

## Chapter 1 : Unbroken Journal

*The journal Shi'r () was a professional avant-garde monthly journal founded in Beirut by Yusuf al-Khal with a group of young poets and was dedicated to poetry and poetic studies.*

While there is no set structure for the prose poem, many are written as single paragraph of prose finished by a few lines of poignant verse, and they often make good use of alliteration, assonance, repetition, imagery, and other poetic devices. Flash pieces that are vignettes and not plot-focused may actually be prose poems in disguise, and writers can revive these pieces by reworking lines with an ear tuned for poetry. Haibun, a combination of prose and haiku that originated in the 17th century, is considered the first form of prose poetry. Writing haibun is a great way to combine lengthy, flowery writing and minimalist writing. Most journals that publish poetry in general also publish prose poetry, though a handful specifically seek this interesting form. The journals below do not charge submission fees, though their contests may be charged, and many pay their writers. Beloit Poetry Journal has been around since and is one of the few journals that publishes longer poetry. Cease, Cows is a funky, bi-weekly online journal that publishes flash and poetry, including a good amount of prose poetry. Submissions are currently closed, but should reopen soon. There is a submission fee. They accept simultaneous submissions year-round. Frogpond Journal is published three times a year by the Haiku Society of America. This journal has been around since and is devoted to haiku, haibun, and other similar forms. Frogpond publishes poems in English from contributors worldwide and is the highest circulating haiku journal outside of Japan. Print issues are available for a subscription fee, but an online sampler is available for free. Note, they do not take simultaneous submissions. HOOT is a literary journal published as a monthly postcard. Each postcard issue contains a single short piece of either prose or prose poetry of less than words or regular poetry of less than 10 lines. Payment depends on how much fee for print submissions was collected for that issue. They accept simultaneous submissions year-round, and they host a free weekly writing workshop where writers can get feedback on their work. They accept simultaneous submissions via Submittable January April 1. They publish all forms of poetry, fiction, creative nonfiction, scripts, art, videos, and films. The editors are looking for prose and poetry that experiment with form and nontraditional subject matter. Deadlines are seasonal, so check their site for updates. Issues contain creative works, including prose poetry, as well as academic essays. Their most recent issue has a wide range of works, including prose and found poetry, art, and essays. They take simultaneous via Submittable from February 15 to September The Sun boasts over 70, readers and their writing has won the Pushcart Prize and been featured in several Best American anthologies. Their monthly issues feature a handful of poignant poems, as well as short stories and personal and socio-political essays, and interviews. Their issue are both print and online, and they take simultaneous submissions year-round. Unbroken Journal is published quarterly and showcases prose poems, vignettes, and haibun. Issues are online, and they take simultaneous submissions year-round. Their sister journal, Unlost Journal, publishes found poetry. Stephanie has had articles published in professional library journals, presented at librarian conferences, taught writing workshops, and judged for the Florida Writers Association Royal Palm Literary Award.

