



NATIONAL FEDERATION OF STATE POETRY SOCIETIES, INC.

An educational and literary organization dedicated to the writing and appreciation of poetry in America.

Strophes

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Friends and Fellow Poets,

Welcome to the new year, 2026. This will be my last year as President of NFSPS. At our annual convention in Kansas City in July I will have completed my tenure as President and new leadership will be chosen to lead us into the future. As I look back upon my time as President,

I realize that one of the most noteworthy accomplishments has been the establishment and accomplishments of Poets for Peace.

At the NFSPS Board meeting in November, I gave a report on Poets for Peace. In my report I outlined how we got started as a response to the Zoom presentation by Ihor Pavlyuk, the Peoples Poet of Ukraine at our Convention in Atlanta entitled "Writing Under Fire".

In the months that followed, we met regularly and began to plan and implement activities focused on helping the ever growing number of orphans in Ukraine. Our first project was to raise funds (\$6200) to enable an orphanage in Ukraine to purchase a computer based game that was designed to help the orphans overcome the trauma associated with the loss of their parents and life in the middle of the brutal war that surrounds them.

Our second project included the publication of an anthology of Peace Poems entitled Sunflowers Rising with 172 poets contributing their poems. This project helped generate \$5600 that has been sent to a second orphanage to help buy badly needed new carpeting and furniture. Both orphanages were sent additional funds to buy Christmas presents for the orphans. Our Honorary Chancellor, Ihor Pavlyuk was instrumental in the planning and implementation of both projects.

If you are interested in participating in Poets for Peace as a committee member or if you have suggestions for new programs or ideas about how to improve our existing programs, please let me know by email (jcavanaugh1@gmail.com). We thrive on the talents and valuable ideas of our member poets.

Peace, love, and poetry,

~ Joe Cavanaugh, 36th NFSPS President

NFSPS 2026 ANNUAL CONVENTION

We're actively preparing for the **2026 National Federation of State Poetry Societies (NFSPS) Annual Convention and the BlackBerry Peach SLAM** which will take place July 23- 26 in **Overland Park, Kansas at the DoubleTree Hotel** and will be co-hosted by NFSPS and the **Sunflower Poets of Kansas!** Check NFSPS.net for updates.

The 2026 Convention theme is **Advocacy! Activism! Community!** This theme creates space to explore the importance and influence of poetry as an effective tool for shaping the internal and external landscapes of our world. It is our hope that the 2026 convention will be lifted in the optimism and spirit of poetry as community.

Now is a great time to enter these contests available at NFSPS.Submittable.com/submit

- **College Undergraduate Poetry Competition**
Submission window: December 1 – January 31
- **BlackBerry Peach Spoken and Written Word Contest**
Submission window: January 1 – March 15
- **50 Annual NFSPS Poetry Contests**
Submission window: January 1 – March 15
- **Convention Madness**
Submission window: January 1 – April 30

Details for all competitions are available at nfspd.net and if you have any questions, feel free to email contestchair@nfspd.net and your question will be sent to the appropriate chair.



NEW POETRY FORMS INVENTED BY MEMBERS OF POETRY SOCIETY OF INDIANA

As poetry enthusiasts and proud members of Poetry Society of Indiana we are always looking for creative ways to enjoy poetry, engage with others, and promote poetry education. Therefore, many of us have invented new poetry forms in which we hope many other poets will delight in experimenting.

The Galvanic Form

The Galvanic form was created by poet Morgan Galvan, who writes under the pen name Morgana Shea. She wrote both the original poem example, *Through Seasons*, and the form as a gift to her spouse in 2025. Readers may learn more about Morgan on her website www.morganashea.com.

Description:

The Galvanic form consists of five stanzas.

The first is a monostich that contains a dependent clause. The rest of the poem either completes the thought in that dependent clause or explains it.

The last four stanzas are enclosed tercets, each with an ABA rhyme scheme.

For each tercet—starting with tercet one, line three, and continuing through tercet four, line one—the last word of line three matches the last word of line one in each following tercet.

The last word of both tercet one, line one, and tercet four, line three is the same.

