically transform the stuff of every day life. A celebration of the poetic voice that includes 33 acclaimed writers, this vibrant anthology proves beyond any doubt that poetry is far more than just words on paper. Quincy Troupe • Czeslaw Milosz • Campbell McGrath • C.D. Wright • Jack Gilbert • Heather McHugh • David Lehman • Wang Ping • Joseph Brodsky • Paul Beatty • Lorna Dee Cervantes • Paul Muldoon • Lucille Clifton • Naomi Shihab Nye • Richard Blanco • Albert Goldbarth • Carrie Allen McCray • Belle Waring • Russell Edson • Kevin Young • Nuali Di Dhomhnaill • Charles Harper Webb • Denise Duhamel • Yusef Komunyakaa • Hal Sirowitz • Lucia Perillo • Amy Gerstler • Maura Stanton • Marilyn Chin • Philip Booth • Jane Cooper • Diane DiPrima • Elizabeth Spires

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"The Book of the Rotten Daughter offers poems from Alice Friman's experience as care-giver for her aging mother and father, exploring such topics as nursing homes, osteoporosis, guilt, grief, the enduring power of familial relationships, and the transcend

From the nuts and bolts of craft to the sources of inspiration, this book is for anyone who wants to write poetry-and do it well. The Poet's Companion presents brief essays on the elements of poetry, technique, and suggested subjects for writing, each followed by distinctive writing exercises. The ups and downs of writing life—including self-doubt and writer's block—are here, along with tips about getting published and writing in the electronic age. On your own, this book can be your "teacher," while groups, in or out of the classroom, can profit from sharing weekly assignments.

Writing Poems, 5/e, offers well-balanced coverage of the creative process and technical aspects of writing poetry. Filled with practical advice for the beginning poet, the text is a thorough exposition of principles, a reliable handbook, and a convenient anthology that draws on poems. This market-leading text can be used at either the graduate or undergraduate level.

From poolside to seaside, barroom to classroom, sex club to colonial Florida, Randall Mann's curiosity endeavors to discover, often ironically, the beauty of things in the world around him. These meditations-harsh, honest, explicit (though never vulgar), dark, and astute-reflect a sentiment for the urbane and the primitive in nature, history, love, and humankind. Mann invites readers into lush landscapes, sundry histories, and a

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contemporary gay San Francisco populated by those things and people loved and lost. Randall Mann was born in Provo, Utah, and now lives in San Francisco, California. His poetry and book reviews have appeared in the New Republic, Paris Review, Poetry, Salmagundi, and Verse. He works as an administrative analyst at the University of California, San Francisco.

Fifty poets examine the architecture of poems--from the haiku to rap music--and trace their history

“With not one wrong move, not one word off-key or trivial, this collection of poems makes us experience intimate, yet not necessarily personal, contact with the poet who lets us at times see the struggle behind the refined sensibility. . . . Spires asks the big questions with such competence and polish that we admire her sweating, our metaphysical gladiator, guarantor of our considerable pleasure.” —Nancy Nahra, Philadelphia Inquirer Winner of a 1996 Whiting Award. In her fourth collection of poems Elizabeth Spires addresses the elemental subjects of life and of literature: birth, death, creation, and intimations of immortality. The first section focuses on the experiences of conception, pregnancy, and childbirth from the points of view of both mother and child. The second section offers a reversal and reply in which the poems move out into a divided and divisive world. These poems are distinguished by an immaculate lyricism, a pristine sense for the natural world and the rhythms of language.