Chapter 2 : Sentence: A Journal of Prose Poetics

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I learned a great deal. Keep up the great work, the wonderful selection of classes, the tremendous instructors. Christine Robert This class was one of the best courses I have done. It gave me new insight, as well as practical experience, into writing prose which is alive with concrete images. I highly recommend it. The prose poem course with Barbara Henning was excellent. She was a generous and stimulating teacher, and gave us great ideas and materials. Gabrielle Daly The lessons and assignments were well conceived and comprehensive. Considerable effort went into designing the content of the course. Barbara was a very attentive mentor, gave honest and valuable feedback, and a pleasure to work with. Mary Raihofer Barbara is a superb teacher. She is a joy to study with. Your classes are fantastic! Helen Salter This was my first online class experience and I must say that it exceeded all of my expectations. Barbara was the best! She is so competent, receptive, and generous with her time and attention to our writing that I can only say she could not have been better. In summary, it was a terrific experience and one that I will highly recommend to others. Colleen Burns I want to thank Barbara for such an enlightening, hands-on flash fiction class. She introduced us to some wonderful new authors and challenged us with an array of writing techniques. Chris Wenzel Barbara is a brilliant teacher, very highly skilled, very helpful and very kind and encouraging. The whole set up of the classes worked extremely well and the instruction and feedback was excellent. The classes I have taken with Writers on the Net have not only been very rewarding in what I have learned but also sheer pleasure in the doing. Ray Prowse Very happy. Barbara provided an eclectic mix of information and inspiration, which I never would have encountered on my own. The depth of her lectures encouraged us to think more deeply, more profoundly than I have in any other class. Kirsten Whatley Overall, I was very happy delighted with the class. The writers Barbara brings to her classes are really terrific, writers, people â€” and I do feel I have a small network which connects ever so often online through writers. That is really incredible. Barbara put together a unique class which let us read very different writers, but all converging on a theme of broadening our approaches to writing about a person, one self. That was fascinating and I do not think that I would have gained that perspective in any other course. Anne-Marie Audet Absolutely fabulous. I loved the books and the assignments were interesting as well as challenging. She is first rate! This is my 3rd class under Barbara -- and I hate to see each of her classes end. Barbara Henning is a model of excellence. Sue Brannan Walker Barbara always provides provocative readings and this class was no exception. I liked the fact that we read whole texts his time around. I am struck also by how much like a graduate level seminar her classes are: Thanks for another fantastic class! Cheri Ause [Barbara] was warm and supportive and expected hard work and great things from each of us -- which we all tried to satisfy. Were you happy with the class content - the lessons and assignments? Yes, very much so. Ann Winfred The prose poetry class with Barbara Henning was fabulous. The content was more helpful than I ever thought possible. Barbara is an incredibly talented poet and teacher. I found her critiques kind and helpful. I write very short pieces and Barbara helped me focus them and weed out the unimportant, expanding upon what worked in my work. I would be taking her prose-poem class right now if I had not rashly made other plans before understanding just how deeply her flash fiction class was going to hit. Her taste is fine, but entirely different from mine, so I was exposed to many new and enjoyable perspectives on fiction. She is consistently gentle and encouraging, without failing to offer help where it is needed and can be immediately used. Toby Jensen Perkins Barbara is very fast and effective in her responses. I really value her criticism. I will continue to have Barbara do some private evaluations for me and I hope to take more of her courses probably her next flash fiction. I will definitely be taking more classes! Jean Wollam Barbara Henning is remarkable. She always responds right away and gives expert advice on writing. I recommend your classes. They are taught by professionals, and are well organized. Reder I learned so much. Barbara is the kind of teacher who skillfully guides students so that their work becomes what they had intended it to be; she has a very effective and subtle critique style. Kathryn Woronko Very happy with the

class content. Each assignment prepared me for the next, the reading materials and lectures educated, informed, and enlightened. Very happy with the teacher. I feel very lucky to have had such a talented teacher AND talented writer for a teacher. Her suggestions are concrete, workable and clear, and her comments help me think more clearly about the writing. Mica Mortensen This was a really terrific class. It exposed me to a poetic form AND to several different schools of writers of which I was ignorant. It helped clarify my own poetic opinions. The assignments were clear and thoughtful. I did some good writing. She clearly loves poetry and the prose poem. Sue Swartz Barb was a terrific instructor! She was very prompt and helpful in her responses and very clear in her lectures and assignments. I thought the lessons and assignments were well thought-out, informative, and enjoyable. They offered challenge without being overwhelming. I found the short short formats to offer me tools that will work in my longer fiction as well. Barbara is brilliant--and thoughtful, and kind. Uma Krishnaswami Barbara is an outstanding teacher. She was caring and respectful in her responses. Her suggestions were helpful and always presented in the context of ideas to consider in revision. When I had a question about her reponse to one of my postings, she was very thoughtful in her response. I hope to have future opportunities to take classes she teaches. I also have recommended the classes to others who are interested in takin an online writing class. The class format, topics, and feedback from instructor and students are supportive and motivating. Thank you for providing wonderful classes and opportunities for writers. Kathleen Thomas Filed Under: As a long-time yoga practitioner, she brings this knowledge and discipline to her writing and her teaching at Writers. The author of three novels and ten books of poetry, her most recent are: For writers of fiction, poetry, essay and memoir.