The second line of each tercet contains only three words and does not follow any rhyme pattern.

Example:

Through Seasons

I love you, so I write—

I love the way our garden grows
even the weeds
and imperfect rows

I love to line the pumpkins in rows
on our porch
with children in tow

I love to watch your tractor tow
as we work
and kids race—to and fro

I love you so—to and fro
as seasons pass
it grows and grows

The Hexamancy Form

The Hexamancy poetic form was invented by Kristina Kelly, a sci-fi, fantasy, and poetry author. You may learn more about Kristina at kristinaseyes.com.

Description:

The Hexamancy poetic form is a speculative poem (usually fantasy, sci-fi, or horror elements) crafted by use of at least four stanzas with 6 lines each.

Each line should be between 4 and 10 syllables, with most falling between 7 and 9. Aim for 8–9 syllables in the first three lines of each stanza, then descend in the final three to create a tapering effect.

The rhyming pattern is aaBcdc for each stanza individually with the third line rhyming throughout.

Line one of each stanza starts with alliteration of the first two words.

Line two is a list of words describing that first line, leaning into onomatopoeic or kinetic sounds, while the final word(s) of the second line can connect both to the preceding and the following line.

The third line starts with the word ‘On’. In at least stanzas 1 and 2, the third line continues with alliteration of the second and third words (this pattern can carry through the entire poem if you choose). Each occurrence of the third line ends with an action of the subject of the stanza.

Sparingly sprinkle use of poetic contractions (like ne’re), nonce or stylized (like wing-ed) and archaic words (like yon) throughout.

It blends sound, rhythm, and images with some structure and freeform, like crafting a spell. The example appears in her poetry collection, *Imaginari*.

Example:

Fairy Healer On The Goblin Battlefield

Biting blasts of winterfall east
Rustle, crackle, dead brush, the Beast
On slithering scales at dusk, impedes
The path from hawthorn to mound
But of the watchful shimmer-er
Hears ne’er a sound

Translucent tetrad of fair folk free
Swish, thrum, flutter past, debris
On branched battlefield below, feeds
This goblin strife while she awaits
To find the injured Queen anon
Death the fairy’s magic abates

Swirling serum, concocted brew
Yarrow, elder, fae powers true
On wing-ed approach she succeeds
In touching feet to earthen glow
By moonbeam provides the vial
Gives strength to o’er throw

Malady mended, poisoned Beast fangs
Gnash, strike, sword swoosh, yon it hangs
On magic cloud while thousand-scales bleeds
When last breath shuddered the goblins blink
“What battle was this, fair spirits of air?”
“Come,” says the Queen, “be friends and drink”

The Yearshifter Form

Yearshifter is a poetic form invented by Mona Mehas in 2023 for Paddler Press. Her poem example was nominated for a Pushcart Prize. You may learn more about Mona on her website at <https://monamehas.net>.

Description:

1. Title must be whatever year you choose.

Example:

In 1920

2. 7 stanzas, 6 lines each stanza

3. first stanza: lines 1-5 name things that happened in that year. Line 6 is "In (year and your subject)" Example:

*The League of Women's Voters was founded
Negro baseball played in Indiana
In 1920, my mother was born.*

4. second stanza: lines 1-4 name things that happened in that year. Line 5 repeats line 6 of first stanza. Line 6 says something else about your subject. Example:

*In 1920, my mother was born
When coal was low in late January*

5. third stanza: lines 1-3 name things that happened in that year. Line 4 repeats line 6 of first stanza. Lines 5-6 say more about your subject. Example:

*In 1920, my mother was born
Fifth of seven, her siblings all hungry
She grew up fast, the only way she could.*

6. fourth stanza: lines 1-2 name things that happened in that year. Line 3 repeats line 6 of first stanza. Lines 4-6 say more about your subject. Example:

*In 1920, my mother was born
Her eldest and youngest siblings passed on
Her father rode the rails, was rarely home
Mom loved to sing to her brother's guitar.*

7. fifth stanza: line 1 name something that happened in that year. Line 2 repeat line 6 of first stanza. Lines 3-6 say more about your subject. Example:

