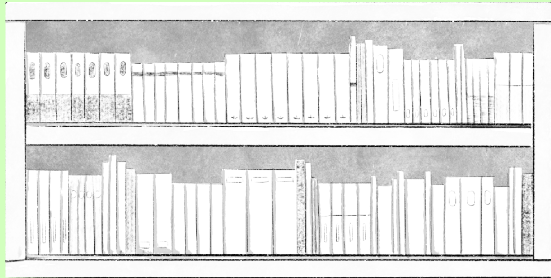


THE ORGANIZATION OF GRADUATE STUDENT WRITERS

in collaboration with ASCSU, The College of
Liberal Arts, The Morgan Library, The Department
of English, and the Creative Writing Program

Presents



**FRIDAY, APRIL 21ST -
SUNDAY, APRIL 23RD**

LORY STUDENT CENTER

PANELS ON:

LITERARY AGENTS,
PUBLISHING,
GENRE WRITING,
& MANY MORE!

FEATURING:

ANGIE HODAPP (NELSON
LITERARY AGENCY)
CAMILLE DUNGY (DISTINGUISHED
PROFESSOR)
DEKERY ASKEY (*THE SUN*)

The Write Life



[HTTPS://ENGLISH.COLOSTATE.EDU/CWMFA/OGSW/](https://english.colostate.edu/cwmfa/ogsw/)

FIRST BOOK/MANUSCRIPT CONTESTS & AWARDS

This document was compiled a few years ago. Some of the below may be outdated or defunct. Please check with individual sponsors for updated information.

POETRY:

- Emerging Poets Contest; Boulevard; Entry Fee: \$16; Deadline: June 1, 2018; A prize of \$1,000 and publication in *Boulevard* is given annually for a group of poems by a poet who has not published a poetry collection with a nationally distributed press. The editors will judge. Using the online submission system, submit three poems of any length with a \$16 entry fee, which includes a subscription to *Boulevard*, by June 1. All entries are considered for publication. Visit the website for complete guidelines.
- Poetry Prize; Cave Canem Foundation; Entry Fee: \$20; A prize of \$1,000 and publication by Graywolf Press is given annually for a first book of poetry by a black poet of African descent. Using the online submission system, submit a manuscript of 48 to 75 pages with a \$20 entry fee by March 16. Visit the website for complete guidelines.
- Stan and Tom Wick Poetry Prize; Wick Poetry Center; Entry Fee: \$25; Deadline: May 1, 2018; A prize of \$2,500 and publication by Kent State University Press is given annually for a debut poetry collection. The winner is also invited to teach a weeklong graduate/undergraduate writing workshop at Kent State University and give a reading with the judge, who this year is Ellen Bass. Using the online submission system, submit a manuscript of 50 to 70 pages with a \$25 entry fee by May 1. Visit the website for complete guidelines.
- First Book Award for Poetry; Zone 3 Press; Entry Fee: \$20; Deadline: April 1, 2018; A prize of \$1,000 and publication by Zone 3 Press is given biennially for a debut poetry collection. Jennifer Givhan will judge. Using the online submission system, submit a manuscript of 48 to 80 pages with a \$20 entry fee by April 1. Visit the website for complete guidelines.
- Antivenom Poetry Award; Elixir Press; Entry Fee: \$30; A prize of \$1,000 and publication by Elixir Press is given annually for a first or second poetry collection. Jennifer Franklin will judge. Submit a manuscript of at least 48 pages with a \$30 entry fee by March 31. All entries are considered for publication. Visit the website for complete guidelines.
- Agnes Lynch Starrett Poetry Prize; University of Pittsburgh Press; Entry Fee: \$25; A prize of \$5,000 and publication by University of Pittsburgh Press is given annually for a debut poetry collection. Poets who have not published a full-length poetry collection may submit a manuscript of 48 to 100 pages with a \$25 entry fee between March 1 and April 30. Visit the website for complete guidelines.
- First Book Award. Cleveland State University Press. Entry Fee: \$28; a prize of \$1000 and publication by the Cleveland State University Poetry Center. Fall Deadline <http://www.csupoetrycenter.com/first-book-poetry/>
- Sarabande Books. Kathryn Morton Prizes One prize of \$2,000 and publication by Sarabande Books are given annually for collections of poetry. For the Kathryn A. Morton Prize in Poetry, submit a manuscript of at least 48 pages with a \$29 entry fee by March 15. Ocean Vuong will judge. \$29 entry fee by March 15.. <http://www.sarabandebooks.org>.
- Charles B Wheeler Prize. The Ohio State University Press. Entry Fee: \$28 One book length collection of poems, at least 48 pages, will be published by The Ohio State University Press with a cash prize of \$2500. October 3 deadline. Submit at OSU Portal.
- Madeleine P. Plonsker Residency; Lake Forest College; Entry Fee: \$0; A prize of \$10,000, publication by &NOW Books, an imprint of Lake Forest College Press (with distribution by Northwestern University Press), and a three-week residency at Lake Forest College in Illinois is given in alternating years to an emerging poet or fiction writer to complete an innovative work-in-progress. This year the residency will be offered to a fiction writer. Lidia Yuknavitch will judge. Writers under the age of 40 who have not published a book are eligible. Using the online submission system, submit up to 30 pages of a novel, story collection, novella collection, or hybrid prose collection, a project statement,

and a curriculum vitae by March 1. Only the first 200 entries will be considered. There is no entry fee. Visit the website for complete guidelines.

- Levis Reading Prize; Virginia Commonwealth University; Entry Fee: \$0; A prize of \$5,000 and an all-expenses-paid trip to give a reading at Virginia Commonwealth University in Richmond is given annually for a first or second book of poetry published during the previous year. Students and faculty of the MFA program in creative writing at Virginia Commonwealth University will judge. Publishers and writers may submit three copies of a book of at least 48 pages published in 2017 by February 1. There is no entry fee. Visit the website for complete guidelines.
- A. Poulin Jr. Poetry Prize; BOA Editions; Entry Fee: \$25; prize of \$1,000 and publication by BOA Editions is given annually for a first book of poetry by a U.S. resident. D. A. Powell will judge. Submit a manuscript of 48 to 100 pages with a \$25 entry fee by November 30. Visit the website for complete guidelines.
- Poetry Prize; New Issues Poetry & Prose; Entry Fee: \$25; A prize of \$1,000 and publication by New Issues Poetry & Prose is given annually for a first poetry collection. The winner will also receive an honorarium of \$500 and travel expenses to give a reading at Western Michigan University in Spring 2018. Poets who have not published a poetry collection of more than 48 pages are eligible. Cathy Park Hong will judge. Submit a manuscript of at least 40 pages with a \$25 entry fee by December 30. Visit the website for complete guidelines.
- Literary Awards; Black Caucus of the American Library Association; Entry Fee: \$0; Four prizes of \$500 each are given annually for a poetry collection, a first novel, a book of fiction, and a book of nonfiction (including creative nonfiction) by an African American writer published in the United States in the previous year. The awards honor books that depict the "cultural, historical, and sociopolitical aspects of the Black Diaspora." There is no entry fee. Visit the website for complete guidelines and a list of jurors to whom books should be sent.
- Walt Whitman Award; Academy of American Poets; Entry Fee: \$35; A prize of \$5,000, publication by Graywolf Press, and a six-week residency at the Civitella Ranieri Center in Umbria, Italy, is given annually for a poetry collection by a poet who has not published a book of poems in a standard edition. The winning book will also be distributed to 5,000 members of the Academy of American Poets. Visit the website for the required entry form and complete guidelines.
- Honickman First Book Prize; American Poetry Review; Entry Fee: \$25; A prize of \$3,000 and publication by *American Poetry Review* is given annually for a first poetry collection. The winning book is distributed by Copper Canyon Press through Consortium. Gregory Pardlo will judge. Submit a manuscript of at least 48 pages with a \$25 entry fee by October 31. Visit the website for complete guidelines.
- Brittenham & Felix Pollack Prizes in Poetry. Entry fee: \$28; a prize of \$1000 for each prize will be awarded, as well as publication and national distribution from the University of Wisconsin Press. Manuscripts between \$50-90 pages. Submit manuscripts by Submittable. September 15 deadline.
- Lena Miles Wever-Todd Prize. Pleiades Press. Entry Fee: \$25; a prize of \$3000 and publication by Pleiades Press, and nationally distributed by Louisiana State University Press.. Open to all writers. Deadline annually November 15. Use online submission manager.
- Patricia Bibby First Book Award. Tebot Bach Books. Entry Fee: \$25. November 1 deadline. A prize of \$500 and publication by Tebot Bach Books. Send hard copy to Patricia Bibby Award, Tebot Bach, P.O. Box 7887, Huntington Beach, CA 92615-7887.
- Lexi Rudnitsky First Book Prize; Persea Books; Entry Fee: \$30; A prize of \$1,000 and publication by Persea Books is given annually for a first poetry collection by a woman who is a U.S. citizen or permanent resident. The winner also receives a six-week, all-expenses-paid residency at the Civitella Ranieri Center in Umbria, Italy. Using the online submission system, submit a manuscript of at least 40 pages with a \$30 entry fee by October 31. Visit the website for complete guidelines.
- Juniper Prizes; University of Massachusetts Press; Entry Fee: \$30; Four prizes of \$1,000 each and publication by University of Massachusetts Press are given annually for a first poetry collection, a poetry collection, a short story collection, and a short story collection, novella, or novel. The creative

writing faculty at the University of Massachusetts in Amherst will judge. Submit a poetry manuscript of 50 to 70 pages or a story collection, novel, or novella of 150 to 350 pages with a \$30 entry fee. Visit the website for complete guidelines.

- [Omnidawn First/Second Book Prize](#). Entry Fee: \$27; a prize of \$3000 and publication by Omnidawn Press. Srikanth Reddy will judge. June 18 deadline. Manuscripts between 50-90 pages. Submission through Omnidawn portal.
- [Poetry Prize](#); Perugia Press; Entry Fee: \$27; A prize of \$1,000 and publication by Perugia Press is given annually for a first or second poetry collection by a woman. Submit a manuscript of 45 to 85 pages with a \$27 entry fee by November 15. Visit the website for complete guidelines.
- [New Writers Awards](#); Great Lakes Colleges Association; Entry Fee: \$0; Three prizes are given annually to a poet, a fiction writer, and a creative nonfiction writer to honor their first published books. The winners are also invited to visit several of the 13 GLCA colleges, where they will give readings, meet with students, and occasionally lead discussions and classes. Travel expenses and an honorarium of at least \$500 are provided for each visit. Faculty members of the GLCA colleges will judge; each submission is limited to one title per category. There is no entry fee. Visit the website for complete guidelines.
- [California Book Awards](#); Commonwealth Club of California; Entry Fee: \$0; Three prizes are given annually to writers residing in California for books of poetry, fiction, and nonfiction (including creative nonfiction) published during the previous year.
- [National Poetry Series](#); Entry Fee: \$30; Five winning poets will each receive a \$10,000 cash prize in addition to having a full-length manuscript published by a participating publisher. Open to U.S. residents and American citizens living abroad.
- [Benjamin Saltman Award](#); Red Hen Press; Entry Fee: \$25; Established in 1998, in honor of the poet Benjamin Saltman (1927-1999), this award is for a previously unpublished original collection of poetry. Awarded collection is selected through an annual competition which is open to all poets. Award is \$3000, publication of the awarded collection by Red Hen Press, and a four-week [PLAYA](#) Residency. Name on cover sheet only, 48 page minimum, 96 page maximum. Entries will be accepted via Submittable only.
- [Iowa Poetry Prize](#); University of Iowa Press; Reading Fee: \$20; The Iowa Poetry Prize, open to new as well as established poets, is awarded for a book-length collection of poems written originally in English. Previous winners, current University of Iowa students, and current and former University of Iowa Press employees are not eligible. Manuscripts should be 50 to 150 pages in length. Put your name on the title page only; this page will be removed before your manuscript is judged. Poems included in the collection may have appeared in journals or anthologies; poems from a poet's previous collections may be included only in manuscripts of new and selected poems. Manuscripts will be recycled; please do not include return packaging or postage.
- Kuhl House Poets ***does someone have additional information on this prize?**
- [Nightboat Prize](#); Nightboat Books; Entry Fee: \$28; The winning poet receives \$1,000, a standard royalty contract, and 25 free copies of the published book. Finalists are considered for future publication. 48 to 90 pages (suggested length, manuscripts may be longer or shorter), paginated, no more than one poem per page. Please include one title page with title only, tables of contents, and acknowledgments page. The author's name should not appear anywhere in the manuscript.
- [Donald Hall Prize for Poetry](#); AWP Awards; Entry Fee: \$30 for non-members, \$20 for members; AWP's Award Series is an annual competition for the publication of excellent new book-length works. Winners receive \$5,500 and publication from the University of Pittsburgh Press.
- [New Measure Prize Poetry Prize](#); Free Verse Editions; Parlor Press; Entry Fee: \$28; cash award of \$1,000 and publication of an original, unpublished manuscript of poems. Up to four other manuscripts may be accepted for publication by Free Verse Editions editors. Submit a manuscript of at least 54 pages with a \$28 entry fee.
- Verse Book Award ***does someone have additional information on this prize?**

- **[Berkshire Prize](#)**; Tupelo Press; Cash Prize: \$3,000; Entry Fee: \$28; A prize of \$3,000 and publication by Tupelo Press is given annually for a first or second poetry collection. Submit a manuscript of 48 to 88 pages with a \$28 entry fee
- **[Idaho Prize for Poetry](#)**; Lost Horse Press; Cash Prize: \$1,000; Entry Fee: \$28; A prize of \$1,000, publication by Lost Horse Press, and 20 author copies is given annually for a poetry collection by a U.S. poet.
- **[Max Ritvo Poetry Prize](#)**; Milkweed Editions; Cash Prize: \$10,000; Entry Fee: \$25; A prize of \$10,000 and publication by Milkweed Editions will be given annually to a U.S. poet for a debut poetry collection.
- **[Literary Prizes](#)**; Autumn House Press; Cash Prize: \$1,000; Entry Fee: \$30; Three prizes of \$1,000 each and publication by Autumn House Press are given annually for a poetry collection, a book of fiction, and a book of creative nonfiction.
- **[Poetry Prize](#)**; Marsh Hawk Press; Cash Prize: \$1,000; Entry Fee: \$25; A prize of \$1,000 and publication by Marsh Hawk Press is given annually for a poetry collection. Submit a manuscript of 48 to 84 pages with a \$25 entry fee.
- **[Richard Snyder Publication Prize](#)**; Cash Prize: \$1,000; Entry Fee: \$25; A prize of \$1,000, publication by Ashland Poetry Press, and 50 author copies is given annually for a poetry collection. Submit a manuscript of 64 to 96 pages with a \$25 entry fee

CREATIVE NONFICTION (not necessarily first book)

- **AWP Award Series For Creative Nonfiction** - AWP sponsors the Award Series, an annual competition for the publication of excellent new book-length works. The competition is open to all authors writing in English regardless of nationality or residence, and is available to published and unpublished authors alike. Entries for the 2018 competition may be submitted from January 1 to February 28, 2018. We no longer accept submissions by post. https://www.awpwriter.org/contests/awp_award_series_overview
- **Autumn House Press Nonfiction Prize** - For the 2018 contest, the preliminary judges are members of the Autumn House staff, and the final guest judges. The winner will be awarded publication of a full-length manuscript and \$2,500. The winner will receive book publication, \$1,000 advance against royalties, and a \$1,500 travel/publicity grant to promote their book. <http://www.autumnhouse.org/contest-submissions/nonfiction/>
- **Diagram Chapbook Contest** - The New Michigan Press / *DIAGRAM* chapbook contest. The Prize: \$1000 plus publication; finalist chapbooks also considered for publication (in 2017 we published five). We pick the majority of our chapbook list each year from the ranks of the chapbook contest finalists, so this is the best way to get your work read by our eager readers. And what's more, it's all read blind. What we want: Interesting, lovely unpublished work (unpublished as a whole; individual pieces may be published already of course), prose or poetry or some combination or something between genres, 18-44 manuscript pages (no more than one poem per page if you're sending poems unless they are very, very short). <http://thediagram.com/contest.html>
- **Dzanc Nonfiction Prize** - Honors an innovative and inspiring work of nonfiction, including but not limited to memoir, essays, polemical writing, historical writing, and biography. Previous winners include Jason Tougaw (*The One You Get*), Amy Benson (*Seven Years to Zero*), Nathan Deuel (*Friday Was the Bomb*), and Carole Firstman (*Origins of the Universe and What It All Means*). The winning submission will receive a \$1,500 advance and publication. <http://www.dzancbooks.org/blog/2017/2/22/dzanc-books-announces-2018-prizes-and-contests>
- **Graywolf Press Nonfiction Prize** - A \$12,000 advance and publication by Graywolf will be awarded to the most promising and innovative literary nonfiction project by a writer not yet established in the genre. The prize will be awarded to a manuscript in progress. We request that authors send a long sample from their manuscript, as well as a description of the work, as detailed below. We expect that

we will work with the winner of the prize and provide editorial guidance toward the completion of the project. Submissions for the prize are held every other year to allow for the time needed to develop and publish the winning manuscripts. The Graywolf Press Nonfiction Prize seeks to acknowledge—and honor—the great traditions of literary nonfiction. Whether grounded in observation, autobiography, or research, much of the most beautiful, daring, and original writing over the past few decades can be categorized as nonfiction. Submissions to the prize might span memoir, essay, biography, or history. The Graywolf Press Nonfiction Prize emphasizes innovation in form, and we want to see projects that test the boundaries of literary nonfiction. We are less interested in straightforward memoirs, and we turn down a large number of them every year. Before submitting your manuscript for the prize, please look at the books previously published as winners of the prize for examples of the type of work that we are seeking.