“In this wonderful collection of essays, Mark Jarman explores with wit and passion the practice of poetry?of making it, of reading it, of living it. In his vivid analyses of

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works by Brooks, Boisseau, Donne, Herbert, Rukeyser and Twichell, among others, he explores how the poems and their authors negotiate time and mortality, faith and devotion. He also offers an intimate examination of his own gorgeous work and how it comes onto the page. A delight for readers and writers of poetry."?Margot Livesey, author of *The Flight of Gemma Hardy* and *Mercury* The essays in *Dailiness* are about how a poet makes a poem. For Mark Jarman a poem results from a deliberate and conscious act. He is especially interested in the way human consciousness connects devotional prayer to poetry. In these essays he considers poems written millennia apart?from Gilgamesh to George Herbert's work, from the poems of Robert Frost to those of Seamus Heaney, to his own recently-written poems and those of his contemporaries. As the poems celebrate the work of daily creation, they possess a religious aspect. In *Dailiness* Jarman sheds light on how poems accomplish this work. "An uplifting way to think about writing daily."?Chapter 16 "In 'Days' Philip Larkin writes, 'Where can we live but days?' Mark Jarman might reply, 'Where can we write but days?' *Dailiness* conjures up the quotidian, the everyday, the workaday, but also an elevated awareness of the present as we are in it mid-stream, and poetry as (in Auden's words) 'a way of happening.' In these thoughtful and thought-provoking essays on the art and craft of poetry, from pronoun to metaphor, Herbert to Heaney, repetition to translation, Jarman rings the changes on 'dailiness,' calling us back to attention, writing as devotion."?A. E. Stallings, author of *Like* "A deep and wide-ranging

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knowledge/appreciation of poetry and the tradition?how the values and craft of poetry apply practically?are the foundation of Dailiness. Yet this is not a handbook or an academic study; rather, it is a true, personal, and entirely accessible account detailing how care, attention, and thoughtfulness lead to meaning. From the Metaphysicals to the Moderns and contemporary poets, from plays to pop lyrics, this is a devotional book?in both the vocational and spiritual sense of that word?by a master of the art, illustrating the ways in which poetry celebrates and illuminates being as an act of consciousness, and, moreover, how the making and understanding of poems are relevant to our lives in the moment, and perhaps in a life to come."?Christopher Buckley, author of *Star Journal* and *Cruising State* "'Daily life is the native country where we feel at home,' writes Mark Jarman in this elegant book. If we think of elegance in its root sense as selection and choice, we can find beauty in deliberation, 'the hours in the practice room' or 'at the desk.' Jarman's elegant essays strike out profoundly from subjects like *Gilgamesh* and *The Aeneid* to the best devotional poetry and contemporary practice. This is a book to live with as much as to read. It will keep you coming back."?David Mason, author of *Ludlow* and *Voices, Places*

Writing PoemsAddison-Wesley

Renowned poets and experts in metrics respond to Robert Wallace's pivotal essay which clarifies and simplifies methods of studying poetry. Former United States Poet Laureate Robert Hass has called Wallace's essay a paradigm shift in our understanding of English prosody.

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Tropicalia is a collection of poems by Emma Trelles, winner of the Andres Montoya Poetry Prize. The book is a melodic union between the green insistence of the subtropics and the city ensconced within. Trelles's language is detailed and startling, her poems infused with color and light, and the secret beauty of back alleys and parking lots is seamed to sorrow, hope, and land. Rock bands play among odes to Lorca and Chagall, and the hard news of protest and war lives among the simple pleasures of words and sky.

"Tropicalia borrows its title from the Brazilian art movement of the same name, a vibrant blend of genres and styles that colored the international arts scene in the late 1960s and 1970s. Edgier and more savvy than the flower-power hippie culture of its neighbors to the north, its vast creative energy drew from many different sources to shape a new hybrid most strongly felt in music, but also visual and performance art, poetry, film, and fashion. As mirror, Tropicalia the book brings a similar energy into the mix. Trelles imbues her odd brew of poetic styles and voices with a strong visual sense. The result is a narrative infused with a powerful physicality of place."