*In 1920, my mother was born
She loved to play baseball and dance with friends
She picked greens with her mom, cleaned and cooked them
Mom never dreamed of better things in life
Then she met him, the man she later wed.*

8. sixth stanza: line 1 repeat line 6 of first stanza. Lines 2-6 say more about your subject. Example:

*In 1920, my mother was born
To a poor white family in the South
She met a man of a different religion
Her dad sent her to a girl's reform school
On weekends, Mom met the man in secret
Her dad shot himself in '37.*

9. Seventh stanza: Don't repeat any lines. Use all 6 lines to talk more about your subject. Example:

*The young couple married and had three girls
But heartache and violence filled their household*

*Grandpa suspected my dad's potential
Had he been around, he may have stopped it
In 1998, my mother died
Heart attack, her life had been one long war.*

The Heteronym/Conronym Form

The Heteronym/Conronym form was invented by Mike Nierste, and he references it as a "poetic style" versus a traditional form. Mike is the author of a book of contradictory quotes and contronyms titled *Contra-Diction*, and is also the author of poetry books; *Savor*, *Discoveries*, *Still Waters*, *Recollections of Reflections*, *Over the Edge*, *Regenerations*, *Outside My Wall*, and *Don't Stop*.

The only requirement is to use the heteronym or conronym in the poem with the intention to read the poem at least twice to find two or more connotations. Sometimes the words are repeated using the opposite meaning in alternative text and sometimes they are only listed once and require a second reading from the same text to aid in understanding the second meaning. Usually, the heteronym or conronym is placed at the end of the line or italicized for clarity, but specific placement is not required. Here are two definitions:

Heteronym definition - Each of two or more words that are spelled identically but have different sounds and meanings, such as *tear* meaning "to rip" and *tear* meaning "fluid in the eye".

(Oxford Languages, <https://languages.oup.com/google-dictionary-en/>)

Conronym definition

A word with two opposite meanings, e.g. sanction (which can mean both 'a penalty for disobeying a law' and 'official permission or approval for an action'). (Oxford Languages, <https://languages.oup.com/google-dictionary-en/>)

Example:

Swallowed by the Wilderness

*Glacial waters rock
and dust
roll through a braided river forming sun-kissed copper skin.
In nature's spectacles we spot
majesty. Once overlooked
we become forget-me-nots and mountains that we left
swallowed by the wilderness.*

Contronyms / Notes from *Swallowed by the Wilderness*

Dust: To add fine particles, or to remove them

Left: Remained, or departed

Overlook: To supervise, or to neglect

Rock: A stone, an immobile mass, or a shaking or unsettling movement or action

Skin: To cover, or to remove

Spot: To find, or to stain

The Keriya

The Keiyo form was created in 2009 by Kerry Winderman after the death of her father. It was inspired by other forms such as the tanka, senryu, and cinquain.

Description:

The classic *keriyu* maintains the subject matter of Mother Nature or Human Nature. It makes use of related words or common phrases for each of its first three lines. (Compound words are often useful for *keriyu*, but not mandatory.) The syllable count for each of the first three lines is 5-7-5, and thus mimics a traditional Western haiku. However, a 5-5-5 syllable count is acceptable. The first three lines repeat the word twice, with the final syllable of each line being the first word or root word of the repeated word or phrase. The third line can use words that are opposites in meaning, but opposing meanings aren't strictly necessary. The fourth line uses the final one-syllable word of each line to create a three-syllable phrase of related words that puts the poem in focus and enhances its meaning, showing the thread of related ideas. The lines can be written horizontally with a 5-7-5 (or 5-5-5) syllable pattern and forward slash / between each line, or in a more standard vertical format.

Examples:

Seasons, seasons, sea / sail away, sail away, sail / sunrise, sunset,
sun / sea sail sun

Helpless, helpless, help
thoughtless, thoughtless, thought
grow up, grow up, grow
help thought grow

Watchdog, watchdog, watch / guardian, guardian, guard / service,
service, serve / watch guard serve

Variations of *keriyu*

1. Here the second line repeats the final word (rather than the first); the third line contains related, not opposite, words and doesn't repeat a syllable, but adds an additional related word. Line 4 adds the affix *ly* to reinforce the meaning and make it grammatically correct.

