

**POEM
IN YOUR
POCKET
DAY**

APRIL 29 | NATIONAL POETRY MONTH 2022

poets.ca
League of Canadian Poets

Poem in Your Pocket Day

In 2016, the League of Canadian Poets was thrilled to become a part of Poem in Your Pocket Day, a celebration held during National Poetry Month each year and organized by the Academy of American Poets. This booklet features the 15 Canadian poets selected to participate in this year's Poem in Your Pocket Day celebration! Bring this booklet to your office, your classroom, or your neighbourhood coffee shop to spread poetry on April 29, 2022!

It's easy to carry a poem, share a poem, or start your own Poem in Your Pocket Day event. Here are some ideas of how you might get involved:

- Start a “poems for pockets” giveaway in your school or workplace
 - Urge local businesses to offer discounts for those carrying poems
 - Post pocket-sized verses in public places
 - Memorize a poem
 - Start a street team to pass out poems in your community
 - Distribute bookmarks with your favorite lines of poetry
 - Add a poem to your email footer
 - Post lines from your favorite poem on your Facebook, Instagram, Twitter, or Tumblr
 - Send a poem to a friend
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Visit poets.ca/pocketpoem
for all Canadian Poem in Your Pocket poems and information!

For a longer booklet of 30+ contemporary and public domain poems, including many Canadian selections visit
poets.org/national-poetry-month/poem-your-pocket-day

2020

Ashley-Elizabeth Best

We started the new year by keeping our eyes open.
I tape poems to entry ways, the space above my bed,
around the couch and dinner table
talismans against the kind of people we were afraid

to become. The year miscarried its first few months
and then, throb of spring, butterflies land in the snouts
of flowers.

We hike Frontenac Provincial Park so long and hard,
my toenail peels off at the end. Bugs huff at our
necks, a frenzy of garter snakes mating in cool spaces
between granite outcroppings.

A group of Tiger Lilies at the trail head; we prayed
for stars to fall and they've taken up in ditches.
From the point of empty
and we begin to fill.

Clepsydra

Jaclyn Piudik

Come, let's wash the rain
before it dies
of thirst.

Winner of the League of Canadian Poets' 2022 Very Small Verse Contest

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Famine's Feast

Keith Inman

A sparrow hawk swoops —
glides up to the high wire
clutching his harvest mouse

as spare row crops stoop
outside under the skies fire
crutching this hard-set house

The Saving Bannister (2003)

Synapse (2006)

Canadian Cuba Literary Alliance (2013)

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For Your Head

Maureen Hynes

make a halo, a wreath, a circlet
of bright green aspen leaves. Crown your dismal
thoughts & unruly feelings with a tiara of thyme.
Find small red things, a cranberry or rosehip or yew berry
to trim your sorrow-filled week, to be the eyes
that your eyes can't see out of. With grass dew,
paste a rose petal on your forehead, and smear
a lick of honey on each earlobe to sweeten
whatever you hear. Breathe in jasmine scent
to intensify your memories. Pick four small leaves—
one for Fear, one for Trust, one for Rage,
the last for Desire. Lay each briefly on your tongue,
to taste but not swallow. Open your mouth
and let their power beam outward.

Hafez¹

Bānoo Zan

I stood at the gates—
The Roknabad Stream murmured through
Mosalla Gardens²
Roses scattered the morning breeze
The sea kissed the boat
and waved at the palace
The king smiled at sycophant ghazals

I was the bard—
the blood of the city—
the breath of God—

Centuries later they would say
that I loved Shiraz³
But I feared tempests
and remained true to the past

Open my book
and read your future

1. The fourteenth-century Iranian poet (ghazal writer). Iranians call him "The Mouthpiece of the Divine" and perform divinations with his Divan (collected poems). On important occasions, they form an intention or question in their mind, open the book, and interpret the ghazals on the page metaphorically according to their personal circumstances. The questions are usually about matters of significance, fate, love, etc.

2. The Roknabad Stream and Mosalla Gardens were popular outings during Hafez's times

3. It is said that Hafez's fame travelled beyond the boundaries of his hometown, Shiraz. A king sent him an invitation to board a ship and join his court. Hafez started preparations but in the last minute changed his mind. He is said to have never set foot outside Shiraz.

How to Write a Poem

Angela Cen

Begin carefully

as you approach your writing with empirical rigor.

Dutifully perform linguistic algebra
to solve for each unknown stanza.

Slice open etymological cadavers to replicate
their emotion-generating genome.