--from the introduction by Silvia Curbelo, 2010 Andres Montoya Poetry Prize judge "True to the musical movement of its namesake, Tropicalia is a unique fusion of sounds, sights, and textures that entrances the reader into a dream-state. Like a *deja vu* of the soul, the physical and emotional landscapes these poems render so precisely feel at once familiar and yet like completely new worlds in which I find love, meaning, and resolve for the first time, again. 'Beauty is better felt than seen,' Trelles writes, and it is true: Tropicalia is not a book I merely read, but felt word by word; not poems I merely pondered, but experienced syllable after precious syllable." --Richard Blanco " 'Everything looks better in a poem, / or worse, depending on how much of the day you were able / to hoard'--That's a typical flash of wisdom from a

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poet who is herself a hoarder of images, a beautifier of the Miami streets she lyrically documents. I love the immediacy and gusto of Tropicalia. I am thankful that it is 'thankful to be standing / in the heat watching egrets.' The world may not always 'look better' in Emma Trelles's poems, but it is a better place for all lovers of poetry, thanks to her rich and heartfelt book." --Campbell McGrath "In Tropicalia, Emma Trelles gives us Miami--the flora, the fauna, the languages, the interstate. Her poems are luxurious and scrumptious, socially relevant, with oomph and sizzle. The buoyancy of her images and the poignancy of her direct language make Trelles the most exciting poet to emerge from the state with the prettiest name." --Denise Duhamel "In the poem 'Nocturne in Parts,' Trelles writes 'There is something all-powerful and holy / about a cold orange. Imagine peeling / each day into one flawless strip.'" This gorgeous description of how the divine may perceive the passing of time is convincing, yet false when considering the fruit that is this fibrous and sweet debut collection of poems. Amid interstates and wet grass, saints and devils, protests and surrenders, Trelles exists as an eye--a recurring image in the collection--giving credence to a Florida alien and true. Rather than a contiguous peel, this collection is more like the pile of bright rinds one finds between their feet after feeding ravenously." --Kyle G. Dargan, author of Logorrhea Dementia: A Self-Diagnosis Volume 19 of the May Swenson Poetry Award Series, 2016 Throughout this haunting first collection, Patricia Colleen Murphy shows how familial mental illness, addiction, and grief can render even the most courageous person helpless. With depth of feeling, clarity of voice, and artful conflation of surrealist image and experience, she delivers vivid descriptions of soul-shaking events with objective narration, creating psychological portraits contained in sharp, bright language and image. With Plathian relentlessness, Hemming

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Flames explores the deepest reaches of family dysfunction through highly imaginative language and lines that carry even more emotional weight because they surprise and delight. In landscapes as varied as an Ohio back road, a Russian mental institution, a Korean national landmark, and the summit of Kilimanjaro, each poem sews a new stitch on the dark tapestry of a disturbed suburban family's world. The May Swenson Poetry Award is an annual competition named for May Swenson, one of America's most provocative and vital writers. During her long career, Swenson was loved and praised by writers from virtually every school of American poetry. She left a legacy of fifty years of writing when she died in 1989. She is buried in her hometown of Logan, Utah.

In his poetry, "at once boisterous and lubed, anxious and ambivalent" (Kenyon Review), Randall Mann has always had his finger on the pulse of modern life. In his liminal new book of poetry, a gay, multiracial ("they called me yellow in Lexington") speaker exists in the rift between the "fluorescent rot" of childhood and the "action; / transaction" of a sex-app midlife. The author of *Straight Razor* and *Proprietary*, Mann has long been admired for merging raw subject matter with formal ease. *A Better Life* shows him at the height of his gifts, in the clipped, haunting truth of its rhymes and rhythms.

Take a shower, wash off the day. Drink a glass of water. Make the room dark. Lie down and close your eyes. Notice the silence. Notice your heart. Still beating. Still fighting. You made it, after all. You made it, another day. And you can make it one more. You're doing just fine. Named after the poem that has been shared over 400,000 times on Tumblr, this is the third book from young author and songwriter Charlotte Eriksson. A collection of prose and poetry with the theme of hope, recovery and finding beauty in the darkness. An exploration of the life of a young artist with an aching heart, urged by a wanderlust that leads and directs, and the

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simple task of learning how to live with yourself. "Charlotte knows her reader so well that it feels like she's writing my very own journal."