Snowflake, snowflake, snow / snowfall, snowfall, fall / snowman,
snow-day: free / snow falls freely

2. The first and third lines derive meaning from the root word, not compound words; line 4 has two affixes added to help meaning flow and to follow grammatical rules.

Christmas, Christmas, Christ
Birthday, birthday, birth
Savior, saviour, save
Christ's birth saves

ARTHUR SZE AND THE INTERCONNECTED NATURE OF LANGUAGE, POETRY, AND TRANSLATION

Arthur Sze once described translation as "the most intimate form of reading." But for Sze, this intimacy is not limited to the page; it extends to the world itself. Through the translation of ancient Chinese poetry, Sze discovered the many ways that our worlds are intertwined. This discovery has led to his lifelong passion for bridging the gap between language, culture and nature exploring these themes through his own poetic works.

His dedication was recognized on a national scale on September 15, 2025, when the Library of Congress announced his appointment as the 25th Poet Laureate Consultant in Poetry. He is the first Asian

American poet selected for the position. The Poet Laureate of the United States serves a one-year term. During this time, the appointee presents a reading and lecture at the Library of Congress, spearheads an initiative of their choice, and attends to duties including community outreach on a national level.

During his time as Poet Laureate, Sze has committed to an initiative focused on poetry in translation. Regarding the initiative, he stated, "As laureate, I feel a great responsibility to promote the ways poetry, especially poetry in translation, can impact our daily lives. We live in such a fast-paced world: poetry helps us slow down, deepen our attention, connect and live more fully." In each term, the laureate chooses a mission that is important to them. In the previous year, for instance, Poet Laureate Ada Limón's "You Are Here" project focused on bringing poetry into National Parks, aiming to use poetry as a conduit to deepen our connection with nature. Sze's initiative builds on this legacy.

Arthur Sze was born in New York City to Chinese immigrants and currently resides in Santa Fe, New Mexico. He began his education at MIT but decided to abandon his scientific studies to pursue poetry at the University of California, Berkeley, in his sophomore year. He found his own poetic voice through translating the poetry of ancient China, learning traditional Chinese to facilitate his love of translation.

His body of work includes twelve books of poetry. Set against the unique backdrop of the Southwest landscape, his poems explore environmentalism, consciousness, and interconnectedness. Notable works include *The Glass Constellation*, *Into the Hush*, and *Compass Rose*, which was a finalist for the Pulitzer Prize. He has won many distinguished awards, including the National Book Award for *Sight Lines*, the Jackson Poetry Prize, and the Bollingen Prize. Reflecting on his appointment, Sze said, "Poetry is an expression of freedom. And to use our language with emotion and passion and imagination, that's what I want to do as poet laureate. I feel like if I can do that, I will have made a contribution." To learn more about Sze and his work, visit the Library of Congress website. ~ *Andrea Curran, Columbine Poets*

Citations:

Op de Beeck, Nathalie. "Arthur Sze Named U.S. Poet Laureate." *Publishers Weekly*, 15 Sept. 2025, <https://www.publishersweekly.com/pw/by-topic/industry-news/people/article/98597-arthur-sze-named-u-s-poet-laureate.html>.

"Acclaimed poet Arthur Sze on bridging Western and Chinese traditions." YouTube, uploaded by PBS NewsHour, 25 June 2025, <https://www.youtube.com/watch?v=mMT0MhFEfGA>.

"Activities at the Library." Arthur Sze: U.S. Poet Laureate, Library of Congress, 3 Sept. 2025, <https://guides.loc.gov/poet-laureate-arthur-sze/activities-at-the-library>.

Sze, Arthur.

"The Silk Dragon." *Poets.org*, Academy of American Poets, 14 Feb. 2014, <https://poets.org/text/silk-dragon>.