You, a logician cloaked in artistry,
have mastered the mechanics of poetic calculus.

Stifle a sigh

when your calculations and dissections bear no fruit.

Run your tongue along self-made
foreign melodies buried in archived epics.

Feign indifference as elusive eloquence
slips through your grasp.

Swallow this dissonance
and taste the sting of a long-forgotten language.

Find solace

in literary cacophonies.

Carve a shadow out of text and
fall into its abyss.

Learn to sketch a sunrise with similes
and carve characters out of consonants.

Train your fingers to dance across a page
and leave behind a trail of words.

Etch life

into each written piece.

Hide the warmth of a friend's laugh
behind crackling onomatopoeia.

Camouflage the memory of an old home
in frames of ornate imagery.

Immortalize moments in writing
and seal them with rhyme.

Begin again

but this time slower.

Savor the sticky-sweet sensation
of the sentences you summon.

Listen as the *click-clack click* of your keyboard
metronome becomes an iambic drum.

Allow your cluttered thoughts to unfurl
into rows of tidy Times New Roman.

And maybe then you'll remember,
how to write a poem.

Winner of the 2021 Jessamy Stursberg Poetry Prize, Senior Category

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Ocean

Callista Markotich

You who loved the daisied fields, behold this calving.
No bleat, no blood on the straw, no salt-warm lick
to life-affirming, long-legged wobble. This is ice,
her abandoned spawn, her sundering cleavages
brilliant under the sun, the thunderous drop,
the plunge, bucking and rearing in aqua
slurry, now groaning in the violence
of labour, now the slap
of spindriffs, now
susurrating
lullaby.

You who dwelt by waters-edge, look. Waist-deep your iron benches,
curlicues splash-spangled, patient as birthing chairs, laps lapping
gentle. Wet beckon: shuck your shoes, you nymphs in molt,
peel off your socks, skin-shedding serpents of the sea. Sit.
Rest in the sun-warmed shallows. Beneath the ripples,
cross your ankles, twine your calves as one,
as mermaids' curves, your follicles
her scales. Thirty million years it
took from fins to arms and legs
to pedicures and manicures in
Pink Tutu or French. Now
glide you deep
with torque of tail,
your hair like trailing weed. From lungs
to lips to wavelets, stream your changeling song.
Slide into ocean's turquoise hush. On your cheeks there'll be no rime
of salt.

On this Buddha quiet
Autumn morning
A bird lands
In the dead Austrian pine.

How useful will I be
After the curtain falls?

Harry Posner

In The Event of True Happiness

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Seaweed Soup and a Happy Birthday

Mark Kim

A tradition for life,
for death, and everything in between.

Narrowed into a warm bowl,
with an emerald glow,
and dark leaves.

My vision is adjusted to the shades,
the intricacy of the recipe,
and history.

A year of life passes,
another bowl filled,
and the aroma of vitality pollutes the day.

The broth of sea,
greens of the water,
and a reminder of my past, present, future.

The surface is broken,
ripples undulate,
and I'm back.

Mom asks how it tastes,
it's good. A little salty.
It doesn't matter.

Good morning,
good night, and everything in between.

Winner of the 2021 Jessamy Stursberg Poetry Prize, Junior Category

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Small Warblers

Annick MacAskill

(after Doireann Ní Ghríofa)

I did not know that's why they were there,
suddenly, and everywhere, in the trees and on
the sidewalks, inconsequential and familiar,
yet sparkling, like perfect round jewels
with the most remarkable prismatic calls. Like a brook, winding
through winter and spring, spilling
across cities and mountains and along the Atlantic
and before every window I would find. I started noticing,
as if blinking through a mist, searching,
thinking of God or romantic love, their sounds
like noise or music, and sometimes
these things were indistinguishable, as in a baby's cry.
Their ordinariness does not diminish them.
Now I tilt my head, and listen.

Shadow Blight (Gaspereau Press, 2022)

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Spatial Awareness

Amy LeBlanc

The Maynard, Issue 15

The kitchen window is on the left
with the sink in front—

you could draw an outline in chalk,
on the cushioned tile

(with: arms, pinky toes, appendix,
intestines, hemoglobin, ferritin)

but it may not help in the end.
Turn the room on its side

to shift your heart into a new
position one where blood

either pools or flows
like a river that runs both

ways. With the room in
view, move the chair a fraction

 to the right. This will place you
closer to the sun, nearer
 the airport,

closer to tenderness.
On second thought, draw

the body in chalk on the floor
but make it your own. Solid lines

for impenetrable membranes,
dashes for DNA, stars for

 cytokines. A space
on the left for a heart that pumps

blood toward an airplane
moving overhead.