<https://www.graywolfpress.org/graywolf-press-nonfiction-prize>

- **Great Lakes Colleges Association** - Three prizes are given annually to a poet, a fiction writer, and a creative nonfiction writer to honor their first published books. The winners are also invited to visit several of the 13 GLCA colleges, where they will give readings, meet with students, and occasionally lead discussions and classes. Travel expenses and an honorarium of at least \$500 are provided for each visit. Faculty members of the GLCA colleges will judge; each submission is limited to one title per category. Visit the website for complete guidelines. <https://www.glca.org/glcaprograms/new-writers-award>
- **Iowa Prize in Literary Nonfiction** - Publication by University of Iowa Press is given annually for an essay collection. Submit a manuscript of 40,000 to 90,000 words with a \$10 entry fee by December 10. Visit the website for complete guidelines. <https://www.uiopress.uiowa.edu/authors/iowa-nonfiction.htm>
- **The Non/Fiction Collection Prize** - Is awarded annually to a book-length collection of short stories, essays, or a combination of the two. The prize (which in previous iterations was known as the Sandstone Prize and The Ohio State University Prize in Short Fiction) carries a cash award of \$1500 and publication with The Ohio State University Press under its standard contract. [The Journal's Non/Fiction Collection Prize](#)
- **Ohio State University Press Gournay Prize** – The 21st Century Essays series is pleased to announce The Gournay Prize, which will select one book length collection of essays each year for publication by The Ohio State University Press and a cash prize of \$1000. The award is open to all writers for first books of essays. https://ohiostatepress.org/books/series/21st_century.html
- **Red Hen Press Nonfiction Award** - Established in 2015, the Red Hen Nonfiction Award seeks to recognize the art of true storytelling through literary craft. The awarded nonfiction manuscript is selected through an annual submission process which is open to all authors. Award is \$1000 and publication of the awarded manuscript by Red Hen Press. Entry fee is \$20.00. Name on cover sheet only, with a 150 page minimum. <https://redhen.org/awards-2/red-hen-press-nonfiction-award/>
- **River Teeth Nonfiction Book Prize** - *River Teeth's* editors and editorial board conduct a yearly national contest to identify the best book-length manuscript of literary nonfiction. All manuscripts are screened by the co-editors of *River Teeth*. The winner will receive \$1,000 and publication by [The University of New Mexico Press](#). <http://www.riverteethjournal.com/contests>
- **Zone 3 Press Creative Nonfiction Book Award** - Prize: \$1,000 And Publication. One copy of your manuscript of 120-300 pages. An acknowledgments page may be included. <http://www.zone3press.com/books/nonfiction-contest>

FICTION (not necessarily first-book):

- **AWP Awards.** AWP Prize for the Novel and Grace Paley Prize for Short Fiction. https://www.awpwriter.org/contests/awp_award_series_overview.
- **Autumn House Press.** Three prizes of \$1,000 each and publication by Autumn House Press are given annually for a poetry collection, a book of fiction, and a book of creative nonfiction. Each

winner also receives a \$1,500 travel and publicity grant. Kimiko Hahn will judge in poetry, Dana Johnson will judge in fiction.

- **BkMk Press.** Ciardi/Chandra Prizes. Two prizes of \$1,000 each and publication by BkMk Press are given annually for a poetry collection and a short story collection. Submit a manuscript of 50 to 110 pages of poetry or 125 to 300 pages of short fiction with a \$25 entry fee (\$30 for electronic submissions) by January 15, 2018. <http://www.newletters.org/writers-wanted/bkmk-writing-contests>.
- **Del Sol Press.** First Novel Competition. A prize of \$1,500, publication by Del Sol Press, and 20 author copies is given annually for a first novel. Robert Olen Butler will judge. Using the online submission system, submit a manuscript of 200 to 450 pages with a \$30 entry fee by May 15. All entries are considered for publication. <http://www.delsolpress.org/DSP-NovelCompetition.htm>.
- **Drue Heinz Literature Prize.** You can win \$15,000 and publication by the University of Pittsburgh Press with this prize, awarded for a collection of short fiction. You may submit an unpublished manuscript of short stories, two or more novellas or a combination of novellas and short stories. Your total word count should be between 150 and 300 typed pages. Deadline: Annual submissions must be postmarked between May 1 through June 30. <http://www.upress.pitt.edu/renderHtmlPage.aspx?srcHtml=htmlSourceFiles/drueheinz.htm>
- **Dzanc Books.** The Dzanc Books Prize for Fiction recognizes daring, original, and innovative writing in novel form. Deadline: September 30th, 2018. Entry fee: \$25. <http://www.dzancbooks.org>.
- **Flannery O'Connor Award.** A prize of \$1,000 and publication by University of Georgia Press is given annually for a collection of short fiction. Lee K. Abbott will judge. Using the online submission system, submit a manuscript of 40,000 to 75,000 words with a \$30 entry fee by May 31. <http://www.ugapress.org/index.php/series/foc>.
- **Gival Press.** A prize of \$3,000, publication by Gival Press, and 20 author copies is given biennially for a novel. Submit a manuscript of 30,000 to 100,000 words with a \$50 entry fee by May 30. Send an SASE, call, e-mail, or visit the website for complete guidelines. <http://www.givalpress.com>.
- **Iowa Short Fiction Award.** Two awards of publication by University of Iowa Press are given annually for first collections of short fiction. Writers who have not published a book of fiction are eligible. Submit a manuscript of at least 150 pages by September 30. There is no entry fee. <http://www.uiowapress.org>.
- **James Jones First Novel Fellowship.** This prize is given annually to a novel-in-progress by a U.S. writer who has not published a novel. The award is intended to honor the spirit of unblinking honesty, determination, and insight into cultural and social issues exemplified by the late James Jones. A two-page (maximum) outline or synopsis of the entire novel and the first 50 pages of the novel-in-progress are to be submitted. Deadline: March 15th. Entry fee: \$30. <https://www.wilkes.edu/academics/graduate-programs/masters-programs/creative-writing-mfa/james-jones-fellowship-contest.aspx>.
- **Juniper Prizes.** Four prizes of \$1,000 each and publication by University of Massachusetts Press are given annually for a first poetry collection, a poetry collection, a short story collection, and a short story collection, novella, or novel. The creative writing faculty at the University of Massachusetts in Amherst will judge. Submit a poetry manuscript of 50 to 70 pages or a story collection, novel, or novella of 150 to 350 pages with a \$30 entry fee by September 30. <http://www.umass.edu/umpress/juniper.html>.
- **Katherine Anne Porter Prize in Short Fiction.** The winner of this annual award will receive \$1000 and publication by University of North Texas Press. Entries will be judged by an eminent writer. Entries can be a combination of short-shorts, short stories, and novellas, from 100 to 200 book pages in length (word count between 27,500 and 50,000). Material should be previously unpublished in book form. Once a winner is declared and contracted for publication, UNT Press will hold the rights to the stories in the winning collection. They may no longer be under consideration for serial publication elsewhere and must be withdrawn by the author from consideration. Manuscripts may be

submitted between 9:00 a.m. on May 1 and 5:00 p.m. on June 30.

<https://untpress.unt.edu/submitting-katherine-anne-porter-prize-short-fiction>

- **Mary McCarthy Prize for Fiction.** One prize of \$2,000 and publication by Sarabande Books is given annually for short fiction. For the Mary McCarthy Prize in Short Fiction, submit a manuscript of 150 to 250 pages of stories, novellas, or a short novel with a \$29 entry fee by March 15. Aimee Bender will judge. <http://www.sarabandebooks.org>.
- **Pleiades Press.** Robert C. Jones Prize for Short Prose. A prize of \$2,000 and publication by Pleiades Press with distribution by Louisiana State University Press is given annually for a collection of short stories, flash fiction, essays, or lyric essays. Dinty W. Moore will judge. Submit a manuscript of 90 to 200 pages with a \$25 entry fee by November 15. <http://www.pleiadespress.org/about/guidelines>.
- **Prairie Schooner.** Two prizes of \$3,000 each and publication by University of Nebraska Press are given annually for a poetry collection and a short story collection. An editorial board will select finalists; Kwame Dawes will serve as final judge. Submit a poetry manuscript of at least 50 pages or a fiction manuscript of at least 150 pages with a \$25 entry fee between January 15 and March 15. <http://prairieschooner.unl.edu>.
- **Red Hen Press.** Fiction Award. A prize of \$1,000 and publication by Red Hen Press is given annually for a short story collection or a novel. Charles Yu will judge. Submit a manuscript of at least 150 pages with a \$25 entry fee by September 1. <http://www.redhen.org>.
- **Red Hen Press.** Quill Prose Award. A prize of \$1,000 and publication by Red Hen Press is given annually for a short story collection, a novel, or an essay collection by a queer writer. Ryka Aoki will judge. Submit a manuscript of at least 150 pages with a \$5 entry fee by August 31. <http://www.redhen.org>.
- **University of New Orleans Press.** A prize of \$1,000 and publication by University of New Orleans Press will be given annually for a short story collection or a novel. Abram Himmelstein and a panel of University of New Orleans students will judge. Submit a manuscript of any length with an \$18 entry fee by August 15. <http://unopress.org>.

APPLYING TO PhD PROGRAMS in LITERATURE

I. OVERVIEW AND THE APPLICATION PROCESS

An MFA degree typically takes 2-3 years to complete. A PhD typically takes 6 or more years to complete.

PhD Programs in English are highly competitive. PhD programs tend to accept about 10 students a year. A CSU undergraduate who was accepted at the University of Massachusetts, Amherst in 2020 was informed that she was one of 10 students accepted out of 110 applicants. UMass, Amherst is a good PhD program, but by no means the most competitive. The most competitive programs may receive 300+ applicants for 10 or fewer spots.

Most students begin planning at least a year in advance of applying to programs. You'll need to research schools and programs (including faculty interests), research jobs available in your areas of interest, and possibly take the GRE.

Because PhD programs are so competitive, carefully gather information about programs before you apply. Typically students apply to 8-10 programs, some that are “dream” programs, some that are in a middle range of competitiveness, and some that are less competitive. Please note: because PhD program admission is so competitive, there is no such thing as a “safety” school. We encourage you to look for programs that might not be the most competitive but might have exceptional professors to work with in a particular field. For example, Lynn Shutter advised a student interested in feminist approaches to medieval English literature to consider PhD programs at the University of Missouri-Columbia and the University of South Carolina because both universities have outstanding professors in this particular field. The take-away: talk to literature professors at CSU who publish regularly in your area of interest. These professors can provide you with this sort of advice.

Spend lots of time yourself researching programs in your area of interest. You can do this by carefully researching English Department websites. Since the application process is time consuming and expensive (\$60 for an MA application at CSU, but more at many other schools; PhD application fees may run as high as \$125), you'll want to limit yourself to schools and programs that fit your needs.

Once you have decided to apply to a certain program, obtain application forms. Most, if not all, forms are now available and submitted online. Note deadlines and abide by them. Some schools allow entrance in fall and spring; many allow entrance in fall only. Some schools have deadlines as early as November. If you are applying for assistantships, the deadline may be earlier than the general application deadline.

Please note that, in some cases, you will need to send some materials to the Graduate School and others to the English Department. For example, at CSU, prospective students should

apply and send their fee online and send all other materials to the English Department.

Universities notify students of acceptance as early as February and as late as mid-April.

Helpful Questions for Your Investigation

- Does the program expect you to have a specialization in mind when you apply? If you know that you want to specialize in a particular field of study (e.g., Films & Literature or Medieval Literature), will the program offer courses in that field and professors who will work with you?
- What are the program's job placement statistics?
- What are the degree requirements: Internship, Preliminary Exam, Language Proficiency Exam(s)? What is the normative time for program completion?
- What are the application requirements and deadlines? Do the programs list minimum GPA requirements or minimum GRE scores? What percentage of students are admitted?
- What are the possibilities for financial aid? Which programs offer graduate assistantships? Teaching assistantships? Fellowships? Stipends? Tuition Waivers? How many? How competitive are they?
- Do the schools allow for part-time study? Do they offer night courses?
- What internships, volunteer opportunities, and service learning opportunities are available?
- Allow for personal preferences. What is the makeup of the students in the program and university? Is it a community in which you'd like to live? What is the cost of living in that community?

If you don't find answers to your questions on the university's website, email the Graduate Director of the program to which you're applying and ask questions.

II. APPLICATION COMPONENTS

Writing Sample

Most programs in English require a writing sample. This will usually be a 10- to 20-page paper demonstrating your skills as a literary critic. Remember, graduate programs want to know that you'll be prepared for and capable of graduate-level work, so your sample should demonstrate your ability to conduct research and situate your claims about a literary work in current scholarly conversations. Ideally, your writing sample relates to the field of interest you identify in your personal statement (see below).

Because of the competitive nature of PhD programs, an essay that you wrote in an undergraduate class, even one on which you received an A, likely does not demonstrate the sophistication required to gain graduate school admission. In working on a writing sample, seek out assistance from a literature professor who has a publication record in your field of interest. This professor will be best situated to guide you in locating your essay's arguments in current scholarly conversations. The essay you select to be your writing sample may need multiple rounds of revisions in order to be competitive.

This should go without saying, but your writing sample should represent your best work and be absolutely free of mechanical errors.

Statement of Purpose

Programs often want to know why you are applying to a specific program and what you hope to accomplish. The goal of the statement of purpose is to present a coherent picture of yourself as a writer and/or researcher: What do you want to study in grad school? How have your previous studies and accomplishments prepared you to meet this goal? Importantly, your statement of purpose should indicate that you understand what advanced study in a given area entails (e.g. knowledge of larger theoretical contexts, awareness of ongoing scholarly conversations, etc.). If you are applying to PhD programs in literature, you'll want to identify a field, which is typically chronological (early-modern literature; postcolonial literature, etc.) and a methodology (feminist studies, affect studies, etc.) that you plan to pursue in graduate study.

Write about your experiences and accomplishments and be specific. DO NOT write about childhood/adolescent love of reading, or how you've always loved literature. The English Department at University of California, Berkeley gives this advice for writing a statement of purpose: "Tell them what you're interested in, and perhaps, what sparked your desire for graduate study. This should be short and to the point; don't spend a great deal of time on autobiography."

You should tailor your statement of purpose to each program to which you're applying to demonstrate why each specific program is a good fit for you. This will require research that includes but extends beyond surveying departmental web sites. The New York University English Department provides the following advice for tailoring a statement of purpose: "Do not do a five-minute survey of a department's website and proclaim how passionately you want to study with the five faculty members whose interests, as sketched in what are very often antiquated online biographies, overlap with yours. It is always a good idea to mention particular faculty members in a statement of purpose, but only if you can demonstrate that you have had some real exposure to their work."

Letters of Recommendation

PhD programs typically require three letters of recommendation. These letters are written by faculty in support of your candidacy as a prospective graduate student. Don't feel awkward about asking faculty to do this; it is part of their job. However, be sure to ask faculty members who are familiar with your work in English, especially in your area of interest. Most letters should be written by someone who you feel confident will write you a detailed and positive letter.

You are best served by asking professors to write for you who have both a national reputation in literary studies and an established, ongoing publication record. PhD programs want recommenders to testify to how successful you will be as a literary scholar. A professor who is established as an active scholar can most convincingly write about your potential in your chosen field. Plus, the brutal truth is that because graduate school admissions committees receive so many applications, they may go through applications quickly, looking for reasons to cut. If an application reviewer recognizes the name of a recommender as an established scholar, the reviewer may give that letter more weight and read it more carefully.

You will have an option to maintain your right to look at the recommendation letter or to waive

that right. We highly recommend waiving your rights to see the letter. If you do not waive your rights, then admissions committees will be apprehensive regarding the candidness and accuracy of the recommendation.

For each faculty recommender

- Meet to discuss your goals for graduate school. If possible, provide a statement of purpose, copies of the papers you wrote for her/his class(es) *with their comments*, and the grade you achieved in that class.
- Provide a "brag list," including specific information about your work in her/his/their course(s), as well as in other areas that might help you stand out as a memorable candidate. (Have you achieved a high GPA while working 30 hours a week? Have you volunteered for Head Start? Have you worked with international students? Have you tutored in a writing center or in a particular academic program? Have you participated in a symposium?) The more information you can provide, the more specific the letters can be. Particularize each request, addressing different strengths, asking specific faculty members to focus on specific qualities and experiences (your work in service learning, for example).
- Give the recommender plenty of time. Ask at least 1-2 months in advance of when you need the letter, and issue a reminder at least a week before the letter is due. Professors don't think these reminders are nagging; they think they're helpful. It's fine to follow up to make sure the letter was submitted.
- Provide a list of all programs to which you are applying, including deadlines for submitting letters and whether the letter is to be submitted electronically.
- Provide program descriptions or links to program websites. Most letters will be submitted electronically. If they are to be sent via U.S. post, provide addressed envelopes with the appropriate postage. If the recommender is expected to fill out a form as well, be sure you've already included the information required of you.
- Write a thank you note to each recommender.

Transcripts

Most schools require an official transcript from each undergraduate and/or graduate institution you attended. The office of the Registrar provides transcripts, which can usually be sent directly to the institution to which you are applying. You will be required to pay a fee for each transcript sent.

Entrance Exams

Many M.A. and Ph.D. programs no longer require prospective students to take Graduate Record (GRE) exams. Be sure to check with the graduate departments of schools in which you are interested to see whether they require or recommend the GRE general test and/or the GRE subject test.

The GRE general test is a test that measures verbal, quantitative, and analytical writing skills. The Analytical Writing Section is identical to the stand-alone test called the "Writing Assessment." This section consists of 2 analytical writing tasks: 1) a 30-minute "Present Your

Perspective on an Issue" task and 2) a 30- minute "Analyze an Argument" task.

The GRE subject test for Literature in English contains questions on literature from the British Isles, the United States, and other countries. It also contains a few questions on major works in translation, including the Bible. When you take the tests, you will be asked to identify several schools to which you would like to have your scores sent. At a later date, you may request that your scores be sent to other schools.

As of October 2020, the fee to take the GRE general test is \$205; the fee to take a GRE subject test is \$150.

For more information on both tests (including test sites, dates & times, fees and payment methods, preparation, accommodations for test takers with disabilities, etc.), call the University Testing Center at 491-6498, visit their website testing.colostate.edu, or visit the office in 203 General Services Building. For general information about the GRE, see <http://www.ets.org/gre>.

III. FINANCIAL ASSISTANCE

Most programs offer financial assistance to some students in the form of tuition waivers, graduate or teaching assistantships, stipends, fellowships, or tutorships. Some of these are need based; others are based on academic excellence and can be quite competitive. Some assistance may be in the form of compensation for work (such as teaching assistantships), while other assistance may be "free" (such as a stipend). The program's web site should give you specific information regarding what the program offers. If you aren't sure what's available, feel free to contact the graduate advisor. After you apply to a particular program, the graduate office may offer you a financial aid "package." When deciding among programs, you should carefully weigh the offers of financial assistance in relation to the desirability of the program. If you have been accepted to a PhD program, especially if you've been accepted to multiple PhD programs, you may be in a position to negotiate, that is to ask for additional funding support. Talk to CSU professors about how to do this. Negotiating is not considered rude, and the worst that can happen is that a program can say no to your additional requests.

Because the job market for academic jobs, and, frankly, for any jobs, is not promising, we strongly recommend that you do not go into debt to fund graduate studies in literature.

V. Some Professionalization Resources for Graduate Students:

- Gregory Semenza, *Graduate Study for the 21st Century*
- *How to Build a Life in the Humanities*, edited by Greg Semenza and Garrett A. Sullivan, Jr.

Website: The Professor Is In: <http://theprofessorisin.com>

Publication:

- *Chronicle of Higher Education*, available electronically through the CSU Library homepage

Sample Statement of Purpose: PhD. Application

There is something potentially ironic about the form of a personal statement for a PhD in literature; I realize more and more that my love affair *with* language is so hard to put *into* language. It is for this love, ironic or otherwise, that I write to declare my intention to pursue a PhD in early modern literature and culture, with special attention to formal analysis methodologies of gender, sexuality studies, and the body.