NFSPS MEMBER SOCIETY NEWS

The FLORIDA STATE POETS ASSOCIATION held their annual Fall Conference on October 24-26, 2025 at Bok Tower Gardens, a 250-acre contemplative garden and bird sanctuary located atop Iron Mountain, north of Lake Wales, Florida. Created by Edward Bok in the 1920s, the carillon tower marks the highest point in peninsular Florida (298 feet above sea level).

Within the gardens stands a 20-room Mediterranean style mansion, El Retiro, built in the 1930s, where attendees gathered Friday night for a workshop on the quintilla poetry form and were surprised with the addition of a concert on the 1917 Steinway grand performed by Diane Neff.



Saturday events included the annual business meeting, then a workshop on "Writing to See," learning the poetry of attentive vision on a walk in the gardens, by poet Sean Sexton; a workshop on "Interior & Exterior Architecture in Verse," including points of view in a single poem, by Brian Turner; and a workshop on "The Power of the Question," how heart and mind collaborate in composing a poem, by M.B. McLatchey.

Open mics were held throughout the conference, and books by members were displayed for purchase and autographs. The FSPA annual anthology, *Cadence*, was also available and many poets gathered autographs on the prize-winning poems from our contests. Posters displayed in the meeting room listed all of the winning poets in 29 categories of competition.

The night concluded with a panel reading, discussion and Q&A by the four presenters. Sunday morning held a wrap-up discussion, and attendees could continue their exploration of the grounds throughout the day.

We now look forward to our Spring Fling to continue our poetic journeys. Watch for more information in our bi-monthly magazine, *Of Poets and Poetry*, which can be read online at flopoets.org. ~ Diane Neff, Secretary

MASSACHUSETTS STATE POETRY SOCIETY The CREW Chapter had a workshop and reading in October. Favorite poets' poems and bios were shared and discussed, then after lunch, reading of original poems by attendees. Current contests: Of Thee I Sing, praise of someone, someplace, something. 40 line limit, form: poets choice. Deadline Feb. 25, 2026, prizes \$50,\$25,\$10. Poem not published nor won any prize. Gertrude Dole Memorial Award, subject and form: Poets choice. 40 line limit. Prizes \$25,\$15,\$10, Deadline Apr.15, 2026. Poem not published nor won any prize. Brochure for National Poetry Day Contest (25 contests, \$15 entry fee for whole contest (\$10 for members MSPS) available from chairman: robette02@yahoo.com. Deadline: Aug 1. 2026 ~ *Beverley Barnes, Reporter*

MISSISSIPPI POETRY SOCIETY: South Branch is confirming details for Spring Fest 2026 to be held April 24-26, 2026 at the historic Mary C. O'Keefe Cultural Center in Ocean Springs. Keynote speaker will be Mississippi Poet Laureate Ann Fisher-Wirth. Central Branch held a baby shower for one of our young members. In addition to shower gifts, she was presented with a booklet of poems written by Central Branch members on the subject of motherhood, children, or family life.

Our MPS 2026 Contest is now open for submissions. Info can be found at misspoetry.net. ~ *Patsy Twiner, Secretary*

NEVADA POETRY SOCIETY: Here in the Battle Born state we're continuing to plan ahead for the annual Tahoe Literary Festival, Truckee Literary Crawl, Mark Twain Days and Nevada Humanities Literary Crawl. In addition to our weekly poetry centered open mic (Monday Night Poetry), our twice monthly all ages poetry group (True Colors Poetry), our monthly participation in the Sierra Arts Literary Community, Brushfire UNR open mic and the Poetry Under No King monthly slam competition. We're also growing our monthly gathering of the Nevada Poetry Society as a formal in person workshop at Artech in Reno. This silver state chapter of the National federation is bustling with ideas as to how we can bridge the gaps in the various poetry groups of western Nevada. We're broadening our outreach to the Tahoe Poetry Collective, Visit Carson City, Virginia City Arts Center as well as Fernley and Fallon Nevada.

Our holiday potluck gathering in December will welcome Crystal back up to visit from Las Vegas as we finalize our 50th anniversary anthology to coincide with the 250th anniversary of the country early next year. Thank you, Crystal! We literally could not take on such a monumental project without your guidance and assistance!

