

## WHAT'S INSIDE

Perhaps it's true that April is the cruelest month, which may be why we are asked, each year at this time, to make sense of it through poetry. This issue obliges with a wealth of fresh ideas for teaching and writing poetry—spring rain to stir our “dull roots.”

Mark Statman writes of introducing his class of college freshmen to Federico Garcia Lorca's *Poet in New York*, a collection of poems chronicling Lorca's year-long sojourn in the city. Though Lorca found New York City bleak and overwhelming, his engagement with everything the city has to offer makes him an exhilarating guide and teacher for these students, many of whom, like Lorca, are seeing New York for the first time.

In an excerpt from a book forthcoming from Teachers and Writers Collaborative, Michael Theune and Christopher Bakken make the case that looking at poetry through the lens of structure not only allows us to see affinities between poems with widely divergent formal elements, but gives us new insight into how poems work (or don't work, as the case may be), offering the student of poetry a remarkable schooling in “making poems leap and move.”

And finally Jason Schneiderman guides us through the sestina, singing the praises of this storied form and laying out easy-to-follow guidelines for teaching and using it.

With this issue we welcome designer Josh Neufeld on board and mark the departure of the magazine's long-time senior editor Chris Edgar, whose path has taken him a continent away to Geneva. His insight, dedication, and vision will be greatly missed and we wish him all the luck in the world.

—Susan Karwoska

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