Strange Scattered Year

Frances Boyle

I cobble together some shape like stars,
gas cloud of spangles, sensory noise
a beautiful typeface of serified
angels and italicized galaxies. That year

declines to cohere. I'm out of practice
even at reaching for the right shelf
to take down fragments rattling
in their sealer jar. Bright ring

and clamouring disk with its ovoid dance
on tabletop or dark drift of space.
Dust of that year toxic to breathe, I need
particulate mask to filter it from my mouth

and nose. That year, melded by star-shine,
stuck to those before and aft, adhesion
of moist exhales. Trial and tributary, ribbon
of spilled milk, and I gather it in handfuls,

sop it up, recap the edgewise static,
staccato tumbling voices, and eerie dance
of half-memory. Monitor dial inching along
through situations half-heard, a moving line,

a pointing finger. Evidence in star systems
we pretend are fixed—his belt, her chair.
Try to slake my thirst with what, I believe,
is a firm grip on the ladle's hilt.

The Hollow Tree

Anna Yin

*There are days we live
as if death were nowhere
in the background; from joy
to joy to joy, from wing to wing,
from blossom to blossom to
impossible blossom, to sweet impossible blossom.*

—“From Blossoms,” Li-Young Lee

You stand at the threshold
to the west coast forest.
In the sky, wild geese align south-bound flight;
on the ground, wind gusts thresh dried leaves.

Hesitating, I shake free my windbreaker
and flesh your hollow with my warmth.

My foolhardy intention can only
bar the cold fleetingly,
*I wonder what would save you
from the bitterness of blizzards
after late autumn.*

The sunlight softly strokes you,
deepening our shivering shadow.

In my dream I return
to a red cedar tree, as hollow
as you. I fill in stardust
with the moss and dew
of myself—the hot harsh skin
of my despair cooling—I lay down
worldly *deliberate disguises*,
lips whispering to leaves of grass
in *the twilight kingdom*.

Trembling with tenderness,
the cedar embraces me
instilling womb-warmth.
From joy to joy, from wing to wing,
at dawn, we break into blossom.

Vanishing Point

Marlene Grand Maître

She finds the last chinook, washed up
on Sombrio Beach, carries it home

to ink its body, cover with rice paper.
Blue gyotaku: her hands

stroke the scales and ridges,
lift the prints. By nightfall,
a ghost school of chinook shimmers
on every wall.

In home's uncharted depths,
she wakes underwater, pierced

by an orca call, a pulsebeat
of mourning, as the last

cow and calf glide
through the bedroom, drawn by hunger

to the phantom salmon.
She will wake

five thousand years ago,
on a Norwegian shoreline,

mesolithic woman, the first carver
of whales on rock.

About the Authors

Ashley-Elizabeth Best is a disabled poet and essayist from Kingston, ON. She is the author of *Slow States of Collapse* and *Alignment*.

Frances Boyle's third poetry collection, *Openwork and Limestone*, will be published by Frontenac House in fall 2022. In addition to two earlier poetry collections, she is also the author of *Seeking Shade*, an award-winning short story collection, and *Tower*, a novella. Frances's writing has been selected for the Best Canadian Poetry series, nominated for the Pushcart Prize and Best of the Net, and appeared throughout North America and internationally. Recent and forthcoming publications include work in *Blackbird*, *Paris Lit Up*, *QWERTY* and *The New Quarterly*. She lives on unceded unsundered Algonquin Anishinaabe territory, colonially known as Ottawa. www.francesboyle.com.

Angela Cen is the winner of the 2021 Jessamy Stursberg Poetry Prize for young poets, in the senior category for grades 10, 11, and 12.

Marlene Grand Maître's chapbook, *Cancer's Rogue Season*, was published by Frog Hollow Press in April 2020. Her poetry has also appeared in many literary journals, most recently in *Prairie Fire*, *CV2*, *Event*, and *Freefall*. Poems have also been published in eight anthologies, including *I Found It At The Movies* (Guernica, 2014), *Refugium: Poems For The Pacific* (Caitlin Press, 2017), *Sweet Water: Poems For The Watersheds* (Caitlin Press, 2020), and *Voicing Suicide* (Ekstasis Editions, 2020). She has won poetry prizes, and had a poem longlisted for Best Canadian Poetry In English (Tightrope Books, 2011). She can be heard reading her work online in Planet Earth Poetry's Poets' Caravan.

