

## ***The Fat Black Womans Poems*** ***Virago Poets***

Mother Body is an intersectional exploration of the trauma and agency held within a body defined by its potential to mother. As Mother Body unfolds, it tasks its reader to understand the expected and unexpected manifestations of motherhood, through menstruation and womb work, but also generational, societal, and literary mothering. With a variety of forms and modes,

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these poems unpack the experiences of a fat, black woman's body while also manifesting joy, resistance, and celebration.

This is the sixth volume in the Oratory of Classical Greece. This series presents all of the surviving speeches from the late fifth and fourth centuries BC in new translations prepared by classical scholars who are at the forefront of the discipline. These translations are especially designed for the needs and interests of today's undergraduates, Greekless scholars in other disciplines, and the general public. Classical

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oratory is an invaluable resource for the study of ancient Greek life and culture. The speeches offer evidence on Greek moral views, social and economic conditions, political and social ideology, law and legal procedure, and other aspects of Athenian culture that have been largely ignored: women and family life, slavery, and religion, to name just a few. Demosthenes is regarded as the greatest orator of classical antiquity; indeed, his very eminence may be responsible for the inclusion under his name of a number of speeches he almost certainly did not

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write. This volume contains four speeches that are most probably the work of Apollodorus, who is often known as "the Eleventh Attic Orator." Regardless of their authorship, however, this set of ten law court speeches gives a vivid sense of public and private life in fourth-century BC Athens. They tell of the friendships and quarrels of rural neighbors, of young men joined in raucous, intentionally shocking behavior, of families enduring great poverty, and of the intricate involvement of prostitutes in the lives of citizens. They also deal with the outfitting of

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warships, the grain trade, challenges to citizenship, and restrictions on the civic role of men in debt to the state.

Grace Nichols' poetry has a gritty lyricism that addresses the transatlantic connections central to the Caribbean-British experience. Her work brings a mythic awareness and a sensuous musicality that is at the same time disquieting. Born and educated in Guyana, Grace Nichols moved to Britain in 1977. *I Have Crossed an Ocean* is a comprehensive selection spanning some 25 years of her writing.

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'There is something holy about Georgetown at dusk. The Atlantic curling the shoreline . . .' It is 1960 and the Walcotts are moving into the city from the village of Highdam. School headmaster Archie Walcott knows that he will miss the openness of pastureland; his wife, Clara, the women and their nourishing 'womantalk and roots magic; and Gem, their daughter, her loved jamoon and mango trees. Their move into the rough and tumble Charlestown neighbourhood couldn't have come at a worse time, for the serenity of the city is exploded by political

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upheavals in the country's struggle for independence. Undercover moves - CIA-backed and supported by Britain attempt to bring down the Marxist government. Along with the sweep of events - strikes, riots, and racial dashes - daily life in the Charlestown yard and beyond gathers its Own intensity, Archie's friend, Conrad, seeing and knowing all, moves with ease among the opposing groups, monocle to his eye, white mice in his pockets; through one terrible night the neighbourhood tenses as the Ramsammy's rum shop is threatened with burning; and Archie,

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troubled by the times, tries to keep a tight rein on his family. Young Gem, ever-watchful, responds with wonderment and curiosity to the new life around her. In this, her first adult novel, Grace Nichols richly and imaginatively evokes a world that was part of her own Guyanese childhood. The Unprecedented Melodious Words of Ajee Da Poet

Perfect Black  
Mother Body  
Book of Hours  
The Fat Sonnets



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Postcolonial Perspectives on Women Writers  
from Africa, the Caribbean, and the US

Poetry. In his first full-length collection of poetry, *DIP MY PACIFIER IN WHISKEY*, Mathias Nelson's poems take the reader on an emotional journey where they are asked to view the world they already know just slightly askew. Nelson's honest and clear writing takes head on the reader's preconceived notions of just about everything imaginable from family and children to societal convention and the literary world. The reader learns early on that nothing is as expected, nothing predictable, and nothing sacred. "Mathias Nelson's poetry makes me excited about the US poetry scene again. This is the real deal, ladies and gentlemen, the kind of poems that make you forget that the whole art form is dying on its

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feet, makes you think that maybe—just maybe—that this Mathias guy with his beautiful, fucked up, dazzling poems could be part of something that will shake the whole scene to its foundations."—Tony O'Neill

Papers presented at the Second World Conference of World Association for Studies in Literatures in English, held at Nagpur in January 2004.