Although my bachelor's degree in English Education was an easy choice for me (the only two things I love equally in this world are language and teaching), when I received my license to teach secondary education, I realized that I simply was not finished pursuing my own scholarship. While my bachelor's was in secondary English Education, in pursuing a master's degree in English Literature I have narrowed my critical focus, and continued developing my pedagogical practice at the collegiate level as a graduate teaching assistant in Composition, a highly competitive position, where I am the instructor of record for two sections of freshman Composition each semester, and as a teaching assistant for an upper-division Shakespeare course, where I was hand-picked by the professor, led class discussion, and participated in every aspect of class, from choosing plays to responding to student writing.

While I would consider myself a poststructuralist, both in training and in practice, one of the things I find lacking in much poststructural critical theory is an attention to form. As a growing academic, I have found my niche in new historicist readings of early modern and medieval literature and culture, and in studies of gender, sexuality, and the body. I am, however, increasingly interested in how form in language and genre can *inform* theoretical interpretations of literature, the corporeal body, and questions of agency and subjectivity.

I have chosen to fuse these interests in theory, literature, and form in my final master's project. In it, I explore the function of the volta, or turn, in a sonnet in regard to questions of the speaker's subject formation. I argue that in many of Shakespeare's sonnets, the form of the volta parallels the trope of the turn in gender and subject formation, and I contend that the speaker's gender is queered by this move. This investigation has left me invested in work on the sonnet form, gender and queer theory, and studies in phenomenology. My hope in continuing my graduate education is to further develop my research in order to contribute to critical conversations on early modern forms such as the sonnet, the ballad, lyric form, and drama.

Thus, I wish to continue my scholarship in early modern poetics and drama and write my doctoral dissertation in UC Davis's English department. We can examine neither poetry nor drama without considering the form the text takes, and it is in this sense that I believe that my attention to melding a focus on form into an understanding of critical theory and literature will fit well into Davis's program. I am especially excited to work with the department given its work with Davis's Early Modern Studies program and its collaboration with other departments and institutions. And, I am expressly interested in pursuing study with Dr. Gina Bloom given her scholarship on performance studies, voice and agency, and masculinity within the period, as well as with Dr. Richard A. Levin due to his special emphasis on Shakespeare, drama, and the gendering of voice. Additionally, I believe my background in and passion for teaching literature and composition will make me an asset in the department, as will my unfailing belief that scholarship and teaching breathe life into each other, and as such are inextricably and vitally connected.

PhD: Example Statement of Purpose with Notes (Alick McCallum)

On the next page is an annotated copy of the Statement of Purpose I submitted for my application to University of California, San Diego's PhD in Literature for Fall 2021/22 matriculation. I was originally put on UCSD's waitlist for admission; however, I was accepted from that waitlist in April (by which time, I'd pretty much accepted that I'd be applying to programs again the next year). In the same application cycle, I applied to 8 other PhD programs (UC Berkeley, UC Davis, UC Irvine, UC Los Angeles, Johns Hopkins, Northwestern University, UW Madison, and Washington University), was rejected from 7, and waitlisted at another: UC Davis. The first four paragraphs of this Statement of Purpose were used almost identically for any program allowing 1000 words/2 pages for SoPs. Much like the final 5 paragraphs in this SoP, which are developed specifically for UCSD's program, I directed the final paragraphs of every SoP towards the specific program I was applying to.

Afterwards, there's a brief breakdown of how I'd critique the Statement of Purpose in retrospect.

English PhD Statement of Purpose for University of California, San Diego

By attending to non-hierarchical communications between geologic, anthropologic, and philologic history, my MFA thesis in Poetry weaves my hometown, Burnley's, Old Norse roots with the town's agricultural, coalmining, and dialectal past to propose a poem-vision of Burnley's post-industrial present. My thesis, titled *Burnley*, has become a genealogical attempt to recognise what impulses motivate poor-white 'working-classes' to re-direct their trauma onto other more violently marginalised groups. Though my thesis inspires the ideas I introduce in this statement; at San Diego I hope the rigour of my thinking and research are challenged so I might advance to sharper lines of inquiry.

I'm interested in historical contingencies shared by transnational white 'working-classes'. I'm interested in reformulating Basil Bunting's claim of "Then is Now" by synthesising Bunting's temporal aspect with a complimentary spatial claim; "Here is There." I mean to inquire how forgotten pasts are remembered spatially; how shared amnesia transcends space to merge people through common loss. Are places deindustrialised so much as people are? I wonder how 'working-classes' become co-opted by nationalisms and want to know what Burnley's relation is to rural America. More precisely, I intend to ask how deindustrialisation and austerity politics relate to poor-white prejudices held against non-white peoples.

My critical inquiries stem from a formative devotion to poetry. By naming the forces behind my MFA thesis, I propose ideas which might coordinate my provisional studies at San Diego. *Burnley* has found inspiration in a synthesis of modernist poetics of place-time (Pound's *Cantos*, Niedecker's *Lake Superior*, Olson's *Maximus Poems*, and Ken Loach's filmography), Snorri Sturluson's Old Norse sagas (through which I have become committed to learning Old Norse), post-Derridean and post-Deleuzian philosophies of memory, language, and aesthetics (the writings of Gayatri Spivek, Bernard Stiegler, and Elizabeth Grosz), northern dialect poetries (of Edwin Waugh and Benjamin Brierly), and Slavoj Žižek's and Mark Fisher's pop-culturally focussed Marxism. Concurrently essential to *Burnley* are archival practices informed by genealogical historicist theory and turned to poetic texture through reading the contemporary docu-ethno-poetics of M. NourbeSe Philip, Susan Howe, and Mark Nowak.

Stimulated by research on Burnley's industrial past, in a recent essay for an Art and Theory course, I began considering art's pharmacological potential in relation to hyper-industrial worker alienation. In particular, I critique the relation of workers to machines in automated production networks by directing Spivak's insights on globalisation (derived from *An Aesthetic Education in the Era of Globalization*), alongside Stiegler's theorising of noetic circuits of sense (*Symbolic Misery 1 and 2*), to refine Marx's concept of estrangement (as established in *The Manuscripts*). I propose that by functionalising machines which formalise technical knowledges requisite for product production, workers encounter their own technical obsolescence and therein experience their subservience to machines as a continual humiliation. Exclusion from participation in circuits of production, I speculate, intensifies worker alienation. Prompted by recordings of Ghanaian postal workers coinciding stamp-cancelling work with their recital of traditional hymns, I am curious to further consider how enculturating labour sites might potentiate labour-time's reappropriation, by the worker, from capital production.

Labour's relation to art has inspired my intrigue on dialect poetries that flourished in Northern England throughout the Industrial Revolution and beyond. Turning intrigue into in future study, I mean to question how hyper-local characteristics of dialect poetry, when contrasted to the contemporaneous canon's predisposition for transnational concerns, might help contextualise

‘working-class’ differences, from Empire to the present, to hegemonic British cultures. Reapproaching specifically poor-white history through studies in non-white decolonial literatures feels to be a vital component of my proposed work. As such, I would like to work with Professor Jin-kyung Lee—examining the contingency of poor-white identity on nationalist and colonial histories while studying with Professor Lee would, I think, harbour transformative potential for my own work and thought.

At San Diego, I hope insights garnered through critical studies in literature can be sharpened by study in the Cultural Studies section. To focus my studies, I initially mean to ask how aphasiac memory of ‘working-class’ history manifests in symbolic and traumatic acts of violence inflicted on non-white bodies by poor-white groups. I also wonder how biopolitical control restricts poor-white communities from projecting themselves into postcolonial futures. As well as providing occasion to hone my practices in interdisciplinary research, learning from Professor Luis Martin-Cabrera and therein considering how passivity in the production of colonial identities in Empire bears consequence to the decolonisation of national identities performed by poor-white peoples is an enticing prospect.

And in treating issues of ‘working-class’ memory, I mean to study literatures which serve as repositories for ‘working-class’ experience. I anticipate Margaret Loose’s work on the relation between Chartist literature’s form, subject matter, and political agency, would be valuable to such study—particularly to my intended investigations into dialect poetry’s political life. I’m also fascinated by the 19th century Lancashirian dialect word “noumun” (meaning “no-man”), which seems to grammatised worker’s degraded self-value into the dialect of a hyper-industrialised community; advancing from these intuitions, I want to ask how emergent dialect words reflect changing experiences of 19th century industrialised communities. Kitchen Sink Realist cinema is also of special pertinence to my proposed research. I’m interested in the ways Kitchen Sink Realist films represent intersections of class, sexuality, gender, and race in deindustrialised Northern England. To examine industrial traumas that haunt daily life in Kitchen Sink cinema’s deindustrialised worlds I would like to work with Professor Alain J.-J Cohen. Moreover, by analysing formal influences of nouvelle vague on Kitchen Sink cinema, I mean to persist with my current efforts to improve my French through study of French film.

Exploring critical questions through poetic practice has been a consistently genitive force in my studies. I hope poetry will continue be so important to me. In 2018, I was waitlisted for UC San Diego’s MFA. Now nearing the end of an MFA in Poetry at Colorado State University, it is exciting to have opportunity to apply to UC San Diego again. If admitted and if authorised, I would like to use my practice in poetry as a tool for critical and cultural analysis by taking some classes from the MFA track. In addition to examining Old Norse’s influences over the language, form, and folklore of recent Northern English poetry, by learning from Professor Seth Lerer’s proficiency in Old Norse and Professor Kazim Ali’s work in translation, I hope to direct my growing competence in Old Norse towards the translation of Norse poetry. And responding to Professor Ben Lerner’s experimental poetics and studies in form, I mean to investigate how recent poetry’s reflexivity to contemporary hyper-industrial and ecological crises manifests formally on the page.

Atop everything mentioned, opportunities to refine my self-directed studies in French by studies in French language seminars, potential to advance my ethnographic research practices through the Interdisciplinary Program in Anthropology of Modern Society, and the MFA New Writing and Robert C. Elliot Memorial Lecture Series, are all meaningful draws to San Diego. I hope to have chance to learn within and from your remarkably exciting program.

Self-Critique

Before reading these notes, it's very much worth noting that I'm a student and have never been anywhere near an admissions committee, so take the following with an amount of salt unbecoming a healthy dinner.

Paragraphs 1 and 2

I'm pretty happy with them. Paragraph 1 gets straight to the point, explains what I'd like to study at UCSD and ties those proposed studies to graduate level work I've already done in the MFA at CSU. It's perhaps a little wordy, and there's perhaps a punctuation mistake in the second line (but it's a tricky one that always and still confuses me). Paragraph 2 introduces a more specific but large scale picture of what I'm hoping to research, building atop the work I've done in my MFA. This, I think, should set up the rest of the SoP.

Paragraph 3

It's literally just a list of what I've read. There's little contextualisation, other than "hey, I wrote some poems while I read these things." I think a better SoP would have identified fewer influences (selecting only the most important ones), and explained *how* they influenced my work and thinking. My thinking at the time was that I wanted to present myself as a student with diverse interests and an ability to synthesise those interests into a cohesive course of study—but I don't make it clear enough how such a synthesis could translate from poetry to critical work. Also, as I understand things now, I think departments are looking for students who either have pretty clear idea of what they want to do (even though that will change over their time in a program) or who can demonstrate an ability to focus their studies—I do neither of those things here.

Paragraph 4

What I think I should have done in paragraph 3, I do much better here. I'm happy with this paragraph because it explains how what I've read informed the critical and philosophical intuitions I've made. It goes on to explain how, by combining the ideas of different philosophers, I've been able refine relatively well-established ideas. Importantly, by connecting those philosophical insights to real-world artistic practice I've suggested why the insights might be important, and by connecting them to my own interests in industry and labour, it's clear how my previous work provides foundations for my proposed work. I go so far as to explain, pretty precisely, what I want to do with this idea next. And in SoPs for other programs, such as Berkeley, Irvine, and Davis, I added an extra line to the end explaining which member of faculty I'd like to work with to develop my provisional intuitions further. This is perhaps my most effective paragraph.

Paragraphs 5, 6, 7, 8, 9

Reading these sections might well elicit the response: "Well he's certainly researched the professors!" And, in fairness to myself, I think I do a pretty good job of showing a capacity to intuitively link different specialisations to and hopefully develop my own proposed studies. That said, part of the purpose of an SoP is, I think, to show that you're a great fit for 1/2/3 (maybe even 4) members of the department, to get them excited to work with you. Because I mention approximately 50 faculty members here, it looks like I don't have a clue who I want to work with. This isn't true: I want to work with Professor Seth Lerer to develop my Norse, Professor Luis Martin-Cabrera to tackle the theoretical and contemporary elements of poor-white violence, and Professor Margaret Loose to explore the foundations of poor-white violence in the Industrial Era. I also sincerely want to keep my practice of poetry going by working with Professor Ben Doller (who I call Professor Ben Lerner...

don't do this). Everywhere else, it might be construed that I just know how to kiss ass—even though what I do say about other professors is genuine. If I were to write this again, I'd explain why I'm interested in working with Prof. Lerer in a single line; I'd get Prof. Doller's name right and explain in more detail the importance of poetic form to my proposed studies by referring to previous work I've done; I'd explain my readings and work in Industrial Era literature more comprehensively and therein explain *why* Prof. Loose would be exciting to study with; and I'd use a lot of what I say in paragraph 5, but tailor it more explicitly towards Prof. Martin-Cabrera's work. All of this would require more reading on my part of each of these professors to understand more precisely the work that they've done. And, as I mentioned, even though what I say about other profs is valid and exciting; I can, for example, mention I'm interested in translation without tailoring it towards Professor Kazim Ali.

Overall

Overall, I think more explanation as to the critical work I've engaged with would be useful for this SoP and might help me make more meaningful links to the professors I'm most excited to work with. At present, there's only two paragraphs (1 and 4) that actually explain work that I've done so far, and only one of them (4) is critical work—yet here I am applying for a critical PhD. I also don't need to spend over half of my application talking about who I want to work with—sure, that should be a comprehensive part of my SoP, but over half is too much. This problem is compounded by the fact that those paragraphs are speculating about what I *hypothetically* want to study, as is paragraph 2. As such, and because paragraph 3 amounts to little more than a list of who I've read (a little pat on my back for... reading), there's a noticeable lack of balance between me introducing the work I've already done and then explaining why I think/know it's important in relation to contemporary critical conversations (something that's missing almost entirely), compared to my extensive musings over what I *could* do if I only they'd give me the chance.

I ask myself, in the SoP, whether I've proven to the admissions committee that based on work I've already done I'm capable of pursuing the very broad work I'm proposing I would do? The answer, I think, is no—or, at least, not as much as I could have done.

I also ask myself whether I've presented myself in a way that demonstrates I am capable of translating the synthetic qualities of my creative work to the critical work (and with the focus) that will be required of me at UCSD? To this, I think I'd say I've done a decent enough job. But, next question, would I have perhaps been better served focussing my SoP on explaining fewer areas of my study at greater length, so actually demonstrating an ability to focus?... maybe, yes.

It also might have been helpful to mention the names of some of the Profs at CSU and previous institutions who I've worked with and how their work has influenced me.

*

Ok, that's it for the self-critique. There's plenty I've missed, and I've focussed mainly on what I think could be improved—which might not be the most helpful... if not, apologies.

I sincerely hope this helps you, in whatever small way, to get to the school you want to get into. Suppose the final advice I'd have is to be both confident and confidently critical of your own work and SoP, and get the profs you trust to look through it and then to look through it again.

All the luck and hoping none of it's needed!

Post-MFA Fellowships

The following are fellowships appropriate for recent MFAs. Some involve teaching, some don't. Some require publications or teaching experience, some don't. None requires a published book. In practice, these are usually awarded to writers who have completed their MFAs within the past five years, though exceptions are common. This list is not comprehensive; things change each year as fellowships are discontinued and new ones established, so keep your ear to the ground and do your research!

Fellowship	Location	Duration	Duties	Compensation	Website	Deadline
Bucknell University/Stadler Center for Poetry & Literary Arts - Stadler Fellowship	Lewisburg, PA	10 months (poets only)	One fellowship in literary editing, one in literary arts administration; 20hrs/week	\$33,000/yr	https://www.bucknell.edu/academics/beyond-classroom/academic-centers-institutes/stadler-center-poetry-literary-arts/programs-residencies/stadler-fellowships	Dec. 1
Bucknell University/Stadler Center for Poetry & Literary Arts – Philip Roth Residency in Creative Writing	Lewisburg, PA	4 months (prose only)	Informal	\$5,000 stipend plus housing	https://www.bucknell.edu/academics/beyond-classroom/academic-centers-institutes/stadler-center-poetry-literary-arts/programs-residencies/philip-roth-residence-creative-writing	Feb. 1
Cleveland State University – Anisfield-Wolf Fellowship in Writing & Publishing	Cleveland, OH	2 years	30 hrs/week in editing, publishing, literary programming, community outreach	\$40,000/yr	http://www.csupoetrycenter.com/anisfieldwolf-fellowship	Check website
Colgate University - Olive B. O'Connor Fellowship in Creative Writing	Hamilton, NY	1 year	1-1 teaching load	\$43,000/yr	https://www.colgate.edu/academics/departments-programs/department-english/creative-writing-fellowship	Feb. 15
Emory University Creative Writing Fellowship	Atlanta, GA	2 years (rotates through genres)	2-1 teaching load	\$45,000/yr	http://creativewriting.emory.edu/home/people/fellowship-positions.html	Check website

Fellowship	Location	Duration	Duties	Compensation	Website	Deadline
Gettysburg College Emerging Writer Lectureship	Gettysburg, PA	1 year (not offered every year)	3-3 teaching load	\$60,000/year	http://www.gettysburg.edu/	Feb. 15
The Gilman School - Reginald S. Tickner Writing Fellowship	Baltimore, MD	1 year	Teach 1 class, independent studies, run reading series at a private high school	Check website	https://www.gilman.edu/academics/tickner-writing-center/tickner-writing-fellow	Check website
Kenyon College – Kenyon Review Fellowship	Gambier, OH	2 years	1-1 teaching load plus editorial duties	\$36,575	https://kenyonreview.org/programs/fellowship/	Dec. 1
Phillips Exeter Academy – George Bennett Writer in Residence	Exeter, NH	1 year	Informal duties only	\$15,570 plus housing	https://www.exeter.edu/about-us/career-opportunities/fellowships/george-bennett-fellowship	Sept. 30
Provincetown Fine Arts Work Center	Provincetown, MA	7 months (Oct.- May)	None	Housing plus small stipend	http://www.fawc.org/	Check website
San José State University - Steinbeck Fellowship	San José, CA	1 year	No teaching, one public event, Bay Area residency required	\$15,000	https://www.sjsu.edu/steinbeck/fellows/	Jan. 2
Stanford University - Wallace Stegner Fellowship in Creative Writing	Palo Alto, CA	2 years (fiction and poetry only)	Attend weekly workshop and other events	\$43,000/year	https://creativewriting.stanford.edu/stegner-fellowship/overview	Dec. 1
Williams College – Bolton Fellowship	Williamstown, MA	1 year (for applicants from underrepresented groups)	Teach 1 course while building professional portfolio	\$50,000/year	https://faculty.williams.edu/graduate-fellowships-2/graduate-fellowships/	Nov. 15
University of Wisconsin/Wisconsin Institute of Creative Writing Fellowships	Madison, WI	1 year (fiction and poetry only)	1-1 teaching load	\$39,000/year	https://creativewriting.wisc.edu/fellowships.html	Mar. 1

2021 Residencies (select)

Residencies provide time and space (and often food and a travel stipend), so that writers may work without interruption in relative seclusion, often in the company of other artists. Stays tend to last from two weeks to two months; occasionally stipends for travel and food (or scholarships to cover expenses) are provided. Among the oldest and most famous are Yaddo and MacDowell; others offer an opportunity to stay in a writer's home, such as [Millay Colony](#) or Carson McCuller's childhood home (the [Marguerite and Lamar Smith Fellowship for Writers and Musicians](#)).