Aubade Those who lack a talent for love have come to walk the long Pier 7. Here at the end of the imagined world are three low-flying gulls like lies on the surface; the slow red of a pilot's boat; the groan of a fisherman hacking a small shark—and our speech like the icy water, a poor translation that will not carry us across. What brought us west, anyway? A hunger. But ours is no Donner Party, we who feed only on scenery, the safest form of obfuscation: see how the bay is a gray deepening into gray, the color of heartbreak. Randall Mann's *Breakfast with Thom Gunn* is a work both direct and unsettling. Haunted by the afterlife of Thom Gunn (1929–2004), one of the most beloved gay literary icons of the twentieth century, the poems are moored in Florida and California, but the backdrop is "pitiless," the trees "thin and bloodless," the words "like the icy water" of the San Francisco Bay. Mann, fiercely intelligent, open yet elusive, draws on the "graceful erosion" of both landscape and the body, on the beauty that lies in unbeauty. With audacity, anxiety, and unbridled desire, this gifted lyric poet grapples with dilemmas of the gay self embroiled in—and aroused by—a glittering, unforgiving subculture. *Breakfast with Thom Gunn* is at once formal and free, forging a sublime integrity in the fire of wit, intensity, and betrayal. Praise for *Complaint in the Garden* "We have before us a skillful, witty, passionate young poet. . . . Randall Mann is both attuned to and at odds with the natural world; he articulates the passions and predicaments of a self inside a massive, arousing, but sometimes brutal culture. And he accomplishes these things with buoyant lyric sensibilities and rejuvenating skills."—Kenyon Review

The most trusted guide to publishing poetry! Want to get your

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poetry published? There's no better tool for making it happen than Poet's Market 2017, which includes hundreds of publishing opportunities specifically for poets, including listings for book publishers, publications, contests, and more. These listings include contact information, submission preferences, and--when offered--payment information. In addition to the listings, Poet's Market offers all-new articles devoted to the craft and business of poetry, featuring advice on the art of finishing a poem, the anatomy of a poetry book, ways to get the most out of your writing residency, homegrown promotions, and more! You'll also gain access to:

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the wrong ISBN or a previously redeemed code. Check with the seller prior to purchase. -- The gold standard of poetry writing books, *Writing Poems*, 8/e is a comprehensive, easy-to-use guide that will help aspiring poets to create meaningful works.

Featuring a collection of twelve teaching-focused essays, this work includes an introduction to the subject of creative writing by Graeme Harper. Each chapter draws on key points about the nature of teaching and learning creative writing, and covers vario

Poems deal with marriage, the past, insanity, family life, mortality, memories, dreams, mythology, and choices. The poetry in *Terrestrial Music* has been inspired by Pablo Neruda, Thomas McGrath, Muriel Rukeyser, and Martín Espada. In lyrics that explore issues that affect our daily lives, such as ecology, genocide, hunger, nuclear damage, and violence, John Bradley not only celebrates the beauty of earth and the redeeming power of nature, but also confronts social injustice and fully explores the impact of the industrial uses of radium with detailed historical anecdotes and documentation. These poems identify one common source of strength: The earth is part of our identity, our body, and our soul.

"Richard Hugo's free-swinging, go-for-it remarks on poetry and the teaching of poetry are exactly what are needed in classrooms and in the world."—James Dickey Richard Hugo was that rare phenomenon of American letters—a distinguished poet who was also an inspiring teacher. *The Triggering Town* is Hugo's now-classic collection of lectures, essays, and reflections, all "directed toward helping with that silly, absurd, maddening, futile, enormously rewarding activity: writing poems." Anyone, from the beginning poet to the mature writer to the lover of literature, will benefit greatly from Hugo's said, playful, profound insights and advice concerning the mysteries of literary creation.

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The newest by award-winning author Hadara Bar-Nadav  
DivMichelle Boisseau is professor of English at the University of Missouri- Kansas City where she also serves as associate editor of BkMk Press. She is the author of three books of poetry, No Private Life; Understory, winner of the Samuel French Morse Prize; and Trembling Air (University of Arkansas Press), a PEN USA finalist. She is coauthor of the popular book Writing Poems, now in its seventh edition./div

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