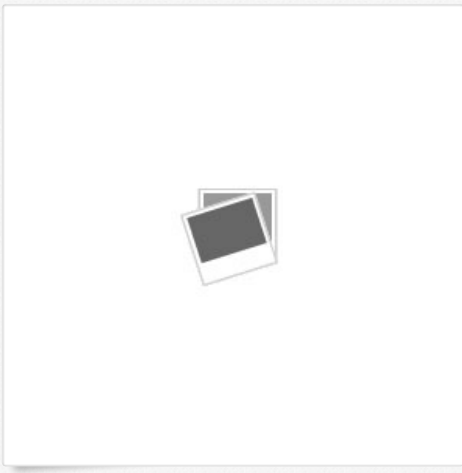


AWARD WINNING BOOK OF BEAUTIFUL POEMS AUTOGRAPHED BY THE AUTHOR AND BUY A GIFT GIVER BOTH SIGNED TO AND. PLASTIC COVER

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â††*RARE SIGNED AUTOGRAPHED POETRY POEM BOOK:TALKINGâ€‹ SOFT DUTCH-LINDA MCCARRISTON



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
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


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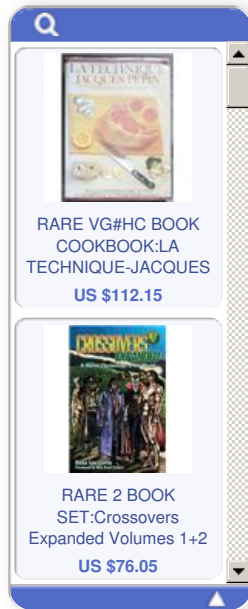
Seller assumes all responsibility for this listing.

Last updated on Jul 01, 2018 01:52:18 SGT [View all revisions](#)

Item specifics

Condition: **Very Good** 
 Seller Notes: "AUTOGRAPHED BY THE AUTHOR AND BUY A GIFT GIVER BOTH SIGNED "TO AND".Â PLASTIC COVER OVER DUST COVER SMALL TEAR ON BACK COVER UPPER RIGHT SEE PICTURES. SIGNED BY AUTHOR!!"

Publication Year:	1984	Author:	LINDA MCCARRISTON
Language:	English	Topic:	Play / Poetry
Format:	Hardcover	Original/Facsimile:	Original
Binding:	Hardcover	Subject:	Literature & Fiction
Special Attributes:	Signed	Place of Publication:	USA
Country/Region of Manufacture:	United States	Type:	Hardcover Signed Book



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~*RARE SIGNED AUTOGRAPHED POETRY POEM BOOK:TALKING€ SOFT DUTCH-LINDA MCCARRISTON~ AWARD WINNING BOOK OF BEAUTIFUL POEMS AUTOGRAPHED BY THE AUTHOR AND BUY A GIFT GIVER BC SIGNED TO AND PLASTIC COVER OVER DUST COVER SIGN TEAR ON BACK COVER UPPER RIGHT SEE PICTURES. SIGNED BY THE AUTHOR!!

REVIEW

5 out of 5 Stars!!!

Talking Soft Dutch is something currently very rare indeed. This poetry is somehow manage the knowledge of waste and sadness and the Savage possibilities of nostalgia with a fresh buoyant strength - with a wise, unillusioned vitality of joy! - Josephine Jacobsen

Talking Soft Dutch , by Linda McCarriston, is published with the associated writing programs an AWP Award Series selection!

ABOUT THE AUTHOR

Linda McCarriston was born in Lynn Massachusetts where she attended public and parochial schools. A graduate of Emmanuel College in Boston, she earned her MFA degree from Goddard College in 1978. She has been awarded Fellowship grants from Vermont Council on the Arts National Endowment of the Arts, and in 1983 was the winner of the Grollier prize. For the past years she has lived in Plainfield Vermont, and taught in the Adult Degree program at Vermont College, Montpelier.

Description

Product Description
"Assembled and edited by John A. Haislet"--T.p. verso.