Examples include:

[Djerassi Resident Artists Program](#) in Woodside, CA

One-month residencies with free room/board and chef-prepared dinners. Application deadline is March 15.

[Kimmel Harding Nelson Center for the Arts](#) in Nebraska City, NE

Residencies ranging in length from two to eight weeks. Residency is free; \$100 weekly stipend provided for meals. Deadlines on March 1 and September 1.

[The MacDowell Colony](#) in Peterborough, NH

Residency is free; additional stipends & travel grants available to awardees. All meals provided. Deadlines on April 15, September 15, January 15.

[Ucross Foundation](#) in Sheridan, WY

Residencies range from two to six weeks. Room/board and chef-prepared lunch and dinner provided. Deadlines on March 1 and October 1. \$40 application fee.

[Vermont Studio Center](#) in Johnson, VT

Residencies ranging from 4-12 weeks (generally); most residencies are four weeks. Fellowships, work/study scholarships, and financial aid available. All meals provided. Deadlines on February 15, June 15, October 1.

[Yaddo](#) in Saratoga Springs, NY

Residencies ranging in length; typical stay is six weeks. Financial assistance applications provided to accepted residents. All meals provided. Deadlines on August 1 and January 1. Artists enrolled in graduate programs are not eligible to apply. \$30 application fee.

[Ragdale](#) in Lake Forest, IL (outside Chicago)

Residencies of 11, 18 and 25 days. Fellowships and financial aid are available and subsidized residencies (including meals) are around \$40 per day. May 15th deadline.

[Virginia Center for the Creative Arts](#) in Amherst, Virginia

Residencies range in length, average is 20 days (eight weeks max). Financial assistance is available. Without aid, cost is \$75-150 per day. \$50 application fee. Applications due May 15, September 15 or January 15th.

[Jentel](#) in Banner, Wyoming

One month residencies. Free, plus they provide \$400 for the cost of food (you cook for yourself). Applications due September 15 and January 15th. \$30 application fee.

[Hedgebrook](#) in Washington State

Women identified writers only, free of charge. Applications due in early May for rolling genre-specific residencies.

There are many, many **smaller residencies**, too.

A few that people love, to give you a taste:

[Blue Mountain Center](#) in the Adirondacks

Variable length residencies, variable costs, no cell phones or wifi (except on their computer).

Applications due February 1st.

[Norton Island Residency in Maine](#)

Studios on a foggy island with intermittent cell phone reception and lots of stars. \$150 fee to attend, variable length stays. Applications due March 15th/\$35 fee.

[The Mastheads](#) in Pittsfield, MA (at Herman Melville's property)

Five writers at a time for two week residencies. No cost. Applications due May 15th.

[Tin House](#) now has residencies in Portland for YA writers, parent writers, those working on a second book and writers of graphic narratives.

[Sou'Wester](#) on the Washington Coast, [Wellspring House](#) in Western Mass, [Tofte Lake Center](#), [Carolyn Moore Writers House](#) in Oregon, [Writers' Colony at Dairy Hollow](#) in Arkansas, [Sundress Academy for the Arts](#) in Knoxville, [The Cabins Retreat](#) (various locations from Joshua Tree to Connecticut),

There are also residencies abroad. From [Camargo](#) in Cassis to the [Virgin Islands](#) to the [Arctic Circle](#) to [Ireland](#) and everywhere between and beyond. They vary in cost/support and length of stay and competitiveness in selection.

How do I find more of these things???

[The Alliance of Artist Communities](#) and [Res Artis](#) have searchable directories with zillions of residencies all over the world. They also have tips on finding funding.

[ProFellow](#) is another clearinghouse for fellowships and some residencies.

Also:

You can do a DIY residency alone or with friends, too. Rent a house in the mountains/desert/coast/your choice and write during the day, cook and eat together at night. No application, no waiting period, no minimum length. This is important especially for those writers who have children or other caregiving responsibilities, who can't take weeks or months off of work. *Your work is your own and you don't need someone to give you permission to devote time and space to it away from your regular life.*

Fellowships, Residencies, and Conferences: Additional Resources

- AWP maintains a database of over 300 **Writers' Conferences & Centers**, on its website, from which you can search for residencies, conferences, festivals and retreats in the US and abroad, selecting for things like scholarship availability, location, and literary genre. It's easy to search: https://www.awpwriter.org/wcc/directory_conferences_centers

- Americans for the Arts list of Retreats & Respite for the Creative Mind: <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/artists-and-writers-colonies-retreats-residencies-and-respites-for-the-creative-mind>

- Poets & Writers database of residencies and grants: https://www.pw.org/conferences_and_residencies

- Post-MFA fellowships are listed here: <https://post-mfa.tumblr.com/fellowships>

- CRWOPPS listserv gives daily updates of upcoming deadlines in the creative writing world for submissions, fellowships, residencies, etc. Sign up by Googling "Creative Writers Opportunities List Yahoo Group," clicking on the first hit, and then clicking the purple "Join Group" button. Tip: create a folder for these emails to filter into; otherwise, your inbox will explode on a daily basis.

- Binders Full of Writing Residencies Facebook group for women writers

These are not exhaustive lists! There are tons of residencies, workshops, and fellowships out there that aren't on this list. Use this as a starting point for your planning & research.

Literary Agents

This document was synthesized from the AWP 2023 panel “From Slush to Sale: Literary Agents Explain it All” with participating panelists Stephanie Delman, Annie Hwang, Iwalani Kim, and Danya Kukafka. Because these notes were taken outside in the hallway (the panel was literally overflowing), some quotes are unattributed.

What is an agent? What do they do?

Agents are advocates for their writers and their books. Agents represent the writers and sell their books to editors who work for the publishing house. They help with everything from manuscript edits at the beginning of the process, to the book launch, and beyond.

Agents work *for the writer* and on commission only. Agents only get paid if your book sells and you get paid. If you ever have an agent who asks you for money upfront, run for the hills.

Finding an agent

Research.

Search the acknowledgements pages of your favorite books. Who represents those authors? Where are they? Are they open to queries? Go on websites and target agents selling books similar to yours. From this, you can personalize and infuse your submission package.

Querying an agent is like applying for a job; they want to make sure the relationship is a good fit in both directions. Agents want to see you are choosing them because of who they are, where you are as a writer, and what you think this relationship will bring you.

Query Letter: The Basics

The query letter is the industry standard for connecting with an agent.

The query letter is one page, three paragraphs on who you are, what you've written, and a little bio.

The formula is very straightforward. Because agents can receive hundreds of queries a week, they prefer you follow the formula; it makes it easier on them. Failure to follow this formula risks your letter being passed over.

Every literary agency also has different submission guidelines. Go to their website and pay close attention to these. Similarly, failure to follow submission guidelines will likely lead to rejection.

Query Letter: The Specifics

The query letter is the very beginning of a professional relationship; warm and friendly but keep it professional.

Get into your pitch right away; don't spend a lot of time dilly dallying around.

Appeal to agents *as readers*. Try to succinctly establish the stakes and guiding questions of your story. Bonus points if you can infuse your letter with the tone of your writing and of the story.

Make your submitted manuscript pages your absolute strongest.

If possible, personalize your query, but don't force it. Don't regurgitate the agent's bio, and don't name drop authors or titles without a sincere connection or reason. Agents know their writers and their writers' work very well, and they will sense the difference.

Talking About Your Work

One agent said "...even if you don't personalize [the query letter]—you can call me the wrong name for all I care. But if it sounds good and juicy, I'm going to reach out."

Maybe check that you don't call an editor by the wrong name... but take the time to figure out how to synthesize your book in an effective way.

Tip: take yourself out of the mind of being the author; engage with your writing as a reader of this work and thinking, "if I weren't me, if I weren't motivated by the things I'm motivated as a creator of this work, what would motivate me to want to read this and spend 5 hours, 6 hours spending time with this?"

Tip: consider movie trailers. Done well, they don't tell you what happens beginning to end, but give snapshots of the coming journey. How do you make those snapshots engaging?

Comparative Titles

Many agencies ask for comparative titles, but this is something writers should consider regardless. Where does your book sit on the shelf? What books are next to it? How would a bookseller place it where? Who would pick it up? Who would *you* hand it to? And who is that audience?

Comparative Titles can be thought of as Venn Diagrams—where is the overlap between your work and another author/title? Where does X meet Y? Sometimes, this can include contemporary movies and film. "My novel is like *Yellowjackets* meets *Heartstopper*." (You might also think about what your book is *not* like.)

"If you tell me there's nothing that's ever been written like my book, it is singular, I can't think of one—that just tells me that you haven't been reading enough."

Signing a Writer

Following signing, agents and writers have a thorough conversation about any further drafts and edits, from big picture to line edits; this timeline varies.

In the meantime, agents pitch the book to potential editors seeing what their immediate reaction is to it, if they ask or suggest another colleague, etc.—similar to the query process. The agent wants to find the right publishing house and editor who would resonate most with your work.

Next, the agent will write a pitch letter for the book, often in conversation with the writer.

Unfortunately, not all books make it past the pitch letter. However, if your book does, editors often need their whole team to read a manuscript before they can offer you the book, which takes a certain amount of time and energy with an uncertain payoff. This means that, once editor responses come in expressing interest, agents begin conversations with other editors. Once your manuscript generates interest, agents arrange as many conversations with editors as possible so the writer can feel empowered to choose among several competitive options.

Next... Closing

There are multiple ways of closing a book deal. Often, a manuscript goes to “auction” among various editors. Other times, the manuscript is bought in a “preemptive strike”, purchased before it ever makes it to auction.

Then...

Agents handle logistical stuff such as negotiating contracts, reserves against returns, audio rights, etc. Agents demystify the process and are usually there for every editorial conversation, marketing and publicity calls, the book launch, readings, etc., pushing for unexamined angles and missed balls, asking uncomfortable questions, and so on.

Editor to Agent Relationship

One agent referred to the editor as the “linchpin to everything... within the publishing house.” Because this relationship is so important, agents often have their own philosophy for how they facilitate the editor/writer relationship. Some will act as more of a buffer; others will try to step back and let you foster a closer relationship with your editor, hopefully similar to the quality of your relationship you develop with your agent. This is something to discuss with your agent to see where you each land.

Money

Payment in publishing takes the form of book advances. Roughly speaking, an agent pitches to an editor, “This Book is like *A Song of Ice and Fire*, and that book sold X copies, so we are going to pay the author \$X as an estimation of what this Book will sell.” Therefore, depending on the market, advances can range from \$2,000 to \$25,000.

Advances are typically paid in four quarters, though smaller advances may be paid in thirds or potentially even halves.

For example, with a \$100k advance, you would likely get \$25k upon signing, \$25k upon delivering the manuscript, \$25k for the hardback publication, and \$25k for paperback publication.

Agents take a standard 15%, unless it is a film or foreign rights, which are usually 20% (10% for the agent, 10% for whoever is handling those rights abroad).

When should a writer query an agent?

For fiction, you generally submit your full draft, developed as far as you can possibly take it, without remaining hesitations or things you might wish to change.

For nonfiction, you don't have to have the whole thing written. You can put together a book proposal, similar to a query letter.

How important is the publishing history of the writer?

Similarly, publishing history gives agents a sense of who you are and where you're at in your writer journey, which can help agents determine where in the process they're stepping in and how they can be most helpful to you.

How often to agents request full manuscripts?

Every agent requests different amounts for first pages; look for those specifics on the agent website. (One agent estimated they request full manuscripts for about 5 out of 100 queries)

Do I need to get some professional editing first before querying?

Don't pay for professional editing unless you feel like it could really benefit and/or you're excited about a professional editor you've met. Rather than a professional editor, form community and, from that community, find your beta readers.

Social media—both posting and having a large following—is helpful, but not required; finishing your book is the most important thing!

SAMPLE COVER LETTER TO A LITERARY AGENT

Ms. Gail Hochman
Brandt & Hochman Literary Agents, Inc.
1501 Broadway, Suite 2310
New York, NY 10036

April 6, 2018

Dear Ms. Hochman,

I write to ask if you might consider my work for possible representation; I have recently completed a novel and have been contacted by several literary agencies, expressing interest in representing me. I am a great admirer of your clients [NAME HERE] and [NAME HERE] and would welcome an opportunity to discuss the possibility of working together.

My novel, *The Bun Also Rises*, tells the story of the friendship that arises between a soldier and a rabbit during the Spanish Civil War, exploring questions of inter-species love and what is worth living and dying for. Covering ten years--from their meeting in a restaurant in Paris to the crucial but little-known Battle of the Buns in Barcelona--the novel vividly recounts the horrors of war and tests the limits good taste.

My short stories have been published in *Rabbit Review*, *Hop Along*, and elsewhere, and two were recognized in *Best American Short Stories* 2013 and 2014 as among the year's Distinguished Stories. I have received a number of national fiction awards, including an O'Hare Fellowship at Colorado State University and a Pushcart Prize; I was also the Margaret Bridgman Scholarship in Fiction at the 2015 Hopwood Writers' Conference. Pulitzer-Prize-winning novelist Stanley Bunly has called my book "a fur fest worthy of Peter Rabbit." I earned an MFA from Colorado State University in 2015 and hold a BA in Semiotics from Oxford.

I would be delighted to send a 50-page sample with synopsis or the entire book for your review. I thank you for your consideration, and look forward to hearing from you.

Sincerely,

BB Rabunzo
2200 Literary Place NW, #2B
Washington, DC 20007
bb@gmail.com
202-631-3451

NOTE: There are variations on the first paragraph (above), depending on your circumstance, such as: "I write at the recommendation of novelist Peter Rabbit, who was my thesis advisor at Hop-on College, where I recently completed a Master's degree in Animal Husbandry and Creative Writing. I have finished a novel and would welcome an opportunity to discuss the possibility of working together." OR "I have recently completed a novel and write to ask if you might consider my work for possible

representation; I am a great admirer of your clients [NAMES HERE] and would welcome an opportunity to discuss the possibility of working together."

2017 KEY BOOK PUBLISHING PATHS • BY JANE FRIEDMAN • JANEFRIEDMAN.COM

TRADITIONAL PUBLISHING		ALTERNATIVES TO TRADITIONAL PUBLISHING	
BIG FIVE	MID-SIZE & LARGE	SMALL PRESSES	HYBRID PUBLISHING
<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Penguin Random House, HarperCollins, Hachette, Simon & Schuster, Macmillan (each have dozens of imprints). <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Authors who write works with mainstream appeal, deserving of nationwide print retail distribution in bookstores and other outlets. Celebrity-status or brand-name authors. Writers of commercial fiction or genre fiction, such as romance, mystery/crime, thriller/suspense, science fiction and fantasy, young adult, children's. Nonfiction authors with a significant platform (visibility to a readership). <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Publisher shoulders financial risk. Physical bookstore distribution nearly assured, in addition to other physical retail opportunities (big-box, specialty). Best chance of mainstream media coverage and reviews. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Almost always requires an agent. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Author receives an advance against royalties, but most advances do not earn out. Publisher typically holds onto all publishing rights for all formats for at least 5-10 years. Many decisions are out of the author's control, such as cover design and title. Authors can find themselves unhappy with the level of marketing support received, and find that their title "disappears" from store shelves within 3-6 months. However, the same is true for most publishers, regardless of size. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Not part of the Big Five, but significant in size, usually with the same capabilities. Examples: Houghton Mifflin Harcourt, Scholastic, Workman, Sourcebooks, John Wiley & Sons, W.W. Norton, Kensington, Chronicle, Tyndale, many university presses (Cambridge, Oxford). <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Authors who write mainstream works, as well as those that have a more niche or special-interest appeal. Celebrity-status or brand-name authors. Writers of commercial fiction or genre fiction, such as romance, mystery/crime, thriller/suspense, science fiction and fantasy, young adult, children's. Nonfiction authors of all types. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Identical to Big Five advantages. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Doesn't always require an agent; see submission guidelines for each publisher. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Same as Big Five, but advances and royalties from mid-size publishers may be lower than Big Five. Some mid-size publishers may be more open to innovative or flexible agreements that feel more like a collaboration or partnership (with more author input or control). University or scholarly presses typically pay a very low advance and have very small print runs, typically with a focus on libraries, classrooms, and academic markets. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> This category is the hardest to summarize because "small press" is a catch-all term for very well-known traditional publishers (e.g., Graywolf) as well as mom-and-pop operations that may not have any formal experience in publishing. Given how easy it is in the digital age for anyone to start a press, authors must carefully evaluate a small press's abilities before signing with one. Legitimate small presses do not ask authors to pay for publication. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Emerging, first-time authors, as well as established ones. Often more friendly to experimental, literary, and less commercial types of work. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Possibly a more personalized and collaborative relationship with the publisher. With well-established small presses: editorial, design, and marketing support that equals that of a larger house. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Rarely requires an agent. See the submission guidelines of each press. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> You may not receive an advance or you'll receive a nominal one. Your royalty rate may be higher to make up for it. Diversity of players and changing landscape means contracts vary widely. There may be no physical bookstore distribution and/or the press may rely on print-on-demand to fulfill orders. Potential for media or review coverage declines when there is no print run. Be very protective of your rights if you're shouldering most of the risk and effort. 	<p>KEY CHARACTERISTICS</p> <ul style="list-style-type: none"> Author funds book publication in exchange for expertise and assistance of the publisher; cost is often thousands of dollars. Author receives better royalties than a traditional publishing contract, but makes less than if self-publishing on their own. Such books will rarely be distributed into physical retail bookstores, although in some rare cases, it may happen. Each hybrid publisher has its own distinctive costs and business model; always secure a clear contract with all fees explained. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Get a published book without having to figure out the service landscape or find professionals to help. Ideal for an author who has more money than time. Some companies are run by former traditional publishing professionals, and offer high-quality results. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Some self-publishing (assisted publishing) services have started calling themselves "hybrid publishers" because it sounds more fashionable and savvy, but such companies may be nothing more than an assisted self-publishing service. Not all hybrid publishers are created equal. Fees dramatically vary and quality dramatically varies. Research carefully. <p>EXAMPLES OF HYBRID PUBLISHERS</p> <ul style="list-style-type: none"> Curated. These companies are selective or may have editorial guidelines to follow. Examples: SheWrites Press, Greenleaf. Crowdfunding. Authors must raise money for the publisher to contract the work. Example: Inkshares, Unbound.
			<p>KEY CHARACTERISTICS</p> <ul style="list-style-type: none"> Similar to hybrid publishing: authors pay to publish. An older term for this would be "vanity publishing." Contractual arrangements vary, but the best services charge an upfront fee, take absolutely no rights to the work, and pass on 100% net royalties to the author. They make money on charging authors for the services provided (editorial, design, marketing, and so on), not on copies sold. Such books will almost never be stocked in physical retail bookstores, although in some rare cases, it may happen. Many assisted publishing services have different packages or tiers of service, while others offer customized quotes. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Get a published book without having to figure out the service landscape or find professionals to help you. Ideal for an author who has more money than time. The best and most expensive services offer a quality experience that is comparable to working with a traditional publisher. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Most marketing and publicity service packages, while they can be well-meaning, are not worth an author's investment. Avoid companies that take advantage of author inexperience and use high-pressure sales tactics, such as AuthorSolutions imprints (AuthorHouse, iUniverse, WestBow, Archway). <p>EXAMPLES OF GOOD ASSISTED SERVICES</p> <ul style="list-style-type: none"> Matador, Mill City Press, DogEar, Radius Book Group, Book in a Box, Girl Friday Productions. To check the reputation of a service, search for Mick Rooney's Independent Publishing Magazine website.
			<p>KEY CHARACTERISTICS</p> <ul style="list-style-type: none"> Authors manage the publishing process and hire the right people/services to edit, design, publish, and distribute. Each author has to decide which distributors or retailers they prefer to deal with. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Author keeps complete and total control of all artistic and business decisions. Author keeps all profits and rights. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Some authors don't invest enough money to produce a quality product. First-time authors may not have the knowledge or experience to know what quality help looks like or what it takes to produce a quality book in their genre. Bricks-and-mortar retailers, professional reviewers, and mainstream media will rarely offer help or coverage. <p>DIY PRINT AND EBOOK SERVICES</p> <ul style="list-style-type: none"> Primary ebook retailers that offer direct access to authors: Amazon KDP, Nook Press, Apple iBooksstore, Kobo. Primary ebook distributors for authors: Smashwords, Draft2Digital, Pronoun. These services offer little or no assistance. Print-on-demand (POD) makes it affordable to sell and distribute print books via online retail. Most often used: CreateSpace, IngramSpark. With printer-ready PDF files, it costs little or nothing to start. These retailers and distributors operate primarily on a nonexclusive basis and take a cut of sales; authors can leave them at will. There is no contract. Some authors may hire a printer and manage inventory, fulfillment, shipping, etc. and sell via Amazon Advantage.