As I'm winding down my two year tenure for City of Reno Poet Laureate I will be passing the torch to an extremely worthy ambassador of the art form and looking ahead to helping grow the NPS while maintaining all of the recurring events and making more connections to our southern Nevada poets in Las Vegas, North Las Vegas, Henderson, Enterprise and other surrounding areas for better incorporation into our beloved community. ~ *Jesse James Ziegler, Communications*

Poetry Society of Oklahoma just celebrated National poetry day with awards given for PSO's National Poetry Day Contest. Awards were also given for the summer workshop which had to be cancelled due to both our speaker and several members down with illnesses. This was PSO's annual business meeting and officers were elected for 2026 – 2028. President, Patti Koch; Vice-President, Sydney Aerin Pruett; Treasurer, Karen Kay Bailey; Secretary, Cassie Grimm; Parliamentarian, Judith Rycroft; Immediate Past President, Rob Burgess.

In 2024 PSO Celebrated its 90th Year with an anthology **Answering the Call**. Since that time PSO has been honored to have this anthology accepted by the University of Oklahoma as a permanent exhibit in the Zoe Agnes Tilghman Archives included in the Western History Collections. The anthology will be stored with the existent entries including several regarding the Poetry Society of Oklahoma. The PSO Anthology will be catalogued in the following Metropolitan Library Systems: Belle Isle, Downtown, Edmond, Almonte, Southern Oaks, and Choctaw. The libraries are spread across the county so we can get the most widespread use.

Our long-time PSO Webmaster, Billy Pennington passed away last year as did Mikki Pennington, PSO's long-time Contest Chair. Marie Owen Johnson also passed away. Billy was also Webmaster for NFSPS for more than twenty years and Mikki was

Contest Chair for NFSPS for many years. It is always difficult to say good-bye to our fellow poets and dear friends. ~ *Patti Koch, President*

POETRY SOCIETY OF TEXAS: After an exceptional educational and enjoyable Summer Conference hosted by Denton Poets' Assembly in mid-July, our next big event was our annual contests, culminating in our annual awards celebration. The Poetry Society of Texas Annual Awards Luncheon was held on November 8, 2025 at the DoubleTree by Hilton Hotel in Dallas, Texas. Luncheon arrangements and reservations were handled by Chairperson Beth Ayers, and the theme was Poets in a Pumpkin Patch. The program cover featured several pumpkins in various shapes and sizes, and our theme was in bold letters across the top of a wall in our meeting room. A few feet in front of the wall was an assortment of foam pumpkins that matched the design on our program cover. This was a wonderful place for couples and groups to pose for photos under the theme and behind the pumpkins. Barbara Blanks helped attendees find their name tags and sign the guest book at the sign-in table. Beth welcomed members and guests, and led the silent invocation before the meal. After the meal, President Holly Jahangiri was in charge of introductions, followed by Catherine L'Herisson, who brought greetings from NFSPS, Inc. Budd Powell Mahan, Chairman of the Hilton Ross Greer Outstanding Service Award, announced that this year's recipient was Susan Maxwell Campbell, who was in attendance. After a short break, Budd, our Annual Contests Chairman, announced the top three places in contests 100 to 51. First place winners who were present read their poems. After another short break and a famous DoubleTree cookie, Budd announced the top three places in contests 50 to 1. David Bond was the winner of contest #1. Richard Kushmaul and Robert Schinzel came to give the results of the Catherine Case Lubbe Manuscript Prize, and announced that there were 16 entries this year, and that the judge was Aza Pace. The winner was Cade Huie. Cade came to the podium and read a poem from her winning manuscript, *A Sense of Stars*. Corbett Buchly won second place and Budd Powell Mahan, third. After short closing remarks, attendees posed for more photos behind the pumpkins created by Beth and Mark Ayers. ~ *Catherine L'Herisson, Director*

WYOPOETS Interested in cultivating new energy when writing poetry? How about allowing new poetry to stretch your imagination and embrace the unexpected? What if poetry reading becomes a performance of voice and body! The lyrical quality of poetry needs more than just an unmoving body standing stiffly behind a podium, speaking into a microphone. Please join us at WyoPoets Poetry Workshop in Casper, WY, April 24-25, 2026, and use your energy to conjure up a creative catalyst in writing, reading and speaking. With the help of two very special presenters: Veronica Golos and David Pérez, anything is possible.