The unifying voice of this symphonic sequence of poems is that of Cariwoma, an oracular Caribbean woman, who incarnates the spirit of the islands and mainland with their Old World/New World encounters and scattered linkages of migration. The poems, like the sea that informs her voice, move freely back and forth in time with a meditational serenity. Cariwoma's reflections on landscape, myth and history; her entanglements with figures as diverse as Cassandra,

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Columbus and spider-god Anansi; the lives of her overseas children are all collected here in this exciting new work from Grace Nichols. Spanning twenty years, from the time the author, a light-skinned black woman, moved into an all-white neighborhood, a journal ponders the meaning of being black in a racially divided country, and the price of denying it.

Everybody Got a Gift

Startling the Flying Fish

Fat Black Women's Unruly Political Bodies

Understanding Contemporary Nature Poetry

The Black Notebooks

Demosthenes, Speeches 50-59

Poetry. Women's Studies. Samantha Zighelboim's debut collection conducts a radical re-examination of what we

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mean by body. In these poems, body is noun, verb and adverb; body is dearly beloved and fiercely rejected; it is by turns a singularly beautiful process and a frightening object. Zighelboim takes the sonnet form as a loose premise, a la Bernadette Mayer, but then explodes, expands, defies and otherwise grows out of supposed formal limits, making language into a living embodiment of the refusal of (institutional, patriarchal, cultural) control. The poet's refusal of the social invisibility of fat bodies is essential. "I am a perfect fucking blossom," Zighelboim writes, and also "I am entitled to the loneliness of my interminable appetite." Offering felt registers as subtle as "The oblique / correspondence

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between / a soft body / and a thin / layer of / pulp," this is the writing of a sharp and observant world-eater: a cosmophage in the truest sense.

Contemporary Caribbean Women's Poetry provides detailed readings of individual poems by women poets whose work has not yet received the sustained critical attention it deserves. These readings are contextualized both within Caribbean cultural debates and postcolonial and feminist critical discourses in a lively and engaged way; revisiting nationalist debates as well as topical issues about the performance of gendered and raced identities within poetic discourse. Newly available in paperback, this book is groundbreaking reading for all

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those interested in postcolonialism, Gender Studies, Caribbean Studies and contemporary poetry.

An anthology containing many old favourites and some wonderful newpoems. The poems in this book are a celebration of all the bestqualities in humans and in nature. They are gathered under suchheadings as: Everybody got a gift, World out thereand Good old days. "An impressive and substantial work." Books For Keeps "The poems captivate with the lilting liveliness, humour, observation and thoughtfulness we expect from Nichols." TES "A fantastic collection." BBC Radio 4's Woman's Hour, who also interviewed Grace in June 2005. The author here argues that the traditions of Pope and

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Goldsmith are continued in the present day by the likes of R.S. Thomas, George Mackay Brown, and others work in an 'anti-pastoralist' tradition of Crabbe and Clare. A chapter examining the attitudes towards the environment of sixteen contemporary poets concludes a lively ecological introduction to modern poetry.

Whole Of A Morning Sky

Black Queer Hoe

Can I Buy a Slice of Sky?

