

Love Poems in Place: *Ecotone* Poets in Fourteen Lines Event Outline | AWP 2020

R175: Thursday, March 5, 10:35 a.m.–11:50 a.m.

Room 305, Henry B. González Convention Center, Ballroom Level

Ecotone's fall 2019 Love Issue features poems in fourteen-line forms, including sonnets, rondels prime, and brefs double. In this reading and conversation, contributors will share poems, and will speak to the enduring nature of these forms and the transformations they and others have worked upon them. What does it mean to write a love poem in place, or to place? How do such forms allow us to reimagine place—our home landscapes; regions in ecological crisis? What might poets do with these forms next?

i. Opening remarks

Kathryn M. Barber, *Ecotone* contributing editor

Welcome to Love Poems in Place: *Ecotone* Poets in Fourteen Lines. *Ecotone* features writing that reimagines place, and the magazine has just passed its fourteenth anniversary. I'm excited to be joined by four of our contributors. Each of them will read a few poems, including a poem by another poet from the Love Issue. Then we'll talk about fourteen-line forms and how they intersect with writing of place.

Before I introduce our readers, I'm happy to note that *Ecotone* was named a finalist for this year's AWP Small Press Publisher Award, alongside *Birmingham Poetry Review* and *Terrain.org*. We are thankful for this honor, which recognizes both the hard work of the magazine's student and professional staff and, most importantly, the amazing writing and art our contributors share.

ii. Introductions & Readings

Chad Abushanab is the author of *The Last Visit*, winner of the Donald Justice Poetry Prize. His poems appear in the *New York Times Magazine*, the *Believer*, *Best New Poets*, *Southern Poetry Review*, *Ecotone*, and others. He holds a Ph.D. in English and Creative Writing from Texas Tech University.

Maryann Corbett is the author of four books of poetry, most recently *Street View*, published by Able Muse Press. Her third book, *Mid Evil*, won the Richard Wilbur Award; she is also a past winner of the Willis Barnstone Translation Prize and a past finalist for the Howard Nemerov Sonnet Award. Her work appears in *Ecotone* 18 (Sustenance), *Ecotone* 21 (Country & City), and *Ecotone* 24 (Craft Issue). Follow her on Twitter @MaryannCorbett.

Anna Maria Hong's first poetry collection, *Age of Glass*, won the Cleveland State University Poetry Center's 2017 First Book Poetry Competition and was published in April 2018. Her novella, *H & G*, won the A Room of Her Own Foundation's Clarissa Dalloway Prize and was published by Sidebrow Books in May 2018. Her second poetry collection, *Fablesque*, won Tupelo Press's Berkshire Prize and is forthcoming in 2019. Her work appears in *Ecotone* 21 (Country & City) and *Ecotone* 25.

V. Penelope Pelizzon's *Whose Flesh Is Flame, Whose Bone Is Time* was published in 2014 by Waywiser Press. Her first book, *Nostos*, was published by Ohio University Press in 2000, and won the Hollis Summers Prize and the Poetry Society of America's Norma Farber First Book Award. Her awards include a 2019 Hawthornden Fellowship and a 2012 Amy Lowell Traveling Scholarship. Her work appears in *Ecotone* 27.

Kathryn M. Barber (moderator) is a contributing editor of *Ecotone* and an associate editor of *Southern Humanities Review*. Her writing has appeared in the *Pinch*, *Helen*, *the Door Is a Jar*, *semicolon lit*, and elsewhere. She teaches at Mississippi State University.

iii. Conversation

Some questions we may consider are below. The readers will also respond to questions from the audience.

In the call for work for the Love Issue, we asked for poems in fourteen-line forms—the sonnet, the rondel prime, and the bref double. Can you talk a little bit about your work with such forms? Do you have a favorite? How does meter intersect with these forms for you?

How do love poems and poems about place intersect or speak to one another, in your experience? How can poetry evoke the kind of connection to place that inspires people to stewardship or activism, or a sense of urgency and possibility around climate crisis, or the intersections between environmental and social justice? Are there other poets you love whose work engages these questions?

We're seeing significant shifts in the ways poets think of the sonnet. While a sonnet used to require a specific rhyme pattern and meter, it's not uncommon now to see one that's fourteen lines and contains a volta, but isn't metered, or a sonnet that uses meter, but does away with rhyme. What does a poem absolutely have to do to be considered a sonnet?

Y'all are coming to us from all over the country: Maryann from Minnesota, Penelope from Connecticut, Chad from Iowa, and Anna Maria from Vermont. Can you talk a little about your hometowns versus where you are now? How do those places inform your poetics?

When you work in these forms, what is your process like? Do you begin with the form, or do you freewrite first and then see if something emerges? What advice would you give to a poet—or prose writer—trying to write one of these?

At *Ecotone*, we think a lot about place and how place informs writing. What does it mean to you to write a place-based poem? How does form assist you as you consider reimagining place in your writing?

iv. In conclusion

Thanks for joining us, everyone, and spending a little time with love and with place. If you were among the first to arrive, you'll have found in your seat a copy of a letterpress-printed broadside from our new Jason Bradford-Shirley Niedermann Broadside Series. If you didn't get a copy and would like one, or if you'd like a copy of the Love Issue, they are available for purchase at our table in the book fair, T1340. Subscriptions and single copies are also available at ecotonemagazine.org/shop; use the code **awplove** at checkout for our conference rate of \$15 for a one-year individual subscription, \$26.50 for two years, or \$35.35 for three years.

And whether you're at AWP this year or not, thanks for reading this far! You can enter a drawing to win a broadside or a copy of the Love Issue by emailing info@ecotonejournal.com and including *Virtual bookfair: Love Poems in Place* in the subject line. The drawing will be held on March 31, so email by March 30 to enter.

Here's to sonnets & co., to place, and to love!

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