FOR MORE INFORMATION	
<p>AGENT-RUN EFFORTS</p> <p>Some agents have created publishing arms, either as part of their agency or as a separate business. The most significant example is Diversion Books from agent Scott Waxman. Usually these efforts are limited to print-on-demand or ebook only distribution.</p>	<p>HOW TO GET PUBLISHED: https://janefriedman.com/start-here-how-to-get-your-book-published/</p> <p>HOW TO SELF-PUBLISH: https://janefriedman.com/self-publish-your-book/</p> <p>HOW TO EVALUATE SMALL PRESSES: https://janefriedman.com/evaluate-small-publisher/</p> <p>A DEFINITION OF HYBRID PUBLISHING: https://janefriedman.com/what-is-a-hybrid-publisher/</p> <p>SHOULD YOU TRADITIONALLY PUBLISH OR SELF-PUBLISH? https://janefriedman.com/should-you-self-publish-traditional/</p>
<p>AMAZON PUBLISHING</p> <p>With more than a dozen imprints, Amazon has a sizable publishing operation that is mainly approachable only by agents. Amazon titles are sold primarily on Amazon, since most bookstores are unwilling to carry their titles.</p>	<p>DIGITAL-ONLY OR DIGITAL-FIRST</p> <p>All publishers, regardless of size, sometimes operate digital-only or digital-first imprints that offer no advance and little or no print retail distribution. Sometimes such efforts are indistinguishable from self-publishing.</p>
<p>SPECIAL CASES</p>	<p>WHO CREATED THIS?</p> <p>Jane Friedman has more than 20 years of experience in the publishing industry. She is the former publisher of Writer's Digest and co-founder of the industry newsletter for authors, The Hot Sheet. Find out more at hotsheetpub.com.</p>

TIPS FOR PUBLISHING IN LITERARY MAGAZINES

New Pages.com, *AWP Chronicle*, *Poets & Writers*, and Facebook

- The editor wants nothing more than to read something so fresh and powerful and polished there is no question it must be in the journal.
- The editor is tired and busy. Don't give them a reason to set it aside.
- Yes, the editor is a gate-keeper, controlling entrée to something you want, but that is really of more importance to you than to the editor. The editor's eye is on the magazine.
- So your job is to help the editor by sending work that is developed, complete, thoroughly revised, and—of great importance—appropriate for the magazine.
- To do that last part of your job well, you have to read the magazines. Yes, you do. When I was starting out, I told my questioners, I spent at least one day each month in a library, reading literary magazines and taking notes on index cards. Yes, those were ancient times. It's easier now, but you still need to read magazines and I still advocate having a set time to do this research, keeping it apart from your writing. Then you'll be ready to send work out.
- A good tip: go in together with four other people and each subscribe to a couple of journals, and then share them. So cheap! Then you can discuss the work that was chosen, which can be a great amplification of your usual workshopping. What do these pieces have (or not have) compared to the work you and your friends are writing? How unified, inventive, and polished does a story have to be to be published? Which editors like what?
- Read the contributors' notes, which can lead you to find where those whose work you like are publishing and so follow trails through the literary world. Identify magazines you love, ones where the work excites you and speaks to what you want to do. Start to create a list, making pecking orders of ones you are interested in, based on their visibility, circulation, reputation, pay, attractiveness, or whatever factors matter to you.

Submission

Keep good records of what you send where, when.

Make sure your submission is in the proper format indicated on the website. Pay attention to the reading period. If a cover letter is part of the set-up, use the right name for the editor you are approaching, spelled correctly. You can include one sincere sentence about the magazine to show that you have really read it. "I especially enjoyed So-and-so's story or poem in your Spring issue, because of: say something specific here." You have no idea how ridiculously rare this is. (Note, if you do not like any work in a magazine, you should not be sending there. You and the editor are not going to be on a wavelength.)

- Other than demonstrating that you have done your homework, essentially a cover letter or uploaded statement conveys information about what genre your submission is in and who you are. If you have credentials include them, but be simple and succinct. Many magazines are interested in discovering people, so there is no shame in saying, "If you select this story, it would be my first publication." I think it is better not to list things that almost happened. It's fine to cite winning a contest, but 12th place just says 11 were ahead of you.
- Don't assume the letter is a sales pitch. Upon arrival, your information may be read by someone opening the mail or logging files. That somebody may flag a previous contributor, a person whose submission has been solicited, or someone who has been asked to send again. But you cannot expect the editor will definitely see the letter, nor will a letter make the editor read the story differently than other work in the pile. What you send should not be full of explanations, plot summaries, testimonials ("my friends love it") and pleas ("Even if you must reject, please send me comments."). Put your creativity, humor, and sensibility into the work you submit. You are writing a business letter to a busy person. I think the best closing for a query letter is a simple, "Thank you for your time and consideration."
- Send out and get back to work writing and reading.

How To Receive A Rejection

- A standard rejection slip will have a wording that was worked out, sometimes long ago, to let people down and move on. It is in no way personal. Do not brood over it. Note the rejection in your records. If you have established a pecking order of magazines, you sent the submission to one high on your list. Now simply move on to the next one. (If you simultaneously submit, it should be in groups of magazines you think are equivalent. You are going to have to live with the first acceptance you get.) You want to have many tiers on your list. To go straight from *The Paris Review* to your school literary magazine is to miss the area you most need to explore.
- If, while the work was away, you thought about it and saw things you really want to do to improve it, do so. Then *send it to the next place* you want to try. *Never send it back to the rejecting editor.* (Let alone sending it back unrevised. Editors remember what they have seen before.) *You shouldn't have sent to them before it was ready.* Lesson learned. Move on. Luckily there are loads of journals.
- Do not take the rejection slip, underline words or phrases on it, and send it back with a scrawled note saying: "Doesn't suit your needs at this time? YOUR needs? Well, who cares about you and your pretentious magazine that I never liked anyway, etc., etc." When people do this, editors post the missives in the office, to be mocked as coming from an immature writer who completely misunderstands how impersonal this is. You may set fire to rejection slips, show them proudly to your friends, use them as coasters for consolatory margaritas, but do not write anything in response.

How To Respond To A Minimally Encouraging Rejection

- If you get a standard rejection with something addition written on it—"Sorry" or (better) "Try us again"—you should rejoice. And try there again. You were in the top 5% or 2% or 1% of the work rejected. Ideally, you have other work on hand to submit, but if not, do not feel you must act instantly. Let's say you have a year. When you do send to this journal, start your cover letter with, "Thank you for your encouraging note about my story G. As you suggested, I am trying you again with the enclosed story, H." Then go on as usual. Don't describe G to remind them! Don't talk about what you have since done to G! This cover letter, which reminds them they liked you before, may let "H" get flagged as one to look at a bit more carefully.

How To Respond To A Longer, More Personal Rejection

- If you get anything longer—a signed note, a letter—again, rejoice. You have come very close. Yet this does not mean the editor wants to see a revision. The editor wants to help you understand why you are close, or promising, but not there. Unless the editor specifically says, "Please do this and send me the revision," the response called for is to send something else, ideally after having considered the something else in the light of the qualities the editor has described as good and what was lacking in the old one. Your cover letter should begin by thanking the editor for taking the time to write a personal letter. You may say it was helpful. But don't go into the issues it raised.

- Unfortunately, and paradoxically, the more an editor writes in a letter, the more likely there is to be some phrase that burns the writer's sensitive soul. It's still a rejection and may contain detailed criticism. You need to be strong, stay calm, and understand that the editor has taken trouble for you. You are not to rebut the letter, nor to go off hurt. You need to try this editor again. (I confess, I once got a note that said a story of mine "had its moments," but that the topic was one the editor saw too often. I was very young and never tried him again. I now know this was foolish and self-defeating. The topic was common, the magazine a top one, and an editor's bluntness is valuable.)
- One of my friends once showed me a file of over 20 items—rejection slips, rejection slips with words on them, short notes, and long notes—that he'd received from one editor before he got a poem accepted by him. The collection showed how steadily and patiently he conducted himself in this process. He learned about the editor's views along the way, and the editor may have learned to read his poetry better (certainly more slowly and attentively), too.
- And what about the item that got the editor's note? Be encouraged (it was good enough to get an editor's time and thought) and send it elsewhere. Of course if the editor's comments make sense to you, you may revise before you send on. But, revised or not, send it to the next place on your list, something close to the rejecting one, perhaps. My story that had its moments was published by the next journal I sent it to. My friend's poems were published. What happens is that a piece of work finds its level, and then, with new work, you keep trying to move up.
- There is also some transformation that happens when a piece is published: it is read differently. I heard once from an editor who had rejected a story of mine, with a long note, and then, since editors read magazines, saw it in the journal that took it soon after. He liked what I'd done with it, he said. I hadn't changed more than a few words. I'd just found a better magazine for that particular story, and their typesetting, the work around it, the glow of approval, made it look different to him.

Acceptance: Dos and Don'ts:

- When you get an acceptance, you should be in a position to say, immediately, "Thank you, I'm delighted," and then you should notify any other journal that has the work. (It is not possible to hold up the accepting editor while you see if maybe *The New Yorker* will take it. This is why you should only simultaneously submit to magazines you think of as equivalent. First responder wins.)
- If you have simultaneously submitted and already been accepted elsewhere and not notified the journal, you have not only wasted their time, but you may have caused someone else's work to be bumped while they chose you. No, you cannot now write and say, "Oops, how about if I send you this other thing instead." You have to apologize, say you screwed up, and if I were you I'd wait a little while before I sent there again, because they are likely to be sore. This situation is to be avoided. Keep records, inform editors promptly.

- When your work is accepted, say, "Thank you, I'm delighted," and send the editor anything requested: contact info., signed permission form or whatever is required. (Make and keep copies for your files.)
- *Do not immediately send the editors a revision!* The piece accepted is what they wanted. You could say, perhaps, "I have since done another draft, in case you'd like to see it." But they may look and prefer the original. On the other hand, the accepting editor may ask for some changes (generally simple ones—editors get so many submissions that they can pick ones that work and not deal with ones that need extensive editing, though there are sometime exceptions). You should not get defensive about your sacred work. Try to listen to what you are being told and give it full consideration. Of course if it represents something you cannot live with, you'll have to say so, but I find that this is really extremely rare.
- If you get galleys, do them promptly and only correct errors. You cannot now rewrite. (Which again goes to show that you should really have done your revising before you send out.)
- Make sure the editor has your up-to-date information if you move or change email address.

How To Greet The Issue Your Work Is In

- Read the magazine (not just your own piece!) and send the editor a thank you note that remarks on the issue, whether the look, the cover, or some other work in it. Email is fine, but a real letter is more memorable.
- Do not, as one person did, upon receiving her copies of an issue I edited, write a note saying, "Why wasn't mine the first story in the magazine? Mine was better than Q's." This revealed the seething ego of the writer and her failure to understand the many factors that go into ordering a magazine, including wanting a piece that is catchy or short or that sets a tone or theme up front. Layout is full of many decisions invisible to the author.
- Ask, if you haven't been told, whether it will be possible to order some copies (if it's a print publication) with author discount, and if so, order them. What, pay for copies? Yes, and give them away: just a couple of copies will help the magazine and help you. Send them to your former teachers or friends who have read your work, thanking them. Whether the journal is print or digital, use whatever platform you may have to announce the publication and link to the magazine. At this point, your interest and the editor's overlap: you both want the magazine to be seen, enjoyed, and respected. Start listing the magazine in your bio, as you go on to submit and publish elsewhere.

Last Advice

- Try editing. Volunteer to read submissions for a magazine near you (or, with web journals, far away). Start a little magazine or a one-time anthology with some friends. Seeing how much is sent when it is not ready and how a single work reads amid a mass of submissions will teach you a lot. You may not enjoy it or you may get hooked. But once you have been an editor, you understand their arduous devotion.

BREVITY's Nonfiction Blog

(SOMEWHAT) DAILY NEWS FROM THE WORLD OF LITERARY NONFICTION

Social Media Doesn't Sell Books

April 1, 2021 § 3 Comments



(<https://brevity.files.wordpress.com/2021/04/unicorn.png>)

Many authors have numbers questions:

Will an agent even look at my query if I have less than 10K on Instagram?

How many Twitter followers do I need before writing my proposal?

Does an essay with 5600 hits count as "viral"?

Gentle Readers, I have answers:

Yes.

0.

No. (More on this in a minute)

Social media doesn't sell books—that we know of. Nobody walks into Barnes & Noble saying, "I saw this book in a tweet!" Readers don't tick "Found it on Instagram!" on their Amazon order. You can't get that information from your publisher. Your publisher can't get it, either. Mostly you won't even know who sold the book. Are you an indie bookstore darling? Or were all your sales at Books-a-Million? If they bought through the same distributor, you won't know.

Social media is not a lead magnet or a commercial. Social media is a delivery system, to communicate your ideas, topics, and point of view to your audience. To find out what your audience needs to know. And to reach beyond your own community to broaden your audience at only the cost of your time.

You don't have to buy an ad.

You don't need a degree.

You don't even have to put on pants.

For authors, social media has four main purposes—but each of these can be done off social media, too.

Find your audience: Following discussions (helpfully corralled into subjects by hashtag) shows you exactly who's interested in what you're writing about. It's not weird if you become online acquaintances and spontaneously participate in their conversation. They can directly respond to your joke, question, micro-essay or impassioned political or emotional point, and you can block them if you don't like what they have to say.

Offline, these spontaneous discussions happen at writing and subject-focused conferences, community meetings, and on newspaper editorial pages.

Follow "comp authors": Just as you might list "comparative titles" in a nonfiction book proposal to show the market for your own, you can seek out those authors online. Watch the conversations happening on their social media. Engage with their followers, and some of them (gradually) become your followers, too.

Offline, once we can travel again, attend bookstore events and talks on college campuses (sign up for their newsletters!). There, you can meet other audience members, maybe exchange cards to let them know when you publish.

Explore new communities: Watching what else your followers talk about, and where else they hang out online, leads to discovering events, classes, and forums. Reddit has thousands of interest-based forums; there's probably one for your ideal readers. (There's a **38K-member subReddit** focused

entirely on eating oranges while showering (<https://www.reddit.com/r/ShowerOrange/>), so your topic is probably there, too.) Becoming part of a community now means you can tell them about your book in six months.

Offline, once it's safe, Meetup is a great source for interest-based communities. There are likely business clubs, religious organizations, or volunteer groups meeting around your topic.

Write better: Sure, an MFA is great, but have you made a joke land on Twitter? Or written a **six-part essay on Instagram** (<https://www.instagram.com/p/CLpLNHAIW68/>)? You've heard me bang this drum before: Social media is ideal to practice writing at the sentence level. Anchor your sentence beginnings and ends with concrete nouns and strong verbs. See what word combinations have punch. It's low-stakes: there's no "dislike" button.

Offline, sentence-level trial and error with immediate response is rare in workshops, but not impossible to find (let me know if you find it). Or get a professional line-edit on 5-10 pages, then apply that work to the rest of your manuscript.

(You may have noticed that when you're not using social media, all four of these things cost more, take longer, and require more privilege to access.)

But I want to grow my following organically... I hear writers moan. They contemptuously dismiss social media as "fake" and "shallow." But you're not a spray-tanned influencer. You're a writer. No-one is forcing you to partner with Starbucks and hawk Unicorn Frappuccinos. No-one sternly insists you tweet twice a day.

If you want real connection online, be a real person. Join real communities. Listen to what they need. Because "going viral" isn't 5600 clicks. Going viral is becoming a focus of discussion in the audience you want to reach.

The Crane Wife (<https://www.theparisreview.org/blog/2019/07/16/the-crane-wife/>).

Cat Person. (<https://www.newyorker.com/magazine/2017/12/11/cat-person>)

(<https://www.newyorker.com/magazine/2017/12/11/cat-person>)

(<https://www.newyorker.com/magazine/2017/12/11/cat-person>) **To Fall In Love With Anyone Do This** (<https://www.nytimes.com/2015/01/11/style/modern-love-to-fall-in-love-with-anyone-do-this.html>).