Lazy Thoughts of a Lazy Woman, and Other Poems

Picasso, I Want My Face Back

A Cross-generational Anthology of Contemporary African-American Poetry

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Despite the West's privileging of slenderness as an aesthetic ideal, the African Diaspora has historically displayed a resistance to the Western European and North American indulgence in 'fat anxiety.' The Embodiment of Disobedience explores the ways in which the African Diaspora has rejected the West's efforts to impose imperatives of slenderness and mass market fat-anxiety. Author Andrea Shaw explores the origins and contradictions of this phenomenon, especially the cultural deviations in



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beauty criteria and the related social and cultural practices. Unique in its examination of how both fatness and blackness interact on literary cultural planes, this book also offers a diasporic scope that develops previously unexamined connections among female representations throughout the African Diaspora.

Poems to Turn to Again and Again – from Amanda Gorman, Sharon Olds, Kate Baer, and More Created and compiled just for young women, You Don't Have to Be Everything is filled with works by a wide range of poets

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who are honest, unafraid, and skilled at addressing the complex feelings of coming-of-age, from loneliness to joy, longing to solace, attitude to humor. These unintimidating poems offer girls a message of self-acceptance and strength, giving them permission to let go of shame and perfectionism. The cast of 68 poets is extraordinary: Amanda Gorman, the first National Youth Poet Laureate, who read at Joe Biden's inauguration; bestselling authors like Maya Angelou, Elizabeth Acevedo, Sharon Olds, Naomi Shihab Nye,

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and Mary Oliver; Instagram-famous poets including Kate Baer, Melody Lee, and Andrea Gibson; poets who are LGBTQ, poets of diverse racial and cultural backgrounds, poets who sing of human experience in ways that are free from conventional ideas of femininity.

Illustrated in full color with work by three diverse artists, this book is an inspired gift for daughters and granddaughters—and anyone on the path to becoming themselves. No matter how old you are, it helps to be young when you're

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coming to life, to be unfinished, a mysterious statement, a journey from star to star. —Joy Ladin, excerpt from "Survival Guide"

A decade after the sudden and tragic loss of his father, we witness the unfolding of grief. "In the night I brush / my teeth with a razor," he tells us, in one of the collection's piercing two-line poems. Capturing the strange silence of bereavement ("Not the storm / but the calm / that slays me"), Kevin Young acknowledges, even celebrates, life's

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passages, his loss transformed and tempered in a sequence about the birth of his son: in "Crowning," he delivers what is surely one of the most powerful birth poems written by a man, describing "her face / full of fire, then groaning your face / out like a flower, blood-bloom, / crocused into air." Ending this book of both birth and grief, the gorgeous title sequence brings acceptance, asking "What good/are wishes if they aren't / used up?" while understanding "How to listen / to what's gone." Young's frank music speaks

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directly to the reader in these elemental poems, reminding us that the right words can both comfort us and enlarge our understanding of life's mysteries.

Baby is busy doing all the things that babies love to do, like exploring the kitchen, chewing up newspapers and climbing up too high. But members of his family aren't quite as positive about his antics as he is and there are lots of cries of 'No, Baby, No!' However, one day Baby does something really special and everyone celebrates with quite a different

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refrain.

Literature and Ecofeminism

Poems from Black, Asian and American

Indian Cultures

The Fat Black Woman's Poems

Catch the Fire!!!

Intersectional and International Voices

No, Baby, No!

**In her second collection of poetry, author Tanya Shirley uses a mixture of acute observation, outrage, and outrageousness to present stories that have their finger on the pulse of contemporary Jamaica in**

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all its exuberance and brokenness.  
Speaking honestly and powerfully about the experiences of women, these poems are written with a lyric and sensual attention to both the public and the private in the Caribbean

Art, landscape, and memory are interwoven strands in the fabric of Grace Nichols' latest collection, *Picasso, I Want My Face Back*. The book opens with a long poem in the voice of Dora Maar, who, as Picasso's muse and mistress, was the inspiration for his iconic painting, *The Weeping Woman*.



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The poems are almost interlocking reflections that echo the cubist manner of the painting and allow us to enter the shifting surfaces of Dora Maar's mind and her journey of self reclamation.

