



2010 Pharos Poetry Competition

Purpose: To encourage medical students to write effective poetry using imagery and rhythm or rhyme to structure the poem. See the attached "What Poetry Does" for more help in writing effective poetry.

Prizes: \$500 first; \$250 second; \$100 third, honorable mention \$75.

Eligibility: Authors must be enrolled at medical schools with active ΑΩΑ chapters (Class of 2010 or later), but need not be members of ΑΩΑ.

Dates: Entries must be postmarked no later than January 31, 2010, and sent by first-class mail, express mail, or by courier. Winners will be announced about May 1, 2010.

Requirements for the poems:

1. Poems must be written while the student is in medical school, must be the work of a single author, and must represent original work. Only one poem may be submitted to the competition per author.

2. The poem may be on any subject related to medicine.

3. The poem must be single spaced, single column, and not exceed two pages of 12-point type with minimum 1-inch margins. The author's name and poem title must be on each page, and pages must be numbered.

4. The poem must not have been offered to or published by any other journal or entered in any other contest and must be submitted to *The Pharos*, the official publication of ΑΩΑ, which has the right of first refusal.

5. The following information must accompany the poem on a separate sheet: Author's full name, address, phone number, e-mail address, name of medical school and year of graduation, and poem title.

6. The poem may be sent by online form, (www.alphaomegalpha.org/poetry_competition.html), e-mail (info@alphaomegalpha.org), or regular mail:

Alpha Omega Alpha Pharos Poetry Competition
525 Middlefield Road, Suite 130
Menlo Park, California 94025
E-mail: info@alphaomegalpha.org

7. Poems not conforming to the instructions will be returned.

8. A committee of the editorial board of *The Pharos* will review the poems and select the winners.

9. The author's Social Security number will be required for payment of the award.

Errata: Poems not accepted for *The Pharos* but published elsewhere should include the following acknowledgment: Submitted as an entry in the 2010 Alpha Omega Alpha *Pharos* Poetry Competition.

More information: Contact Managing Editor Debbie Lancaster at (650) 329-0291 or info@alphaomegalpha.org. Forms and samples of winning poems are available at:

www.alphaomegalpha.org/poetry_competition.html.

2010 Alpha Omega Alpha Pharos Poetry Competition

Mr/Ms/Mrs:		First name		Last name	
Address:					
Permanent Address: (your parents' address, for example)					
Telephone:		Permanent Telephone:			
E-mail:					
School:					
Year of Graduation:					
Title of Poem:					

CHECKLIST:

	Margins 1 inch or larger		Four sets, stapled
	Type size 12 point or larger		No cover or binder
	2 or fewer single-spaced, single-column pages, single-sided		Author name and poem title on each page
	Pages numbered		Single sheet with name, address, telephone, e-mail, school, and year of graduation

DEADLINE: January 31, 2010

MAIL TO: Alpha Omega Alpha
Pharos Poetry Competition
525 Middlefield Road, Suite 130
Menlo Park, CA 94025

QUESTIONS: Debbie Lancaster (650) 329-0291 or info@alphaomegaalpha.org

MORE INFORMATION: Go to www.alphaomegaalpha.org/poetry_competition.html

What Poetry Does

Marilyn Chandler McEntyre, MA, PhD

1. **Poetry stops us short.** It recalls us to contemplation in a world of action. Unlike narrative, which moves us through time and plot, poetry makes us pause, look again, go back and reconsider what we thought we saw or knew the first time.
2. **Poetry trains us in a metaphorical habit of mind** so that a world of flat surfaces becomes charged with meaning and what seems discrete may be perceived as connected.
3. **Poetry teaches us to dwell in paradox;** it trains us in “negative capability”—the capacity to sustain paradox or contradiction without striving after resolution. It thus challenges us to move to a wider vision of truth.
4. **Poetry schools us in subtlety**—demanding that we look closely, make precise distinctions and comparisons, pull apart the strands of sound and sense and reflect on our very processes of making meaning.
5. **Poetry disciplines us to see with precision.** Poets don’t deal in general truths or abstract propositions, but in concrete particulars—the meticulously chosen word, name, image. Pound, among others, believed that the central source of the power of poetry is the precise image, which could bring together “a complex of feelings and ideas in a single moment.”
6. **Poetry calls us to play, and to laughter,** by the unexpected turn, the sudden reframing, the comic slippage of one possibility of meaning into another. Poems share with jokes the experience of “sudden seeing.”
7. **Poetry reminds us of the hope of wholeness.** It reunifies what Eliot lamented were “dissociated sensibilities”—affections and intellect, mind and heart, the wisdom of the body and the yearnings of the soul.
8. **Poetry teaches us to how to honor the complexity of things**—reminds us that what we think we know is not that simple, that what we see may be seen differently at second glance, and so teaches not to leap to judgment too quickly.
9. **Poetry, by asking us to widen our imaginations and suspend our judgments, trains us to compassion,** which begins in the empathetic imagination.
10. **And so poetry calls us to attention.** Poets are people who pay attention, framing the ordinary in such a way as to see it new. One poet called poems “acts of attention”: “Attention—deep, sustained, undeviating, is in itself an experience of a very high order.” The practice of poetry is the practice of paying attention, noticing, looking again, and correcting our vision.