Maureen Hynes lives in Dish with One Spoon Wampum Belt Territory/Toronto, and has published five books of poetry. Her most recent is *Sotto Voce*, a finalist for the League of Canadian Poets' Pat Lowther Award and the Golden Crown Award in poetry (U.S.) for lesbian writers. Her first book won the League's Gerald Lampert Award, and other collections have been shortlisted for the Raymond Souster Award. Her poems have been included in over 25 anthologies, including three volumes of Best Canadian Poetry in English.

Keith Inman's poetry was compared to Atwood, Boyden and Itani in Canlit 223. He generally writes about characters searching for identity. Though, he's also written in the 'I' perspective, and that of a rock. His favourite class was on Joyce in Ireland;

About the Authors

best reading, a cafe in Spain; coolest invite, LA; swankiest due, Swiss Embassy; largest reading, opening for Niagara Symphony; poignant moment, his mentor Tsigane pointing at an impressionist painting in a major gallery and saying, 'you should write like that in your blue collar style;' best rescue, Dr. Elspeth Cameron telling him that it is all worth it. Inman has six books of poetry published. Home is Thorold, Ontario.

Mark Kim is the winner of the 2021 Jessamy Stursberg Poetry Prize for young poets, in the junior category for grades 7, 8, and 9.

Amy LeBlanc is Managing Editor at *filling Station magazine* and a PhD student at the University of Calgary. Her debut poetry collection, *I know something you don't know* (Gordon Hill Press 2020) was long listed for the 2021 ReLit Award and was selected as a finalist for the Stephan G. Stephansson Award for Poetry. Her novella, *Unlocking*, was published by the UCalgary Press in June 2021. Her work has appeared or is forthcoming in *Canadian Literature*, *Funicular*, *Room*, and the *Literary Review of Canada* among others. Her third chapbook, *Undead Juliet at the Museum*, was published with ZED Press in August 2021. Amy is a recipient of the 2020 Lieutenant Governor of Alberta Emerging Artist Award and a CGS-D award for her doctoral research.

Annick MacAskill's most recent poetry collection is *Shadow Blight* (Gaspereau Press, 2022). She is also the author of *No Meeting Without Body* (Gaspereau Press, 2018), longlisted for the Gerald Lampert Memorial Award and shortlisted for the J.M. Abraham Award, and *Murmurations* (Gaspereau Press, 2020). Her poetry has appeared in journals across Canada and abroad, and in the Best Canadian Poetry anthology series. She is currently serving as Arc Poetry Magazine's Poet-in-Residence. She lives in Kijipuktuk (Halifax) on the traditional and unceded territory of the Mi'kmaq.

Callista Markotich, retired teacher, principal and Superintendent of Education, lives gratefully at the source of the great St. Lawrence River in Kingston, Ontario, on the traditional homeland of the Anishinaabe, Haudenosaunee and the Huron-Wendat. Her poems appear in *Arc* (Awesome Award, June 2021), *Grain*, *Prairie Fire*, *Riddle Fence*, *The New Quarterly* (Honorable Mention, Nick Blatchford Occasional Verse Contest, 2021), *The Nashwaak Review*, *Saddlebag Dispatches*, *Pilgrimage*, in a few ezines and anthologies, and in *Room* (Poetry Award, 2019).

About the Authors

Jaelyn Piudik is the author of *To Suture What Frays* (Kelsay Books 2017) and three chapbooks, *the corpus undone in the blizzard* (Espresso Chapbooks 2019), *Of Gazelles Unheard* (Beautiful Outlaw 2013) and *The Tao of Loathliness* (fooliar press 2005/8). Another chapbook, *Seduction: Out of Eden*, written collaboratively with Janet R. Kirchheimer is forthcoming from Kelsay Books in 2022. Her poems have appeared in numerous anthologies and journals, including *New American Writing*, *Columbia Poetry Review*, *Barrow Street* and *CV2*. She received a New York Times Fellowship for Creative Writing and the Alice M. Sellers Award from the Academy of American Poets. Jaelyn holds an M.A. in Creative Writing from the City College of New York, as well as an M.A. and Ph.D. in Medieval Studies from the University of Toronto.