First published in 1983 to gain the distinction of being the first book of poetry written by a Caribbean woman to have won the Commonwealth Poetry Prize, it has since become a modern classic. Rightly proclaimed a significant narrative of the African Caribbean woman in proclaiming the recovery of her memory, the book

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celebrates and evokes memories of the triangular trade in enslavement from the African continent to the cane plantations of the Caribbean through the voice of an unnamed African woman.

Bringing together Black, Asian and American Indian poetry, the Guyanese poet Grace Nichols has created an anthology of verse as rich in language as it is diverse in culture.

What Kind of Woman

Dip My Pacifier in Whiskey

Kingdom Animalia

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**You Don't Have to Be Everything  
Migrant Voices in Literatures in English  
The Collected Poems of Lucille Clifton  
1965-2010**

**From an award-winning and “stunningly talented” writer, reflections on the line between sexual freedom and sexual exploitation (Samantha Irby, New York Times—bestselling author of We Are Never Meeting in Real Life). Women’s sexuality is often used as a weapon against them. In this refreshing, unapologetic debut, award-winning performance poet and playwright Britteney Black Rose Kapri lends her unmistakable voice to fraught questions of identity, sexuality, reclamation,**

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**and power in a world that refuses black queer women permission to define their own lives and boundaries. Black Queer Hoe is a powerful intervention into important and ongoing conversations. “In a debut crackling with energy, honesty, and wit, Kapri moves to reclaim elements of language surrounding women’s sexuality, especially that of black women . . . Kapri assails the ways social norms are routinely used to blame girls and women for the moral failures of boys and men. Embracing the intimacy of a confessional and the sting of a viral tweet, Kapri unabashedly celebrates the various facets of her self and refuses to serve as anyone’s martyr.” —Publishers Weekly**

**Grace Nichols gives us images that stare us straight in**

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**the eye, images of joy, challenge, accusation. Her 'fat black woman' is brash; rejoices in herself; poses awkward questions to politicians, rulers, suitors, to a white world that still turns its back. Grace Nichols writes in a language that is wonderfully vivid yet economical of the pleasures and sadnesses of memory, of loving, of 'the power to be what I am, a woman, charting my own futures'.**

**These are the rhymes of a little girl called Asana, who celebrates the animals that she knows and likes and dreams about - from a caterpillar to a Jersey cow, a hedgehog to a jogging ocelot, a giraffe to her grandmother's cat. There are 17 poems in all. Ghost in a Black Girl's Throat is an honest incantation**

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**and a forthright song to women of color grappling with the ever-present horrors and histories of the South.**

**The Embodiment of Disobedience**

**THE FAT BLACK WOMANS POEMS**

**I is a Long Memored Woman**

**The Merchant of Feathers**

**A Black Woman Speaks**

**Green Voices**

**Winner of the 2013 Hurston/Wright Legacy**

**Award for Poetry "The Collected Poems of Lucille Clifton 1965-2010 may be the most important book of poetry to appear in years."--Publishers Weekly "All poetry readers will want to own this**

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**book; almost everything is in it."--Publishers Weekly "If you only read one poetry book in 2012, The Collected Poems of Lucille Clifton ought to be it."—NPR "The 'Collected Clifton' is a gift, not just for her fans...but for all of us."--The Washington Post "The love readers feel for Lucille Clifton—both the woman and her poetry—is constant and deeply felt. The lines that surface most frequently in praise of her work and her person are moving declarations of racial pride, courage, steadfastness."—Toni Morrison, from the Foreword The Collected Poems of Lucille Clifton 1965-2010 combines all**

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**eleven of Lucille Clifton's published collections with more than fifty previously unpublished poems. The unpublished poems feature early poems from 1965-1969, a collection-in-progress titled the book of days (2008), and a poignant selection of final poems. An insightful foreword by Nobel Prize-winning author Toni Morrison and comprehensive afterword by noted poet Kevin Young frames Clifton's lifetime body of work, providing the definitive statement about this major America poet's career. On February 13, 2010, the poetry world lost one of its most distinguished members with the passing of**