I triple-dog dare you to read any of those and tell me they're fake or shallow. Without social media, they would not have created as much serious, emotional and literary discussion as they did.

You can absolutely build your entire writing career on the beauty of your writing alone. If that's your plan, prepare to spend hours, for years, improving your writing and thinking deep thoughts about what to write. It helps to have an MFA. It helps to have a mentor already well-positioned in the

literary world. It helps to have started at 25.

You can also build a writing career on thoughtful, compelling writing that tells stories your audience desperately needs to hear. Stories you know they need, because you talked to them. As **Sean Thomas Dougherty** (<http://seanthomasdougherty.fatcow.com/>) writes:

Why Bother?

Because right now there is someone

Out there with

a wound in the exact shape

of your words.


They're telling you the shape of their wound, every day, on social media.

*Allison K Williams is Brevity's Social Media Editor. Join her and Dinty W. Moore for **Rebirth Your Writing: A Publishing & Craft Intensive** (<https://rebirthyourbook.com/retreats/writing.html>). It's a five-day virtual retreat May 16-20. We'll cover writing beautifully—and building platform.*




(<https://brevity.files.wordpress.com/2021/04/ryw-may-rectanglesmaller.jpg>)

§ 3 Responses to *Social Media Doesn't Sell Books*

-  kim4true (<https://kpdavis.com>) says:
April 1, 2021 at 9:26 am (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/#comment-173596>)
Beautifully explained, Allison.

Reply (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/?replytocom=173596#respond>)

-  Allison K Williams says:
April 1, 2021 at 9:45 am (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/#comment-173599>)
Thank you!

Reply (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/?replytocom=173599#respond>)

- Patrick McBriarty (<http://www.pmc Briarty.com>) says:
April 1, 2021 at 9:36 am (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/#comment-173597>)
Well played! Completely agree!! <http://www.pmc Briarty.com> (<http://www.pmc Briarty.com>)

Reply (<https://brevity.wordpress.com/2021/04/01/social-media-doesnt-sell-books/?replytocom=173597#respond>)

Blog at WordPress.com.

Clifford Garstang

(<https://cliffordgarstang.com/>)

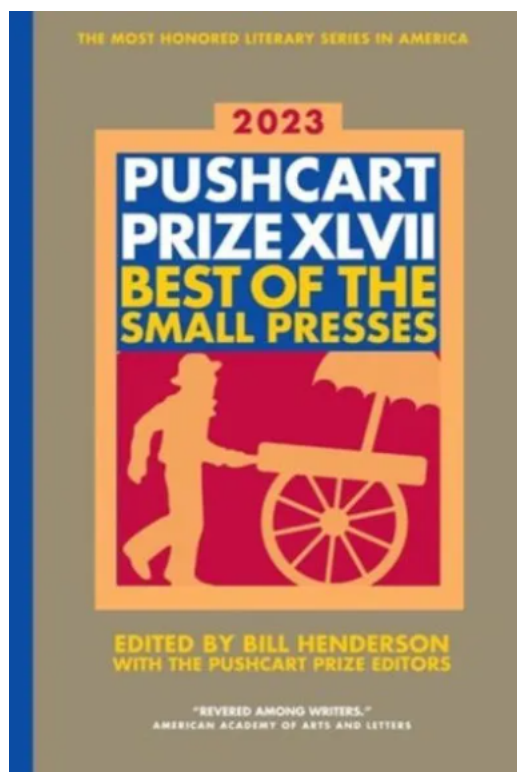
(<https://cliffordgarstang.com/>)

Writing, Reading, Editing

2023 Literary Magazine Ranking — Fiction

by Cliff (<https://cliffordgarstang.com/author/cliff/>) | Posted on *December 20, 2022*

(<https://cliffordgarstang.com/2023-literary-magazine-ranking-fiction/>)



(<https://cliffordgarstang.com/wp-content/uploads/2022/11/Screenshot-155.png>)

[content/uploads/2022/11/Screenshot-155.png](https://cliffordgarstang.com/wp-content/uploads/2022/11/Screenshot-155.png))

Below is the 2023 Literary Magazine Ranking for **Fiction**. To understand the Rationale, Methodology, and Calculation for the Rankings, please go [here \(https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/\)](https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/).

Note that every effort has been made to verify the website links, but magazines do sometimes change their web addresses and occasionally you will encounter a broken or incorrect link. If that happens, please let me know by emailing info@cliffordgarstang.com (<mailto:info@cliffordgarstang.com>).

If you find these rankings useful, please consider supporting this website by making a [donation \(https://www.paypal.com/donate/?business=E9R6LUZSNEYE8&no_recurring=0&item_name=Thank+you+for+supporting+the+annual+Pushcart+Prize+Literary+Magazine+Rankings+on+this+Website%21¤cy_code=USD\)](https://www.paypal.com/donate/?business=E9R6LUZSNEYE8&no_recurring=0&item_name=Thank+you+for+supporting+the+annual+Pushcart+Prize+Literary+Magazine+Rankings+on+this+Website%21¤cy_code=USD) or by purchasing [one or more of my books \(https://cliffordgarstang.com/books-2/\)](https://cliffordgarstang.com/books-2/).

About the Author



(https://cliffordgarstang.com/wp-content/uploads/2021/03/MG_0037.jpg) Clifford Garstang is the author of five works of fiction including the novels *Oliver's Travels* and *The Shaman of Turtle Valley* and the short story collections *House of the Ancients and Other Stories*, *What the Zhang Boys Know*, and *In an Uncharted Country*. He is also the editor of the acclaimed anthology series, *Everywhere Stories: Short Fiction from a Small Planet*. A former international lawyer, he lives in the Shenandoah Valley of Virginia.

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2023 Literary Magazine Ranking for Fiction

Note the following:

© means that the magazine/press is closed

(H) means that the magazine/press is on hiatus

(?) means that it's unclear what's going on with the magazine/press



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M	T
3 (https://cliffordgarstang.com/2023/04/03/)	4
10	11
17	18
24	25

« [Mar \(https://cliffordgarstang.com/2023/03/\)](https://cliffordgarstang.com/2023/03/)

Archives

Select Month

2023 Rank	Magazine	2022 Rank	2023 Score
1	Paris Review (https://www.theparisreview.org/)	1	61
2	Ploughshares (http://www.pshares.org/)	2	57
3	Conjunctions (http://www.conjunctions.com/)	3	48
4	One Story (http://www.one-story.com/)	4	43.5
5	Zoetrope: All Story (http://www.all-story.com/)	6	40.5
6	Narrative (http://www.narrativemagazine.com/)	10	37
7	Noon (http://www.noonannual.com/)	8	35
8	Southern Review (http://thesouthernreview.org/)	5	34
9	Threepenny Review (http://www.threepennyreview.com/)	9	32
10	Sun (http://www.thesunmagazine.org/)	15	30
11	Missouri Review (http://www.missourireview.com/)	10	28.5
12	Gettysburg Review (http://www.gettysburgreview.com/)	7	28
13	McSweeney's (http://www.mcsweeneys.net/)	14	26
13	Tin House © (http://www.tinhouse.com/)	13	26
15	American Short Fiction (http://www.americanshortfiction.org/)	17	25.5
16	New England Review (http://www.nereview.com/)	12	25
17	Idaho Review (http://idahoreview.org/)	35	24
17	Yale Review (http://www.yale.edu/yalereview/)	32	24
19	Kenyon Review (https://kenyonreview.org/)	15	23.5
20	Cincinnati Review (http://www.cincinnatiireview.com/#/home/)	26	22.5
20	Iowa Review (http://iowareview.uiowa.edu/)	25	22.5

22	Granta (https://granta.com/)	18	21.5
23	Sewanee Review (http://review.sewanee.edu/)	30	21
24	ZYZZYVA (http://www.zyzyva.org/)	22	19.5
25	Ecotone Magazine (https://ecotonemagazine.org/)	20	19
26	Glimmer Train © (http://www.glimmertrain.com/)	22	18
27	Bellevue Literary Review (https://blreview.org/)	27	17
27	Virginia Quarterly Review (http://www.vqronline.org/)	18	17
29	Agni (https://www.bu.edu/agni/)	21	16.5
29	Wigleaf (http://wigleaf.com/)	29	16.5
31	Georgia Review (https://thegeorgiareview.com/)	27	15.5
32	Santa Monica Review (https://www.smc.edu/sm-review/index.html)	32	15
33	New Orleans Review (http://neworleansreview.org/)	46	13.5
34	Copper Nickel (http://www.copper-nickel.org/)	35	12.5
35	A Public Space (https://apublicspace.org/)	24	12
35	Hudson Review (https://hudsonreview.com/)	31	12
37	Image (http://imagejournal.org/)	34	10
37	New Letters (http://www.newletters.org/)	42	10
37	Pleiades (http://www.pleiadesmag.com/)	39	10
37	Southampton Review (http://thesouthamptonreview.com/)	42	10
41	Epoch (https://www.epochliterary.com/)	38	9.5
42	Oxford American (http://www.oxfordamerican.org/)	37	9
42	Story (https://www.storymagazine.org/)	53	9
44	Bennington Review (http://www.benningtonreview.org/)	44	8.5
45	Common, The (http://www.thecommononline.org/)	46	8
45	n+1 (http://nplusonemag.com/)	51	8
45	Pinch (http://www.pinchjournal.com/)	46	8
48	Mississippi Review (http://www.mississippireview.com/)	54	7.5
48	Boulevard (http://www.boulevardmagazine.org/)	39	7.5
48	Chicago Quarterly (http://www.chicagoquarterlyreview.com/)	54	7.5
48	Colorado Review (http://coloradoreview.colostate.edu/colorado-review/)	39	7.5
48	Harvard Review (http://www.harvardreview.org/)	50	7.5

53	Crazyhorse (http://crazyhorse.cofc.edu/)	44	7
53	Witness (http://witness.blackmountaininstitute.org/)	51	7
55	Catapult (https://catapult.co/) ©	54	5.5
55	Post Road (http://www.postroadmag.com/)	176	5.5
55	Raritan (http://raritanquarterly.rutgers.edu/)	57	5.5
58	Egress ©	59	5
58	Electric Literature (http://electricliterature.com/)	46	5
58	Harvard Advocate (http://theharvardadvocate.com/)	59	5
58	Hysterical Rag ©	59	5
58	Paper Darts (H) (http://www.paperdarts.org/)	59	5
58	Prime Number Magazine (https://www.press53.com/prime-number-magazine-index)	59	5
58	Southern Indiana Review (https://www.usi.edu/sir/)	59	5
58	Fractured Lit (https://linktr.ee/FracturedLit)		5
58	Leapfrog Press (https://leapfrogpress.com/)		5
67	Bomb (https://bombmagazine.org/)	74	4.5
67	Five Points (http://www.fivepoints.gsu.edu/)	59	4.5
67	Ninth Letter (http://www.ninthletter.com/)	59	4.5
70	Michigan Quarterly Review (http://www.michiganquarterlyreview.com/)	57	4
70	Prairie Schooner (http://prairieschooner.unl.edu/)	74	4
72	Epiphany (http://www.epiphanyzine.com/)	69	3.5
72	Notre Dame Review (https://ndreview.nd.edu/)	69	3.5
72	Ruminate (http://www.ruminatemagazine.com/)	81	3.5
72	Southwest Review (http://smu.edu/southwestreview/)	69	3.5
76	Alaska Quarterly Review (http://www.uaa.alaska.edu/aqr/)	69	3
76	Juked (http://www.juked.com/)	78	3
76	New Madrid (H)	74	3
76	Shenandoah (http://shenandoahliterary.org/)	88	3
80	Antioch Review (H) (https://antiochcollege.edu/antioch-review/)	74	2.5
80	Consequence Magazine (https://www.consequenceforum.org/)	81	2.5
80	New Ohio Review (http://www.ohio.edu/nor/)	78	2.5

80	One Teen Story (https://www.one-story.com/index.php?page=ots)	81	2.5
80	River Styx (http://www.riverstyx.org/)	81	2.5
80	Salmagundi (http://salmagundimagazine.tumblr.com/)	81	2.5
80	Sarabande Books (http://www.sarabandebooks.org/)	59	2.5
80	Stillhouse Press (http://www.stillhousepress.org/)	59	2.5
80	West Branch (http://www.bucknell.edu/WestBranch.xml)	59	2.5
89	Arts & Letters (https://artsandletters.gcsu.edu/)	78	2
89	Black Warrior Review (http://bwr.ua.edu/)	88	2
89	Blackbird (http://www.blackbird.vcu.edu/index.htm)	88	2
89	Grist (http://www.gristjournal.com/)	88	2
89	Third Coast (http://www.thirdcoastmagazine.com/)	81	2
89	Zone 3 (https://zone3press.com/issues/current_issue)	88	2
89	Terrain (https://www.terrain.org/)		2
96	American Scholar (http://www.theamericanscholar.org/)	88	1.5
96	BkMk Press (https://www.bkmkpress.org/)	98	1.5
96	Brick (http://brickmag.com/)	98	1.5
96	Brooklyn Rail (http://www.brooklynrail.org/)	98	1.5
96	Catamaran (http://catamaranliteraryreader.com/)	98	1.5
96	Chattahoochee Review (http://chattahoocheereview.gsu.edu/) ©	98	1.5
96	Chicago Review (http://chicagoreview.org/)	98	1.5
96	Cleaver (http://www.cleavermagazine.com/)	98	1.5
96	Fiction (http://www.fictioninc.com/)	176	1.5
96	Green Mountains Review (http://greenmountainsreview.com/)	98	1.5
96	Hopkins Review (http://hopkinsreview.jhu.edu/)	88	1.5
96	Joyland (http://www.joylandmagazine.com/)	176	1.5
96	Minnesota Review (http://minnesotareview.dukejournals.org/)	98	1.5
96	Pembroke Magazine (http://pembrokemagazine.com/)	98	1.5
96	Puerto del Sol (http://www.puertodelsol.org/)	176	1.5
96	Rupture (fka The Collagist) (https://www.therupturemag.com/) ©	98	1.5
96	StoryQuarterly (http://storyquarterly.camden.rutgers.edu/)	98	1.5
113	About Place Journal (https://aboutplacejournal.org/)	117	1

113	Another Chicago Magazine (http://www.anotherchicagomagazine.net/)	117	1
113	Autumn House Press (https://www.autumnhouse.org/)	117	1
113	Baffler, The (https://thebaffler.com/)	117	1
113	Bat City (http://www.batcityreview.org/)	117	1
113	Berkeley Fiction Review (https://bfictionreview.wordpress.com/)	117	1
113	Black Clock ©	117	1
113	Black Lawrence Press (https://www.blacklawrence.com/)	117	1
113	Blue Fountain (?)	117	1
113	Broadkill Review (https://www.broadkillreview.com/)	117	1
113	Cimarron Review (http://cimarronreview.okstate.edu/)	98	1
113	Crab Orchard Review (?)	117	1
113	December (https://decembermag.org/)	117	1
113	Exile (http://www.exilequarterly.com/)	117	1
113	Grand Journal (https://grandjournal.net/)	117	1
113	Gulf Coast (http://www.gulfcoastmag.org/)	88	1
113	Healing Muse (http://www.upstate.edu/bioethics/thehealingmuse/)	88	1
113	Indiana Review (http://indianareview.org/)	98	1
113	J.Journal (http://johnjay.jjay.cuny.edu/jjournal/)	69	1
113	Jewish Fiction (https://www.jewishfiction.net/index.php/current-issue/)	117	1
113	Kweli (http://kwelijournal.org/)	98	1
113	Lake Effect (https://psbehrend.psu.edu/school-of-humanities-social-sciences/academic-programs-1/creative-writing/cw-student-organizations/lake-effect)	117	1
113	Laurel Review (http://catpages.nwmissouri.edu/m/tlr/)		1
113	Leaf Litter (http://www.signalfirearts.org/publications/)	117	1
113	Literal Latte (H) (http://www.literal-latte.com/)	117	1
113	Litmag (https://litmag.com/)	117	1
113	Little Star (http://littlestarjournal.com/)	88	1
113	Massachusetts Review (http://www.massreview.org/)	176	1
113	Meridian (http://readmeridian.org/)	117	1
113	New Delta Review (http://ndrmag.org/)	117	1

113	Nimrod (https://artsandsciences.utulsa.edu/nimrod/)	117	1
113	Orion (http://www.orionmagazine.org/)	117	1
113	Outlook Springs (http://outlooksprings.com/)	117	1
113	Per Contra (http://www.percontra.net/) (?)	98	1
113	Potomac Review (http://mcblogs.montgomerycollege.edu/potomacreview/)	117	1
113	Prism (http://prismmagazine.ca/)	117	1
113	Pulp Literature (http://pulpliterature.com/)	117	1
113	Quarterly West (http://quarterlywest.com/)	117	1
113	Quiddity (http://quidditylit.org/)	117	1
113	Redivider (https://redivider.emerson.edu/)	117	1
113	Reed Magazine (https://www.reedmag.org/)	117	1
113	Reservoir Journal (?)	117	1
113	Rumpus (https://therumpus.net/)	117	1
113	Salamander (http://salamandermag.org/)	117	1
113	Salt Hill (http://salthilljournal.net/)	117	1
113	Shade Mountain Press (http://www.shademountainpress.com/)	117	1
113	Upstreet (http://www.upstreet-mag.org/) ©	98	1
113	Vassar Review (https://review.vassar.edu/)	117	1
113	Water-Stone Review (http://waterstonereview.com/)	117	1
113	Western Humanities Review (http://www.westernhumanitiesreview.com/)	117	1
113	Willow Springs (https://inside.ewu.edu/willowspringmagazine/)	98	1
113	Worcester Review (http://www.theworcesterreview.org/)	117	1
113	Woven Tale Press (https://www.thewoventalepress.net/)	117	1
113	FC2 (https://www.fc2.org/)		1
113	Greensboro Review (http://greensbororeview.org/)		1
113	Scoundrel Time (https://scoundreltime.com/)		1
169	African American Review (https://afamreview.org/)	117	0.5
169	Akashic Books (http://www.akashicbooks.com/)	117	0.5
169	Asian American Literary Review (http://aalmag.org/)	176	0.5
169	Austin State University Press (http://www.sfasu.edu/sfapress/)	176	0.5
169	Baltimore Review (http://www.baltimorereview.org/)	176	0.5