A member of The Writers Union of Canada, and Associate Member of the League of Canadian Poets, **Harry Posner** is the author of six books and two spoken word CDs. Harry was Dufferin County's Poet Laureate from 2017-2022. He organized and hosted the annual Day of the Poets festival in Orangeville, Ontario. Harry is co-host with Peter Noce of The Sill podcast (www.thesillpodcast.com), and is reachable through www.posnerbooks.com.

Anna Yin immigrated to Canada in 1999, authored five poetry collections and edited/translated “Mirrors and Windows” (Guernica Editions) in 2021. Anna won the 2005 Ted Plantos Memorial Award, two MARTYs, two scholarships from USA and three grants from Ontario Arts Council. Anna was appointed to be Mississauga’s Inaugural Poet Laureate in 2015. Her poems/translations have appeared at *Queen’s Quarterly*, *ARC Poetry*, *New York Times*, *China Daily*, *CBC Radio*, *World Journal*. She performed on Parliament Hill, at Austin International Poetry Festival, Edmonton Poetry Festival and universities in China, USA and Bangladesh. She teaches Poetry Alive. Her website: <https://www.annapoetry.com>

Bānoo Zan is a poet, librettist, translator, teacher, editor, and poetry curator with numerous published poems as well as three books. *Songs of Exile* (Guernica Editions) was shortlisted for The Gerald Lampert Memorial Award by the League of Canadian Poets. *Letters to My Father* was published by Piquant Press. She is the founder of Shab-e She’r, Toronto’s most diverse poetry and open mic series (inception: 2012)—a brave space bridging the gap between ethnicities, nationalities, religions (or lack thereof), ages, genders, sexual orientations, disabilities, poetic styles, voices, and visions.

Poetry activities for educators and young readers

Poetry-palooza

Organize a poetry-palooza for a group of young readers to engage them with the many sides to poetry. Participants can read a poem aloud — original or not — to the others, or they could distribute their favourite written poem—again, original or not. But there’s more to poetry than the poems! Encourage young readers to write fanmail to their favourite poets, or take the fun even farther away from poetry and hide poems around the room, or have other poetry game stations for participants to engage with.

Poetry Play Stations

Poetry play stations use different techniques to encourage young readers to craft poems. Here are some great stations to include:

Erasure poetry

Using a page of existing text, use a black marker to completely cross out sections of the text — the words or phrases that remain can be strung together to form an original poem! Part of the beauty of erasure poem is how the entire page looks when completed, blacked-out sections and all.

Found poetry

Found poetry is very similar to erasure poetry — well, erasure poetry is a kind of found poetry — but with a little more freedom. Again using an existing text, participants select words or phrases from the text that they think will make a great poem: using the found words and phrases, they can play with line breaks, stanzas, and other ways of construction an original poem from the found text!

Book spine poetry

This is a great poetic experiment that takes over Twitter every April — using as few as three or as many as...well, as many as you can stack, create a poem using the titles of books as they appear on the spines. These make excellent photos and are great for sharing on social media!

Poetry Play Stations Continued

[Magnet poetry](#)

A classic! Choosing words from a pile of individual words to string together an original poem. This could be from a [magnetic poetry set](#), but you could also simply [prepare an assortment of words](#) for participants to choose from.

Dear Poet

[Dear Poet](#) is a multimedia education project from the Academy of American Poets that invites young people in grades five through twelve to write letters in response to poems written and read by some of the award-winning poets who serve on the Academy of American Poets Board of Chancellors. They prepared [a specialized lesson plan](#) to help teachers implement this program into their curriculum—which is free to use—but the program can also be adopted to include Canadian poets. If you would like to write to Canadian poets, we recommend any of the poets featured previously published [Poem in Your Pocket Day](#) booklets! Letters can be sent to the League office or emailed to info@poets.ca.

Poetry as response

One of the most exciting things about poetry is how it can engage with other art forms: other texts, yes, but also art in completely a completely different medium. For students who are already interested in writing, encourage them to write a response poem to a scene from a movie or play, or to a painting or photograph; students for whom writing doesn't come naturally may be interested in doing the opposite, crafting a response in another medium to a pre-selected poem.

Recitation

Reading poetry aloud can be a groundbreaking moment for engaging with a poem; similarly, hearing a poem out loud can also shine a different light on the words. It can be terrifying to read original poetry in front of others, but there are other ways to share! Students can read classic poems, or their favourite contemporary poems, or even try reading song lyrics out loud with no musical backup. Poetry in Voice is a charitable organization that encourages Canadian students to fall in love with poetry through reading, writing, and recitation, with an [online anthology](#) of

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classic and contemporary poems and [comprehensive teaching materials](#) on their website, all free of cost. They also run a nation-wide [student recitation competition](#), which awards over \$75,000 in travel and prizes annually.