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**Lucille Clifton. In the last year of her life, she was named the first African American woman to receive the \$100,000 Ruth Lilly Poetry Prize honoring a US poet whose "lifetime accomplishments warrant extraordinary recognition," and was posthumously awarded the Robert Frost Medal for lifetime achievement from the Poetry Society of America. "mother-tongue: to man-kind" (from the unpublished the book of days): all that I am asking is that you see me as something more than a common occurrence, more than a woman in her ordinary skin. The poems in this highly anticipated second book**

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are elegiac poems, as concerned with honoring our dead as they are with praising the living. Through Aracelis Girmay's lens, everything is animal: the sea, a jukebox, the desert. In these poems, everything possesses a system of desire, hunger, a set of teeth, and language. These are poems about what is both difficult and beautiful about our time here on earth. Aracelis Girmay's debut collection won the Great Lakes Colleges Association New Writers Award. A Cave Canem Fellow, she is on the faculty at Drew University and Hampshire College. She lives in Brooklyn, New York.

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**A compilation of poetry that will make you think, rejoice, and contemplate about life and the world around us.**

**An Instant #1 New York Times Bestseller A Goop Book Club Pick "If you want your breath to catch and your heart to stop, turn to Kate Baer."--Joanna Goddard, Cup of Jo A stunning and honest debut poetry collection about the beauty and hardships of being a woman in the world today, and the many roles we play - mother, partner, and friend. "When life throws you a bag of sorrow, hold out your hands/Little by little, mountains are climbed." So ends Kate Baer's**

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remarkable poem “Things My Girlfriends Teach Me.” In “Nothing Tastes as Good as Skinny Feels” she challenges her reader to consider their grandmother’s cake, the taste of the sea, the cool swill of freedom. In her poem “Deliverance” about her son’s birth she writes “What is the word for when the light leaves the body?/What is the word for when it/at last, returns?” Through poems that are as unforgettably beautiful as they are accessible, Kate Bear proves herself to truly be an exemplary voice in modern poetry. Her words make women feel seen in their own bodies, in

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**their own marriages, and in their own lives. Her poems are those you share with your mother, your daughter, your sister, and your friends.**

**New and Selected Poems**

**Poems**

**Poems for Girls Becoming Themselves**

**Black Girl, Call Home**

**Cosmic Disco**

**Selected Poems**

***The Embodiment of Disobedience explores the ways in which the African Diaspora has rejected the West's efforts to impose imperatives of slenderness and mass market fat-anxiety.***

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***A Most Anticipated Book of 2021 by Oprah Magazine  
• Time • Vogue • Vulture • Essence • Elle •  
Cosmopolitan • Real Simple • Marie Claire • Refinery  
29 • Shondaland • Pop Sugar • Bustle • Reader's  
Digest “Nothing short of sublime, and the territory  
[Mans'] explores...couldn't be more  
necessary.”—Vogue From spoken word poet Jasmine  
Mans comes an unforgettable poetry collection about  
race, feminism, and queer identity. With echoes of  
Gwendolyn Brooks and Sonia Sanchez, Mans writes  
to call herself—and us—home. Each poem explores  
what it means to be a daughter of Newark, and  
America—and the painful, joyous path to adulthood  
as a young, queer Black woman. Black Girl, Call Home***

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***is a love letter to the wandering Black girl and a vital companion to any woman on a journey to find truth, belonging, and healing.***

***An impressive galaxy of new poems that kids will love from one of the UK's most exciting contemporary poets. From Aurora Borealis, Sun - You' re a Star and A Matter of Holes, to Lady Winter's Rap, the Earthworm Sonnet and You - a Universe Yourself, this is brilliant poetry with an astonishing range - comic riddles, animals and nature, home truths and the explosive wonder of the cosmos. This is a poetry book like no other Bringing together ecofeminism and ecological literary criticism (ecocriticism), this book presents***