169	Baltimore Review (http://www.baltimorereview.org/)	176	0.5
169	Barrelhouse (http://www.barrelhousemag.com/)	176	0.5
169	Beloit Fiction (http://www.beloit.edu/bfj/)	176	0.5
169	Broadkill River Press (http://broadkillriverpress.com/)	117	0.5
169	Chapter House (fka Mud City) (http://www.mudcityjournal.com/)	176	0.5
169	Chautauqua (https://chq.org/season/literary-arts/readers/literary-journal)	117	0.5
169	Cola (fka Yemassee) (http://yemasseejournal.com/)	117	0.5
169	Confrontation (http://confrontationmagazine.org/)	117	0.5
169	Crab Creek Review (http://www.crabcreekreview.org/)	176	0.5
169	Cutbank (http://www.cutbankonline.org/)	176	0.5
169	Dalkey Archive Press (http://www.dalkeyarchive.com/)	176	0.5
169	Dr. T.J. Eckleburg Review (https://www.eckleburg.org/about-eckleburg/)	176	0.5
169	East (?)	117	0.5
169	Elm Leaves/ELJ (?) (https://elmleavesjournal.wordpress.com/about/)	176	0.5
169	Enizagam (?)	176	0.5
169	failbetter.com (http://www.failbetter.com/index.php?docheck=yes)	117	0.5
169	Fiction International (https://fictioninternational.sdsu.edu/wordpress/)	98	0.5
169	Fifth Wednesday ©	117	0.5
169	Fjords (http://www.fjordsreview.com/index.html)	176	0.5
169	Four Way Books (http://fourwaybooks.com/site/)	176	0.5
169	Fourteen Hills (http://14hills.net/)	176	0.5
169	Gascony Writers Anthology (?)	117	0.5
169	Gigantic (?)	176	0.5
169	Glossolalia (https://pen.org/glossolalia/)	117	0.5
169	Graywolf Press (http://www.graywolfpress.org/)	117	0.5
169	Hunger Mountain (https://hungermtn.netlify.app/)	117	0.5
169	John Daniel & Co. (?)	176	0.5
169	Literary Review (http://www.theliteraryreview.org/)	117	0.5
169	Little Fiction (H) (http://www.littlefiction.com/beta/Home.html)	176	0.5
169	Lumina (?)	176	0.5

169	Malahat Review (http://web.uvic.ca/malahat/)	176	0.5
169	Memorious (http://www.memorious.org/)	176	0.5
169	Mid American Review (http://casit.bgsu.edu/midamericanreview/)	176	0.5
169	Midwestern Gothic © (http://midwestgothic.com/)	176	0.5
169	Moon City (http://www.mooncityreview.com/)	117	0.5
169	Mythium © (http://mythiumlitmag.blogspot.com/)	176	0.5
169	Natural Bridge (https://www.boulevardmagazine.org/natural-bridge)	176	0.5
169	Normal School (http://www.thenormalschool.com/)	176	0.5
169	North Carolina Literary Review (http://www.nclr.ecu.edu/)	176	0.5
169	Obsidian (https://obsidianlit.org/)	117	0.5
169	Outpost 19 (http://www.outpost19.com/)	176	0.5
169	Pear Noir ©	176	0.5
169	Press 53 (http://www.press53.com/)	176	0.5
169	Provincetown Arts (https://provincetownarts.org/home/)	117	0.5
169	Seneca Review (https://www.hws.edu/offices/senecareview/)	176	0.5
169	Sixfold (http://www.sixfold.org/)	176	0.5
169	Sonora Review (http://sonorareview.com/)	176	0.5
169	Spectacle (http://thespectacle.wustl.edu/)	117	0.5
169	Texas Review Press (http://texasreviewpress.org/)	176	0.5
169	Transition (http://hutchinscenter.fas.harvard.edu/transition)	176	0.5
169	Tweed's (?)	176	0.5
169	World Literature Today (http://www.ou.edu/worldlit/)	176	0.5

[2023 Literary Magazine Ranking \(https://cliffordgarstang.com/category/literary-magazine-ranking/2023-literary-magazine-ranking/\)](https://cliffordgarstang.com/category/literary-magazine-ranking/2023-literary-magazine-ranking/)

[blog \(https://cliffordgarstang.com/category/blog/\)](https://cliffordgarstang.com/category/blog/)

[Fiction Ranking \(https://cliffordgarstang.com/category/literary-magazine-ranking/fiction-ranking/\)](https://cliffordgarstang.com/category/literary-magazine-ranking/fiction-ranking/)

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Writing, Reading, Editing

2023 Literary Magazine Ranking — Nonfiction

by Cliff (<https://cliffordgarstang.com/author/cliff/>) | Posted on *December 21, 2022*

(<https://cliffordgarstang.com/2023-literary-magazine-ranking-nonfiction/>).



(<https://cliffordgarstang.com/wp-content/uploads/2022/11/Screenshot-155.png>)

Below is the 2023 Literary Magazine Ranking for **Nonfiction**. To understand the Rationale, Methodology, and Calculation for the Rankings, please go [here](https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/) (<https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/>).

Note that every effort has been made to verify the website links, but magazines do sometimes change their web addresses and occasionally you will encounter a broken or incorrect link. If that happens, please let me know by emailing info@cliffordgarstang.com (<mailto:info@cliffordgarstang.com>).

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2023 Literary Magazine Ranking for Nonfiction

Note the following:

© means that the magazine/press is closed

(H) means that the magazine/press is on hiatus

(?) means that it's unclear what's going on with the magazine/press

About the Author



(https://cliffordgarstang.com/wp-content/uploads/2021/03/MG_0037.jpg) Clifford Garstang is the author of five works of fiction including the novels *Oliver's Travels* and *The Shaman of Turtle Valley* and the short story collections *House of the Ancients and Other Stories*, *What the Zhang Boys Know*, and *In an Uncharted Country*. He is also the editor of the acclaimed anthology series, *Everywhere Stories: Short Fiction from a Small Planet*. A former international lawyer, he lives in the Shenandoah Valley of Virginia.

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2023 Rank	Magazine	2022 Rank	2023 Score
1	Sun	1	52
2	Georgia Review	2	48
3	Granta	4	34.5
4	Orion	3	33.5
5	Ploughshares	5	24.5
6	Salmagundi	7	23.5
7	Creative Nonfiction	6	23
8	Agni	10	22.5
9	Narrative	14	21.5
10	Fourth Genre	11	20.5
11	River Teeth	18	20
12	Threepenny Review	11	19.5
12	Tin House ©	7	19.5
14	n+1	9	19
15	New England Review	15	18
16	Virginia Quarterly Review	13	17
17	Sewanee Review	28	15
18	Kenyon Review	23	14
18	Point, The	16	14
20	Gettysburg Review	17	12.5
21	Oxford American	23	11.5
22	Pinch	25	11
23	Brevity	19	10.5
23	New Letters	19	10.5
23	Paris Review	27	10.5
26	American Scholar	19	10
27	Yale Review	50	9.5
28	Ecotone	25	9
29	Iowa Review	29	8.5
30	Longreads	30	7



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M	T
3	4
10	11
17	18
24	25

« [Mar](https://cliffordgarstang.com/2023/03/)

Archives

Select Month

31	Antioch Review (H) (https://antiochcollege.edu/antioch-review/)	19	6.5
31	Conjunctions (http://www.conjunctions.com/)	32	6.5
31	McSweeney's (http://www.mcsweeneys.net/)	30	6.5
34	About Place Journal (https://aboutplacejournal.org/)	40	6
34	Bennington Review (http://www.benningtonreview.org/)	35	6
34	Caught by the River (https://www.caughtbytheriver.net/)	95	6
34	Consequence (https://www.consequenceforum.org/)	35	6
34	Emergence Magazine (https://emergencemagazine.org/)	35	6
34	Reed Magazine (https://www.reedmag.org/)	95	6
34	Terrain.org (https://www.terrain.org/)	35	6
41	Colorado Review (http://coloradoreview.colostate.edu/)	40	5.5
41	Hudson Review (https://hudsonreview.com/)	50	5.5
41	True Story (https://www.creativenonfiction.org/true-story)	35	5.5
44	Harvard Advocate (http://theharvardadvocate.com/)	40	5
44	Bat City (http://www.batcityreview.org/)	40	5
44	Chicago Quarterly Review (http://www.chicagoquarterlyreview.com/)		5
47	Boulevard (http://www.boulevardmagazine.org/)	45	4.5
47	Missouri Review (http://www.missourireview.com/)	32	4.5
49	Believer (https://www.thebeliever.net/)	46	4
49	Hedgehog Review (https://hedgehogreview.com/)	46	4
49	World Literature Today (http://www.ou.edu/worldlit/)	40	4
52	Blackbird (http://www.blackbird.vcu.edu/index.htm)	50	3.5
52	Ninth Letter (http://www.ninthletter.com/)	50	3.5
52	Raritan (http://raritanquarterly.rutgers.edu/)	60	3.5
52	Ruminate (http://www.ruminatemagazine.com/)	50	3.5
52	Southampton Review (http://thesouthamptonreview.com/)	32	3.5
57	Another Chicago Magazine (http://www.anotherchicagomagazine.net/)	73	3
57	Common Reader (https://commonreader.wustl.edu/)	95	3
57	Electric Literature (https://electricliterature.com/)	73	3
57	Hunger Mountain (http://www.hungermtn.org/)	57	3

57	Image (http://imagejournal.org/)	46	3
57	Southern Review (http://thesouthernreview.org/)	46	3
57	War, Literature and The Arts (http://wlajournal.com/)	50	3
64	American Circus © (http://www.amcircus.com/)	60	2.5
64	Common, The (http://www.thecommononline.org/)	60	2.5
64	Fourth River (http://www.thefourthriver.com/)	60	2.5
64	Gigantic (?)	60	2.5
64	New Orleans Review (http://neworleansreview.org/)	60	2.5
64	Prairie Schooner (http://prairieschooner.unl.edu/)	73	2.5
64	Radio Silence (http://www.maintainradiosilence.com/) ©	60	2.5
64	TriQuarterly (http://triquarterly.org/)	60	2.5
64	ZYZZYVA (http://www.zyzyva.org/)	60	2.5
73	Alaska Quarterly Review (http://www.uaa.alaska.edu/aqr/)	50	2
73	Arrowsmith (https://www.arrowsmithpress.com/journal)	95	2
73	Big Roundtable (?) (https://medium.com/@brtable)	60	2
73	Boston Review (http://bostonreview.net/)	73	2
73	Broad Street (http://broadstreetonline.org/) ©	73	2
73	Crazyhorse (http://crazyhorse.cofc.edu/) ©	73	2
73	Guernica (https://www.guernicamag.com/)	57	2
73	Gulf Coast (http://www.gulfcoastmag.org/)	95	2
73	Michigan Quarterly Review (http://www.michiganquarterlyreview.com/)	95	2
73	Mississippi Review (http://www.mississippireview.com/)		2
73	Normal School (http://www.thenormalschool.com/)	57	2
73	Pleiades (http://www.pleiadesmag.com/)	73	2
73	Water-Stone Review (http://waterstonereview.com/)	95	2
86	Baffler (http://thebaffler.com/)	83	1.5
86	Bomb (https://bombmagazine.org/)	143	1.5
86	Brick (http://www.brickmag.com/)	83	1.5
86	Catapult (https://catapult.co/) ©	83	1.5
86	Chautauqua (https://chq.org/season/literary-arts/readers/literary-journal)	83	1.5

86	Hopkins Review (https://hopkinsreview.jhu.edu/)	73	1.5
86	Massachusetts Review (http://www.massreview.org/)	60	1.5
86	Willow Springs (https://inside.ewu.edu/willowspringsmagazine/)	83	1.5
86	Witness (http://witness.blackmountaininstitute.org/)	73	1.5
95	A Public Space (https://apublicspace.org/)	95	1
95	American Athenaeum (?)	95	1
95	Baltimore Review (http://www.baltimorereview.org/)	95	1
95	Bellevue Literary Review (https://blreview.org/)	83	1
95	Black Warrior Review (https://bwr.ua.edu/)	95	1
95	Brain, Child ©	83	1
95	Briar Cliff Review (https://www.bcreview.org/)		1
95	Chattahoochee Review (http://chattahoocheereview.gsu.edu/) ©	95	1
95	Cincinnati Review (http://www.cincinnatiareview.com/#/home/)	95	1
95	Columbia Journal (http://columbiajournal.org/)	95	1
95	Copper Nickel (http://www.copper-nickel.org/)	95	1
95	Crab Orchard Review (?)	95	1
95	Denver Quarterly (https://www.du.edu/denverquarterly/)	95	1
95	Harvard Review (http://www.harvardreview.org/)	95	1
95	High Desert Journal (http://highdesertjournal.com/)	83	1
95	Hong Kong Review (https://www.hongkongreview.co/)	95	1
95	Kitchen Work (https://www.kitchenwork.com/)	95	1
95	Manoa (http://manoajournal.hawaii.edu/)	95	1
95	Milkweed Editions – Press (http://www.milkweed.org/)	95	1
95	Mount Hope (http://www.mounthopemagazine.com/)	83	1
95	New Rivers Press (https://www.newriverspress.com/)	95	1
95	Nowhere Magazine (https://nowheremag.com/)	95	1
95	O-Dark-Thirty (http://o-dark-thirty.org/)	95	1
95	Offing (https://theoffingmag.com/)	73	1
95	Pacific Standard (https://psmag.com/)	95	1
95	Passages North (https://www.passagesnorth.com/)	95	1

95	Pen America (https://pen.org/)	95	1
95	Pidgeonholes (http://pidgeonholes.com/)	95	1
95	Potomac Review (https://mcblogs.montgomerycollege.edu/potomacreview/)	95	1
95	Prism (http://prismmagazine.ca/)	95	1
95	Red Hen Press (https://redhen.org/)	95	1
95	Revider (https://redivider.emerson.edu/)	95	1
95	Room (https://roommagazine.com/)	95	1
95	Rumpus (http://therumpus.net/)		1
95	Southwest Review (http://smu.edu/southwestreview/)	83	1
95	Speak (http://speakthemag.com/)	95	1
95	StoryQuarterly (https://storyquarterly.camden.rutgers.edu/)	95	1
95	Sweet (https://sweetlit.org/)	95	1
95	Tahoma Literary Review (https://tahomaliteraryreview.com/)	95	1
95	Third Coast (http://www.thirdcoastmagazine.com/)	95	1
95	Transition (https://hutchinscenter.fas.harvard.edu/transition)	95	1
95	Turtle Point Press (http://www.turtlepointpress.com/)	95	1
95	War Horse (https://thewarhorse.org/)	95	1
95	West Branch (http://www.bucknell.edu/WestBranch.xml)	95	1
95	Southern Indiana Review (https://www.usi.edu/sir/)		1
95	Blast (https://www.missourireview.com/the-ride-by-robert-stewart-2/)		1
95	Book Post (https://www.bookpostusa.com/)		1
95	Brink (https://www.brinkliterary.com/)		1
143	Chicago Review (https://www.chicagoreview.org/)	143	0.5
143	American Chordata (http://americanchordata.org/)	143	0.5
143	Arts Fuse (https://artsfuse.org/)	143	0.5
143	Barrelhouse (http://www.barrelhousemag.com/)	95	0.5
143	Bookforum (http://www.bookforum.com/)	143	0.5
143	Camera Obscura (?) (http://www.obscurajournal.com/)	143	0.5
143	Catamaran (http://catamaranliteraryreader.com/)	143	0.5

143	Dart Society (http://nieman.harvard.edu/tag/the-dart-society/)	143	0.5
143	Delmarva Review (http://www.delmarvareview.com/)	143	0.5
143	Diagram (http://www.thediagram.com/)	143	0.5
143	Epiphany (http://www.epiphanyzine.com/)	95	0.5
143	Epoch (https://www.epochliterary.com/)	143	0.5
143	Fifth Wednesday ©	143	0.5
143	Five Chapters ©	143	0.5
143	Five Points (http://www.fivepoints.gsu.edu/)	83	0.5
143	Heyday Books (https://heydaybooks.com/)	143	0.5
143	Hub City Press (http://hubcity.org/press/)	143	0.5
143	Lapham's Quarterly (http://www.laphamsquarterly.org/)	143	0.5
143	Los Angeles Review (http://losangelesreview.org/)	83	0.5
143	Memoir ©	143	0.5
143	Natural Bridge (https://www.boulevardmagazine.org/natural-bridge)	143	0.5
143	New Ohio Review (http://www.ohio.edu/nor/)	143	0.5
143	North American Review (http://northamericanreview.org/)	143	0.5
143	Oregon Humanities (https://oregonhumanities.org/)	143	0.5
143	Provincetown Arts (https://provincetownarts.org/home/)	143	0.5
143	Santa Monica Review (https://www.smc.edu/sm-review/index.html)	95	0.5
143	Shenandoah (http://shenandoahliterary.org/)	143	0.5
143	Slice (http://www.slicemagazine.org/)	95	0.5
143	Subtropics (http://subtropics.english.ufl.edu/)	143	0.5
143	Tavern Books (http://www.tavernbooks.com/)	143	0.5
143	Tikkun (https://www.tikkun.org/)	143	0.5
143	Timberline Review (http://timberlinereview.com/)	143	0.5
143	Tupelo Press (https://www.tupelopress.org/)	143	0.5
143	Under the Sun (https://underthesunonline.com/wordpress/2021/)	143	0.5
143	Wilson Quarterly (http://wilsonquarterly.com/)	143	0.5
143	Zone 3 (http://www.apsu.edu/zone3)	143	0.5

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2023 Literary Magazine Ranking — Poetry

by Cliff (<https://cliffordgarstang.com/author/cliff/>) | Posted on *December 22, 2022*

(<https://cliffordgarstang.com/2023-literary-magazine-ranking-poetry/>).



(<https://cliffordgarstang.com/wp-content/uploads/2022/11/Screenshot-155.png>)

Below is the 2023 Literary Magazine Ranking for **Poetry**. To understand the Rationale, Methodology, and Calculation for the Rankings, please go [here](https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/) (<https://cliffordgarstang.com/2023-literary-magazine-rankings-overview/>).

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2023 Literary Magazine Ranking for Poetry

Note the following:

© means that the magazine/press is closed

(H) means that the magazine/press is on hiatus

About the Author



(https://cliffordgarstang.com/wp-content/uploads/2021/03/MG_0037.jpg) Clifford Garstang is the author of five works of fiction including the novels *Oliver's Travels* and *The Shaman of Turtle Valley* and the short story collections *House of the Ancients and Other Stories*, *What the Zhang Boys Know*, and *In an Uncharted Country*. He is also the editor of the acclaimed anthology series, *Everywhere Stories: Short Fiction from a Small Planet*. A former international lawyer, he lives in the Shenandoah Valley of Virginia.