Finding the right poems

Of course, the hardest part is not usually finding fun ways to teach young readers — all you teachers and librarians are already experts in that field. The question is, what poems do you choose? The annual [Poem in Your Pocket Day booklet](#) is a great place to start, with age appropriate poems from a variety of poets across Canada and the US. Some of our favourite poetry meant for young readers include [Alligator Pie](#) by Dennis Lee (yes, that Dennis Lee!), Dr. Seuss, Louis Carroll's [Jabberwocky](#) (or, for that matter, [any of the songs and poems from the Alice books](#)), and Shel Silverstein's [Where the Sidewalk Ends](#). For 2017, the Academy of American Poets prepared a great [online anthology](#) of poems suitable for young readers as well — delightfully, it includes more than one poem about cake.

More resources

[Classroom tips from the Academy of American Poets](#)

[Poetry class learning resources from the Poetry Society \(UK\)](#)

[League of Canadian Poets Teachers' Lounge](#)

10 Ways to support your favourite poets

❶ Buy their books!

This is number one on the list because it's also the most obvious, straightforward way to support your favourite poet. BUT, did you consider that where you buy books from makes an impact? By buying directly from the publisher – especially if the publisher is a small or independent press – you also help support future publishing opportunities for poets. All Lit Up is an amazing retailer of independently published poetry, and a great resource for readers living in remote areas that may not have a wide selection of booksellers. As an added bonus, shopping through All Lit Up supports the Literary Press Group of Canada, which in turn supports and advocates for independent Canadian literary publishers!

❷ Borrow poetry from your local library!

High circulation numbers help alert librarians to what's popular in their community. If your library doesn't carry your favourite poet's work, recommend it! Let the library staff know what you'd like to see on the shelves, and prove it by borrowing the book if they follow your recommendation.

❸ Find and follow your favourite poets on their public social media accounts.

Some poets have Twitter, Facebook, and/or Instagram, some don't. But if they do, follow them and share their content that excites you. Whether they have social media or not, you can always post about their poetry on your platform of choice. Make public recommendations, write about 2019 PIYP day booklet – supplementary material how you've connected to their work and what it means to you, post about their readings (even the ones you'll sadly have to miss because they're taking place out of town).

4 Talk about their books.

We may be in the age of social media, but word of mouth is still an extremely powerful tool! Tell friends and family about their books, recommend them to your co-workers, read your favourite poet's books in public places (we all know bookworms love to see what other bookworms are reading).

5 Review their books.

When your favourite poet releases a new book, write a review. There are so many avenues through which to do this and each avenue offers a different approach or expectation for the reviewer. A review on Amazon, Indigo, or GoodReads could simply be a rating out of five stars or a few sentences on what you enjoyed about the book. Some literary websites have open calls for longer, more formal reviews.

6 Tell your MPs and MPPs how important the arts are!

Funding bodies like Canada Council for the Arts/Ontario Arts Council/Toronto Arts Council are government agencies. Many poets rely on grants and funding as part of their livelihood. A large portion of the League's funding comes from these bodies, too. Social media makes it easier than ever to contact your local politicians. They likely have a Twitter account, or at least have an email address through which you can contact them. Here's an example of a quick message of support you could send:

Happy National Poetry Month! I am writing to let you know that poetry is important to me – as are all the arts! Poetry connects us and provides a vital outlet for self-expression. I urge you to continue to support initiatives like (insert provincial funding program) so that the arts can continue to flourish in our community.

7 Promote your favourite poet!

Feature your favourite poet on your blog, podcast, zine, or other publication! Reach out for an interview – it never hurts to ask!

8 Suggest them for your book club!

Maybe your book club doesn't usually read poetry, but it's good to change things up once in a while! If your book club needs some convincing, suggest a collection that is also autobiographical, political, or deals with pop culture. Spin it to get it on your list!

9 If you're a poet yourself, check out their editing services.

Lots of poets and writers also work as freelance editors and will read your manuscript and provide super valuable feedback. Support them through paying their fees and they'll support you with help tidying up your manuscript! A real win-win.

10 Go to a reading!

If you know of a local spot that hosts poetry readings, suggest your favourite poet. Bring a book of theirs and show off your favourite poem.