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***diverse ways of understanding and responding to the tangled relationships between the personal, social, and environmental dimensions of human experience and expression. Literature and Ecofeminism explores the intersections of sexuality, gender, embodiment, and the natural world articulated in literary works from Shakespeare through to contemporary literature. Bringing together essays from a global group of contributors, this volume draws on American literature, as well as Spanish, South African, Taiwanese, and Indian literature, in order to further the dialogue between ecofeminism and ecocriticism and demonstrate the ongoing relevance of ecofeminism for facilitating critical readings of***



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***literature. In doing so, the book opens up multiple directions for ecofeminist ideas and practices, as well as new possibilities for interpreting literature. This comprehensive volume will be of great interest to students and scholars of ecocriticism, ecofeminism, literature, gender studies, and the environmental humanities.***

***Making Style***

***Asana and the Animals***

***Of White Womanhood, of White Supremacy, of Peace  
: a Poem***

***Contemporary Caribbean Women's Poetry***

***The Poet X***

***A Book of Pet Poems***

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Combining postcolonial perspectives with race and culture based studies, which have merged the fields of African and black American studies, this volume concentrates on women writers, exploring how the (post) colonial condition is reflected in women's literature. The essays are united by their focus on attempts to create alternative value systems through the rewriting of history or the reclassification of the woman's

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position in society. By examining such strategies these essays illuminate the diversity and coherence of the postcolonial project.

Crystal Wilkinson combines a deep love for her rural roots with a passion for language and storytelling in this compelling collection of poetry and prose about girlhood, racism, and political awakening, imbued with vivid imagery of growing up in Southern Appalachia. In *Perfect Black*, the

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acclaimed writer muses on such topics as motherhood, the politics of her Black body, lost fathers, mental illness, sexual abuse, and religion. It is a captivating conversation about life, love, loss, and pain, interwoven with striking illustrations by her long-time partner, Ronald W. Davis.

A celebration of African-American poetry captures the works of modern writers, while June Jordan, Amiri Baraka and other notable authors

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discuss their feelings in regard to their generation of poets and the works presented by their peers. Original. Winner of the National Book Award for Young People's Literature, the Michael L. Printz Award, and the Pura Belpré Award! Fans of Jacqueline Woodson, Meg Medina, and Jason Reynolds will fall hard for this astonishing New York Times–bestselling novel–in–verse by an award–winning slam poet, about an Afro–Latina heroine who tells her story with

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blazing words and powerful truth.  
Xiomara Batista feels unheard and  
unable to hide in her Harlem  
neighborhood. Ever since her body grew  
into curves, she has learned to let her  
fists and her fierceness do the  
talking. But Xiomara has plenty she  
wants to say, and she pours all her  
frustration and passion onto the pages  
of a leather notebook, reciting the  
words to herself like  
prayers—especially after she catches

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feelings for a boy in her bio class named Aman, who her family can never know about. With Mami's determination to force her daughter to obey the laws of the church, Xiomara understands that her thoughts are best kept to herself. So when she is invited to join her school's slam poetry club, she doesn't know how she could ever attend without her mami finding out. But she still can't stop thinking about performing her poems. Because in the face of a

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world that may not want to hear her, Xiomara refuses to be silent. “Crackles with energy and snaps with authenticity and voice.” –Justina Ireland, author of *Dread Nation* “An incredibly potent debut.” –Jason Reynolds, author of the National Book Award Finalist *Ghost* “Acevedo has amplified the voices of girls en el barrio who are equal parts goddess, saint, warrior, and hero.” –Ibi Zoboi, author of *American Street* This young adult novel, a selection of



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the Schomburg Center's Black Liberation Reading List, is an excellent choice for accelerated tween readers in grades 6 to 8. Plus don't miss Elizabeth Acevedo's *With the Fire on High* and *Clap When You Land!*  
*An Interior Journey*  
*I Have Crossed an Ocean*  
*Ghost in a Black Girl's Throat*