Extravagance with Veronica Golos

The idea is to use "extravagance" to break through our usual way of writing. All of us have what we feel is our "way" of making a poem. We also have our "themes." By using extravagant poems as models, and to copy, or imitate or simply to answer, as an exercise, it will break our routines. And our themes. I hope to widen our perspective—I will send participants a packet of poems before the date of the workshop, offering Walt Whitman, Patricia Smith, Ross

Gay, and Pablo Neruda, as well as suggestions for the participants own poems. The suggestions are meant as prompts, or a point of view, or an adventure. Yes, this is a kind of homework. What will be different, is that poets will come to the workshop with their poems, copies for everyone, and we will discuss the poems in the packet, and the participant's poems as well. My practice is reading deeply/writing deeply. To join the members of the workshop together, by all of us sharing the same poems, but also sharing different outcomes in our own poems. We will discuss...not criticize. What is the intent of the poem? Does the poet feel that the poem needs clarification, to sort of make a notice of what the poem is about? How can we offer suggestions that will bring us closer to the intent of the poem. Read more about Veronica at this website: <https://3taospress.com/authors/veronica-golos-2/>

Beyond the Poet's Voice: A sensory exploration into what we write and how we read with David Pérez

The earliest poetry was oral. People chanted it, sang it, recited it—and they still do. poetry isn't just for the eye and the mind. It's meant to be given voice. Yet there's plenty of space between the page and the stage. In this fun-filled workshop by Taos author and actor David Pérez, you'll discover how improvisation, and body and vocal techniques can launch a poem to new heights, adding skills to the writing process itself, and bringing vitality to its performance.

What happens, for instance, if we read a poem like a fairy tale? Or shouting to the heavens? Or running in place? What might we uncover about intent, character, and place when we speak our words to life in fun and unexpected ways? Having led this workshop many times, it is both exploratory and revitalizing. We may see depths in the poem not noticed before. Or, in ourselves. We will laugh, and read, and see what happens

As part of the workshop, participants will have the opportunity to submit a poem to the presenter, Veronica Golos, prior to the workshop and receive feedback on it.

The Spring Workshop is supported in part by a grant from the Wyoming Arts Council, with support from the National Endowment for the Arts and the Wyoming Legislature.

WyoPoets Receives Grant

WyoPoets received a Community Support Grant for \$2,449 from the Wyoming Arts Council that will contribute to some of the organization's operating costs and the 2026 Spring Poetry Workshop!

Eugene V. Shea National Poetry Contest



WyoPoets received poems from across the country for its annual Eugene V. Shea National Poetry Contest. Those poems are now in the hands of our contest judge, Cady Favazzo. Here's a little bit about our wonderful judge. Cady Favazzo is a poet

and teacher from Wyoming. She graduated (continued page 8)

NATIONAL FEDERATION OF STATE POETRY SOCIETIES, INC.

Organized October 17, 1959

Mary B. Wall, Founder

Honorary Chancellor: Ihor Pavlyuk**EXECUTIVE BOARD ~ 2024-2026**

Elected, NFSPS Convention, June 2024

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ARKANSAS: Poets' Roundtable of Arkansas

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COLORADO: Columbine Poets of Colorado

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WYOMING: WyoPoets

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**For information on forming a state society, contact
Susann Moeller at smoeller@nfspss.net**

STROPHES

Strophes, the newsletter of the National Federation of State Poetry Societies, Inc., is published four times a year: August (*June 25th) ~ October (*August 25th) ~ January (*November 25th) ~ April (*February 25th). News items and information on contests may be sent via regular mail or email, which is preferred, by authorized members of NFSPS member state societies to:

Julie Cummings, *Strophes* Editor

5858 Pintail Way, Frederick, CO 80504-9668

Stropheseditor@nfspss.net

* Submission Deadlines

Strophes is available without cost to all paid-up members of NFSPS member state societies when mailed/shipped in bulk to the president or other designated person, who is responsible for ordering the number needed by the submission deadline for each issue. Individual subscriptions are \$5.00 a year to cover handling costs. Special orders are mailed separately. To order a single issue: specify the issue ordered, include a **SASE with adequate postage for up to 12 pages** and \$2.00 per copy.