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(?) means that it's unclear what's going on with the magazine/press



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M	T
3 (https://cliffordgarstang.com/2023/04/03/)	4
10	11
17	18
24	25

« Mar (https://cliffordgarstang.com/2023/03/)

Archives

Select Month

2023 Rank	Magazine	2022 Rank	2023 Score
1	Poetry	1	73
2	American Poetry Review	2	69
3	Kenyon Review	3	53
4	Poem-a-Day	4	38.5
5	Threepenny Review	5	38
6	New England Review	7	34
7	Paris Review	8	28.5
8	Southern Review	6	28
9	Smartish Pace	9	18.5
10	Beloit Poetry Journal	19	17.5
10	Copper Nickel	11	17.5
10	Georgia Review	16	17.5
13	Yale Review	23	17
14	Gettysburg Review	10	16.5
15	Rattle	12	16
16	Sun	15	14.5
17	Ploughshares	12	12.5
18	Cincinnati Review	18	12
18	Manhattan Review	32	12
20	Copper Canyon Press	19	11.5
20	Hudson Review	17	11.5
20	Poetry Northwest	19	11.5
23	Birmingham Poetry Review	23	11
23	Foglifter	23	11
23	Pleiades	23	11
26	Adroit Journal	32	10.5
26	Ecotone	39	10.5
28	Alaska Quarterly Review	61	10

28	BkMk Press (https://www.bkmpress.org/)	61	10
28	Blackbird (http://www.blackbird.vcu.edu/index.htm)	27	10
31	Michigan Quarterly Review (http://www.michiganquarterlyreview.com/)	14	9.5
31	Virginia Quarterly Review (http://www.vqronline.org/)	37	9.5
33	New Ohio Review (http://www.ohio.edu/nor/)	27	9
34	Spillway (http://www.spillway.org/)	35	8.5
34	Willow Springs (https://inside.ewu.edu/willowspringsmagazine/)	35	8.5
36	Field © (http://www.oberlin.edu/ocpress/field.html)	39	8
36	Five Points (http://www.fivepoints.gsu.edu/)	131	8
36	Florida Review (http://floridareview.cah.ucf.edu/)	197	8
36	Palette Poetry (https://www.palettepoetry.com/)	39	8
36	Poetry Review (http://poetrysociety.org.uk/publications-section/the-poetry-review/)	27	8
41	Alice James Books (http://alicejamesbooks.org/)	42	7.5
41	American Journal of Poetry ©	30	7.5
41	Boston Review (http://bostonreview.net/)	30	7.5
41	Conduit (http://www.conduit.org/)	42	7.5
41	Gulf Coast (http://www.gulfcoastmag.org/)	144	7.5
41	Lana Turner (http://www.lanaturnerjournal.com/)	131	7.5
41	Massachusetts Review (http://www.massreview.org/)	42	7.5
41	Orion (http://www.orionmagazine.org/)	42	7.5
41	Rhino (http://rhinopoetry.org/)	61	7.5
41	Salmagundi (https://www.skidmore.edu/salmagundi/)	61	7.5
41	Vallum: Contemporary Poetry (http://www.vallummag.com/)	42	7.5
52	Common, The (https://www.thecommononline.org/)	182	7
52	Plume (https://plumepoetry.com/)	50	7
52	ZYZZYVA (http://www.zyzyva.org/)	37	7
55	Arroyo Literary Review (https://arroyoliteraryreview.wordpress.com/)	49	6.5
55	Tin House © (http://www.tinhouse.com/)	19	6.5
55	World Literature Today (http://www.ou.edu/worldlit/)	189	6.5
58	Boomerlitmag (https://boomerlitmag.com/)	61	6

50	boomermag (https://boomermag.com/)	51	5
58	Court Green (https://courtgreen.net/)	61	6
58	Four Way Review (https://fourwayreview.com/)	50	6
58	Iowa Review (http://iowareview.uiowa.edu/)	50	6
58	Literary Imagination (http://litimag.oxfordjournals.org/)	50	6
58	Ninth Letter (http://www.ninthletter.com/)	50	6
58	Prairie Schooner (http://prairieschooner.unl.edu/)	48	6
58	Southern Indiana Review (http://www.usi.edu/sir/)	32	6
66	Agni (http://www.bu.edu/agni/)	50	5.5
66	American Scholar (http://www.theamericanscholar.org/)	56	5.5
66	Hobart (http://www.hobartpulp.com/)	56	5.5
66	Shenandoah (http://shenandoahliterary.org/)	197	5.5
66	Southeast Review (http://southeastreview.org/)	56	5.5
66	The Journal (http://thejournalmag.org/)	56	5.5
72	Abstract Magazine TV (?) (http://abstractmagazinetv.com/)	61	5
72	Arkansas Review (https://arkreview.org/)	61	5
72	Ashland Poetry Press (https://www.ashlandpoetrypress.com/)	61	5
72	Bare Life Review (https://www.barelifereview.org/)	61	5
72	Bettering American Poetry (https://www.betteringamericanpoetry.com/)	61	5
72	Bloomsday Literary (http://www.bloomsdayliterary.com/)	61	5
72	Boulevard (http://www.boulevardmagazine.org/)	61	5
72	Chicago Quarterly Review (http://www.chicagoquarterlyreview.com/)		5
72	Clover ©	61	5
72	Fjords Review (https://www.fjordsreview.com/)	61	5
72	Four Way Books (http://www.fourwaybooks.com/)	61	5
72	Gordon Square Review (http://www.gordonsquarereview.org/)	61	5
72	Grain Magazine (https://grainmagazine.ca/)	61	5
72	Heart Poems (https://janicefalls.wordpress.com/2020/06/03/a-small-needful-fact-by-ross-gay/)	61	5
72	Hole in the Head Review (https://www.holeintheheadreview.com/)	61	5
72	Iamb (https://www.iambapoet.com/)	61	5

72	Indianapolis Review (https://theindianapolisreview.com/)	61	5
72	jubilat © (http://www.jubilat.org/jubilat/)	61	5
72	Kweli Journal (http://www.kwelijournal.org/)	61	5
72	Ligeia Magazine (https://www.ligeiamagazine.com/)	61	5
72	LitMag (https://litmag.com/)	61	5
72	Love's Executive Order (?)	61	5
72	Manoa (https://manoa.hawaii.edu/manoajournal/)	61	5
72	New Criterion (http://www.newcriterion.com/)	61	5
72	Nimrod (https://artsandsciences.utulsa.edu/nimrod/)	61	5
72	Pirene's Fountain (http://www.glasslyrepress.com/pf.html)	61	5
72	Reed Magazine (https://www.reedmag.org/)	61	5
72	Saturnalia Books (https://saturnaliabooks.com/)	61	5
72	Seneca Review (https://www.hws.edu/offices/senecareview/default.aspx)	61	5
72	Shade Journal (http://www.theshadejournal.com/)	61	5
72	Sidereal (https://siderealmagazine.com/)	61	5
72	Slipstream (http://www.slipstreampress.org/)	61	5
72	St. Bridgid Press (https://www.stbrigidpress.net/)	61	5
72	Sugar House Review (http://www.sugarhousereview.com/)	42	5
72	Terminus (https://poetry.gatech.edu/terminus)	61	5
72	This Broken Shore (?)	61	5
72	Tupelo Press (http://www.tupelopress.org/)	61	5
72	Turtle Point Press (https://www.turtlepointpress.com/)	61	5
72	Two Sylvias (http://www.twosylviaspress.com/index.html)	61	5
72	Twyckenham Notes (https://twyckenhamnotes.com/)	61	5
72	Washington Square Review (https://www.washingtonsquarereview.com/)	61	5
72	Waxwing Literary Journal (http://waxwingmag.org/)	61	5
72	Wordtemple Press (http://www.wordtemple.com/blog/)	61	5
72	artangel (https://www.artangel.org.uk/)		5
72	Clarion Magazine (https://www.bu.edu/clarion/)		5
72	Here: A Poetry Journal (https://www.easternct.edu/here-poetry-journal/index.html)		5

72	James Dickey Review (https://www.reinhardt.edu/the-james-dickey-review-the-legacy-continues/)		5
72	Saginaw		5
72	Stonecoast Review (https://www.stonecoastreview.org/)		5
121	Tar River (http://tarriverpoetry.com/)	121	4
122	Denver Quarterly (http://www.du.edu/denverquarterly/)	124	3.5
122	Hunger Mountain (https://hungermtn.netlify.app/)	124	3.5
122	Ibbetson Street (http://www.ibbetsonpress.com/home.html)	144	3.5
122	Image (http://imagejournal.org/)	124	3.5
122	Tiger Bark Press (http://www.tigerbarkpress.com/)	124	3.5
122	Volta © (http://www.thevolta.org/)	124	3.5
122	White Pine Press (http://www.whitepine.org/)	124	3.5
129	Awl © (http://www.theawl.com/)	131	3
129	Codex (?)	131	3
129	Little Star (http://littlestarjournal.com/)	131	3
129	Missouri Review (http://www.missourireview.com/)	131	3
129	Nepantla (?) (https://www.lambdaliterary.org/nepantla-a-journal-dedicated-to-queer-poets-of-color/)	131	3
129	Prelude (https://preludemag.com/)	131	3
129	Salamander (http://salamandermag.org/)	131	3
129	Sixth Finch (http://sixthfinch.com/)	131	3
129	Tahoma Literary Review (https://tahomaliteraryreview.com/)	197	3
138	Account (http://theaccountmagazine.com/)	144	2.5
138	Assaracus (?) (http://siblingrivalrypress.com/assaracus/)	144	2.5
138	Bennington Review (http://www.benningtonreview.org/)	61	2.5
138	Briar Cliff Review (http://www.bcreview.org/)	144	2.5
138	Brick (http://brickmag.com/)	144	2.5
138	Butcher's Dog (https://www.butchersdogmagazine.co.uk/)	144	2.5
138	Cave Wall (http://www.cavewallpress.com/)	144	2.5
138	Constellations (http://www.constellations-lit.com/)	61	2.5
138	Crab Orchard Review (?)	144	2.5
138	Dunes Review (http://www.michwriters.org/dunesreview/)	144	2.5

138	Forklift Ohio (?)	144	2.5
138	Foundry	61	2.5
138	Granta	144	2.5
138	Graywolf Press	144	2.5
138	Greensboro Review	61	2.5
138	Harbour Publishing	144	2.5
138	Hawaii Pacific Review	144	2.5
138	Hopkins Review	61	2.5
138	I-70 Review	61	2.5
138	Lake Effect	61	2.5
138	LSU Press	144	2.5
138	Malahat Review	144	2.5
138	Moonpie Press	61	2.5
138	Muzzle Magazine	144	2.5
138	Nerve Cowboy	61	2.5
138	New Orleans Review	61	2.5
138	Prism	144	2.5
138	Purple Passion Press	144	2.5
138	Quarterly West	144	2.5
138	River Teeth	144	2.5
138	Rupture (fka The Collagist) ©	144	2.5
138	Storm Cellar	144	2.5
138	Summerset Review	144	2.5
138	Sycamore Review	61	2.5
138	TAB-Journal	144	2.5
138	Thrush	144	2.5
138	Tipton Poetry Journal	61	2.5
138	Treelight Books	144	2.5
138	Tule Review	61	2.5

138	Water-Stone Review (http://waterstonereview.com/)	144	2.5
138	YesYes Books (http://yesyesbooks.com/)	144	2.5
179	Iron Horse Literary Review (http://ironhorsereview.com/)	197	2
179	Narrative (http://www.narrativemagazine.com/)	182	2
179	New South (http://newsouthjournal.com/)	182	2
182	A Public Space (https://apublicspace.org/)	189	1.5
182	Airlie Press (http://airliepress.org/)	189	1.5
182	Colorado Review (http://coloradoreview.colostate.edu/)	182	1.5
182	Crazyhorse (http://crazyhorse.cofc.edu/)	182	1.5
182	Grub Street (https://wp.towson.edu/grubstreetlitmag/)	182	1.5
182	Indiana Review (http://indianareview.org/)	123	1.5
182	MIZNA (http://mizna.org/)	182	1.5
182	New Letters (http://www.newletters.org/)	189	1.5
182	Persea Books (http://www.perseabooks.com/)	189	1.5
182	Poet Lore (http://poetlore.com/)	189	1.5
182	River Styx (http://www.riverstyx.org/)	121	1.5
182	Zephyr Press (http://www.zephyrpress.org/)	250	1.5
194	Adirondack Review (http://www.theadironackreview.com/)	197	1
194	Bamboo Ridge (http://www.bambooridge.com/main.aspx)	197	1
194	Bauhan Publishing (http://www.bauhanpublishing.com/)	197	1
194	Birdfeast (http://www.birdfeastmagazine.com/)	197	1
194	Broad-sided Press (https://broad-sidedpress.org/)	197	1
194	Cherry Tree Magazine (https://www.washcoll.edu/learn-by-doing/lit-house/cherry-tree/index.php)	197	1
194	Columbia Review (http://columbiareviewmag.com/)	197	1
194	Consequence (https://www.consequenceforum.org/)	197	1
194	Cutbank (http://www.cutbankonline.org/)	197	1
194	Delta Poetry Review (https://deltapoetryreview.com/)	197	1
194	Gertrude (H) (https://www.gertrudepress.org/)	197	1
194	Glass, A Journal of Poetry (http://www.glass-poetry.com/journal.html)	197	1
194	Good Life Review (https://thegoodlifereview.com/)	197	1
194	Great Weather for Media	197	1

174	(https://www.greatweatherformedia.com/)	177	1
194	Gulf Stream (https://gulfstreamlitmag.com/)	197	1
194	Halcyone (http://www.thehalcyone.com/)	197	1
194	Hong Kong Review (https://www.hongkongreview.co/)	197	1
194	Hotel Amerika (http://www.hotelamerika.net/)	124	1
194	Leon Literary Review (http://leonliteraryreview.com/)	197	1
194	Little Patuxent Review (http://littlepatuxentreview.org/)	197	1
194	Los Angeles Jewish Journal (https://jewishjournal.com/)	197	1
194	Matter (https://mattermonthly.com/)	197	1
194	Mercer Univ. Press (https://www.mupress.org/)	197	1
194	New Poetry in Translation (http://newpoetryintranslation.com/)	197	1
194	Pangyrus (https://www.pangyrus.com/)	197	1
194	Pembroke Magazine (http://pembrokemagazine.com/)	197	1
194	Pitt Poetry Series (https://upittpress.org/series/pitt-poetry-series/)	197	1
194	Poetry South (https://www.muw.edu/poetrysouth)	197	1
194	Portland Review (http://portlandreview.org/)	197	1
194	Quarry, The (https://www.splitthisrock.org/poetry-database/suggested-uses/)	197	1
194	Radar Poetry (https://www.radarpoetry.com/)	197	1
194	Roadrunner Review (https://roadrunner.lasierra.edu/about/)	197	1
194	Scablands Books (http://www.scablandsbooks.org/)	197	1
194	Sheila-Na-Gig (https://sheilanagigblog.com/)	197	1
194	Sixteen Rivers (https://sixteenrivers.org/)	197	1
194	Split Lip (https://splitlipthemag.com/)	197	1
194	Terrain (https://www.terrain.org/)	197	1
194	Third Coast (http://www.thirdcoastmagazine.com/)	197	1
194	Trio House Press (https://www.triohousepress.org/)	197	1
194	Upstreet (https://upstreet-mag.org/) ©	189	1
194	Valley Voices (http://libguides.mvsu.edu/valleyvoices)	197	1
194	Verse Daily (http://www.versedaily.org/)	189	1
194	Vox Populi (https://voxpathulisphere.com/)	197	1
194	Wordfarm (http://www.wordfarm.net/)	197	1

194	Zone 3 (http://www.apsu.edu/zone3)	197	1
239	Academy of American Poets (https://www.poets.org/)	250	0.5
239	Believer (https://www.thebeliever.net/)	197	0.5
239	Black Warrior Review (http://bwr.ua.edu/)	250	0.5
239	Bloom (http://bloomliteraryjournal.org/)	250	0.5
239	BOA Editions (http://www.boaeditors.org/)	56	0.5
239	Chautauqua (https://chq.org/season/literary-arts/readers/literary-journal)	250	0.5
239	Chinquapin Literary Magazine (https://chinquapinucsc.com/)	250	0.5
239	Chiron Review (http://www.chironreview.com/)	250	0.5
239	Cimarron Review (http://cimarronreview.okstate.edu/)	250	0.5
239	Cleveland State Univ. Poetry Ctr. (http://www.csupoetrycenter.com/)	250	0.5
239	Clockhouse (https://www.clockhouse.net/)	250	0.5
239	Construction (?)	250	0.5
239	Cossack Review (?)	250	0.5
239	Enizagam (?)	250	0.5
239	Epoch (https://www.epochliterary.com/)	250	0.5
239	Evansville Review (H) (https://www.evansville.edu/majors/english/evansvillereview.cfm)	250	0.5
239	Exit 7 (https://westkentucky.kctcs.edu/about/student-life/exit-7/index.aspx)	250	0.5
239	Gun Powder Press (http://gunpowderpress.com/)	250	0.5
239	Hampden-Sydney Poetry Review (http://www.hsc.edu/Poetry-Review.html)	250	0.5
239	Heart ©	197	0.5
239	Jai-Alai (?) (http://www.jaiaimag.org/about.php)	250	0.5
239	Lake, The (http://www.thelakepoetry.co.uk/)	197	0.5
239	Louisiana Literature (http://www.louisianaliterature.org/)	250	0.5
239	McNeese Review (https://www.mcneese.edu/thereview/)	250	0.5
239	Meadow (http://www.tmcc.edu/the-meadow/)	250	0.5
239	Mississippi Review (http://www.mississippireview.com/)		0.5
239	New Madrid (H)	250	0.5
239	Normal School (http://www.thenormalschool.com/)	250	0.5

239	North American Review (http://www.northamericanreview.org/)	197	0.5
239	Offing (https://theoffingmag.com/)	250	0.5
239	OmniVerse (http://omniverse.us/)	197	0.5
239	One Throne (?) (http://www.onethrone.com/)	250	0.5
239	Paris American (http://www.theparisamerican.com/)	250	0.5
239	Pluck (?) (https://pluckjournal.wordpress.com/)	250	0.5
239	Porkbelly Press (https://porkbellypress.com/)	250	0.5
239	QWERTY (https://qwertymagazine.wordpress.com/)	250	0.5
239	Radius (?) (http://www.radiuslit.org/)	250	0.5
239	Raleigh Review (https://www.raleighreview.org/)	197	0.5
239	Raritan (http://raritanquarterly.rutgers.edu/)	250	0.5
239	Rove ©	250	0.5
239	Rumpus (http://therumpus.net/)	250	0.5
239	Saranac Review (https://saranacreview.org/)	250	0.5
239	Silk Road (http://silkroad.pacificu.edu/)	250	0.5
239	Solstice (http://solsticelitmag.org/)	250	0.5
239	Springhouse (?) (http://springhousejournal.com/)	250	0.5
239	Tupelo Quarterly (http://www.tupeloquarterly.com/)	250	0.5
239	University of Pittsburgh Press (https://upittpress.org/)	250	0.5
239	Upstairs at Duroc (https://www.wice-paris.org/Upstairs-at-Duroc)	250	0.5
239	Verse Magazine © (http://versemag.blogspot.com/)	250	0.5
239	Yarn ©	250	0.5

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