## Chapter 3 : Otared Haider: Prose Poem and the Journal Shi'r (PDF) - ebook download - english

*Professor Eric Ormsby, Institute of Ismaili Studies This book is one of the first lengthy treatments in English of the Arabic prose poem and it is the first lengthy treatment in any language of the hugely influential journal Shi'r.*

From The Poetry Foundation: However, you can open it: In doing so, curious fingers get cut, nails broken: The blows you rain down upon it mark the casing with white rings, like halos. Inside you find a whole world, to eat and drink: On very rare occasions, scree collects in its lustrous throat. Those who find this immediately decorate themselves with it. There are no rules of form and content other than the piece must be a prose poem or flash fiction. There are no particular trade-craft requirements. TYPOS – we understand it is difficult to catch all typos. Review of poems is blind. Please do not put your name or any other identifying information on your pages. No BIO needed at this time. You can use the cover letter space provided on the submission form to discuss your poem or skip the cover letter entirely. What you write as a cover letter will have no bearing on selection for the prize but may help us to understand and change our focus on your submission. Editors are prohibited from rejecting a poem on first read. All poems get at least 2 reads before a decision is made. Editors assume you are smarter than we are. We will strive to understand your intention ; stay open-minded and avoid imposing our presumptions on your work. We value the slush pile. Not a derogatory term among our editors. A poem that is rejected is returned to the slush pile for future consideration. Multiple entry submissions are fine but fee applies to each additional submission. Simultaneous submission is fine. Previously published poems are eligible provided the submitter owns the rights to republish. We are happy to recognize the original publisher upon your request. We will close submissions when we reach the maximum and notify you. You must use Submittable for submissions Share this:

## Chapter 4 : The Prose Poem: An International Journal | Providence College

*Prose Poem: Poetic Form - Though the name of the form may appear to be a contradiction, the prose poem essentially appears as prose, but reads like poetry. In the first issue of The Prose Poem: An International Journal, editor Peter Johnson explained, "Just as black humor straddles the fine line between comedy and tragedy, so the prose poem plants one foot in prose, the other in poetry, both.*

## Chapter 5 : Uri Zvi Greenberg - Wikipedia

*Editors Editor Peter Johnson Assistant Editor Brian Johnson Advisory Editor Donald L. Soucy Contributing Editors Michael Benedikt, Robert Bly, Russell Edson, Sibyl James, Morton Marcus, Naomi Shihab Nye, Charles Simic.*

## Chapter 6 : » 11 Literary Journals that Accept Prose Poetry

*The Prose Poem Campbell McGrath On the map it is precise and rectilinear as a chessboard, though driving past you would hardly notice it, this boundary line or ragged margin, a shallow swale that cups a simple trickle of water, less rill than rivulet, more gully than dell, a tangled ditch grown up throughout with a fearsome assortment of.*

## Chapter 7 : Prose poetry - Wikipedia

*Prose poetry blurs the lines between genres by looking like prose, but sounding like poetry. While there is no set structure for the prose poem, many are written as single paragraph of prose finished by a few lines of poignant verse, and they often make good use of alliteration, assonance.*

## Chapter 8 : From Journal To Poem Or Prose: The Chronology Of Mind | calendrierdelascience.com

*Remember reading? Words have never been more important. Prose is a coauthored collection of poetry and prose. Written by you. Read by everyone.*

## Chapter 9 : Literary Magazines | Poets & Writers

*Johnson, editor of *The Prose Poem: An International Journal*, plants himself firmly in the tradition, though he tends to be more metapoetic and more sarcastic than his forbearers, aspects that marry darkly in many of the poems from *Pretty Happy!**