NFSPS PAST PRESIDENTS**(Presidential Advisors)**

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*Jim Barton

Julie Cummings

Paul Ford

(continued from page 6) from the University of Wyoming with a degree in Education and earned her MFA in Poetry from the University of Idaho. Her manuscript was a finalist for The Wheeler Prize and the Colorado Poetry Prize. She is the winner of the 2024 Frank Nelson Doubleday Memorial Writing Award and the 2021 *Five South* Poetry Prize. Some of her recent work can be found or is forthcoming in *Ninth Letter*, *Copper Nickel*, *Gigantic Sequins*, and elsewhere. Find out more about Cady Favazzo here: <https://phoebejournal.com/an-ode-derailed/>
~ Suzanne Stephan, Correspondent

NFSPS UPCOMING DEADLINES

CUP Submission Period:

December 1, 2025 – January 31, 2026

BlackBerry Peach (Spoken Word)

Submission Period:

January 1, 2026 – April 15, 2026

Annual Contest Submission Period:

January 1, 2026 – March 15, 2026

State Membership Lists and Annual Dues Deadline:

January 15, 2026

Updates due by March 15, 2026

Strophes Reports or Articles:

August Issue Deadline: June 25th

October Issue Deadline: August 25th

January Issue Deadline: November 25th

April Issue Deadline: February 25th

BlackBerry Peach SLAM Entry Period:

Stay tuned for further information!

Contest Sponsorship Forms and Payment:

March 15th for the following year

State Annual Reports:

One week prior to convention

Board and Committee Annual Reports:

One week prior to convention or when complete in special cases. (Treasurer, Contest Chair)

PLEASE BE WARY OF SCAMMERS

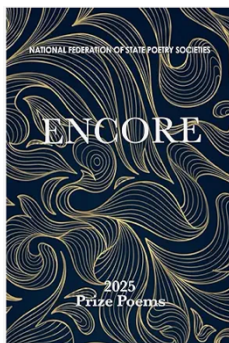
Whenever you get an email with my name as the sender, check to see if the message is actually sent from president@nfsp.net. If it isn't, I suggest you report the email as scam/phishing to your email provider. I will never ask you for money or gift cards in an email or text message. Please see the article on page one for more information.

~ Joe Cavanaugh, 36th NFSPS President

PAST NFSPS PUBLICATIONS

Prize-winning collections from the past may be ordered from Polly Opsahl for the prices listed on the order form available at <https://www.nfsp.net>. Add to the price of the book/s mailing costs of \$2.00 for the first book and \$.50 for each additional book. Make checks payable to NFSPS. Her mailing address is on the bottom of the form.

ENCORE PRIZE POEMS



The 2025 anthology of prize-winning poems awarded at the 2025 Annual Convention is available on [amazon.com](https://www.amazon.com). When in Amazon, search for Encore 2025 Prize Winning Poems. All royalties from *Encore* sales support NFSPS.
~ McKenna Hall, *Encore* Editor

Membership Dues and Member Lists Due by January 15

As we begin the new year, a reminder to all chapters and groups that annual membership dues and an initial member list must be submitted to the treasurer, Linda Harris, by **January 15, 2026**

Timely payment of dues helps ensure continued support, resources, and programming for the year ahead. Along with dues, please submit a current list of members so records can be updated and verified.

Updates or changes to the original member list may be submitted through **March 15**, allowing time to add new members or make corrections after the initial deadline.

Submitting materials on time helps avoid delays or interruptions in membership status. Thank you for your cooperation and continued support.

Member lists can be emailed to treasurer@nfsp.net and membership dues mailed to Linda Harris
49512 SE Weber Rd.
Sandy, OR 97055-7425