Review
8 May 81

- Adam
- Aubade: November
- Bar Harbor: Labor Day
- Barn Fire
- Birthday Girl: 1950
- Break
- Bucked
- Captain
- Caritas
- The Cleaving
- The Clown Of Zampano
- A Day Like Keats's Autumn
- Desire
- Driveway
- Driving Davey
- Estrangement
- Eye
- For David
- For Evelyn
- Foundling
- From The Window
- The Garden
- Gemini
- Giving The Dog A Bath
- Grasshoppers
- How Graciously The Animal
- In Memory Of Ccj
- Intent
- Late Afternoon

Making A Man
Mammals
Moon In Aquarius
On Horseback
Quincey's Harvest Moon
The Ram
The Rat
Riding Out At Evening
The Road
The Room
Second Marriage
Sick Day: March 82
Spring
Thanksgiving
Trees
Trouble
The Tulip Man
The Vixen
Willow
With The Horse In The Winter Pasture
Zoo Bear
-- Table of Poems

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About this item
Product information
Publisher Texas Tech University Press
Publication date January 15, 1984
Language English
Product Dimensions 9.4 x 6.2 x 0.5 inches
Shipping Weight 1.2 ounces
Book length 71
ISBN-10 0896721167
ISBN-13 978-0896721166

SOME GENERAL INFO ABOUT THE GROLIER PRIZE

Grolier Poetry Bookshop
From Wikipedia, the free encyclopedia
(Redirected from Grolier Poetry Book Shop)

A major contributor to this article appears to have a close connection with its subject. It may be necessary to clean up to comply with Wikipedia's content policies, particularly neutral point of view. Please discuss this on the talk page. (March 2015) (Learn how and when to remove this template mes

Grolier Poetry Bookshop
Industry Specialty retail
Founded 1927
Founder Adrian Gambet and Gordon Cairnie
Headquarters Cambridge, Massachusetts, United States
Number of locations

1 store
Area served
Boston metropolitan area
Products Poetry books
Owner freanyi Menkitt
Website <http://www.grolierpoetrybookshop.org/>

Outside Grolier Poetry Book Shop, August 2005

The Grolier Poetry Book Shop ("the Grolier") is an independent bookstore on Plympton Street, Harvard Square in Cambridge, Massachusetts, United States. Although founded as a first-class bookstore, its focus today is solely poetry. A small (404 sq ft (37.5 m²)) one-room store with bookcases, it lays claim to being the "oldest continuous bookshop" devoted solely to the s

poetry and poetry criticism.
Over the years, the Grolier became a focus of poetic activity in the Cambridge area, which it became of the influence of Harvard University, become a magnet for American poets. It be point of call for visiting poets as well as a nexus of gossip, rumor and networking in the community. Male poets such as John Ashbery, Robert Bly, Robert Creeley, Donald Hall, and O'Hara were regulars at the store during their time as undergraduates at Harvard; the poet Aiken lived upstairs from the store in its early days. Numerous other poets and writers, inc Russell Banks, Frank Bidart, William Corbett, E. E. Cummings, J. S. Eliot, Lawrence Ferlinghetti, David Ferry, Allen Ginsberg, Denise Levertov, Marianne Moore, Charles Olson, Robert Pl Adrienne Rich, Ruth Stone, James Tate and Franz Wright, have been noted as "friends c

Grolier

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2 Gallery

3 References

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History

The Grolier Book Shop was founded in September 1927 by Adrian Gambet and Gordon Cairnie. The subsequent owner, Louisa Solano purchased and took over its operation in 1974 after Cairnie's death. The poet-book seller Arthur Freeman negotiated the sale. The Grolier Book Shop became the Grolier Poetry Book Shop, Inc. in 1990 for tax reasons. The original owners, financially comfortable were able to run the business at a loss, to give, not sell, a book or to Grolier under Cairnie's management was of the social kind. He held court while his admirers on the red couch under the window, in or on the armchair, on the other side of the room, against the shelves, or pushed against the display tables. The shop was rarely empty. Havi entered the shop when she was fifteen. Solano was well familiar with its ways. As she wa independently wealthy, she knew it had to become a self-sustaining business, especially if si to achieve her two goals: to expand the general public's interest in poetry and to honor the di voices. Initially she supported the shop by doing appraisals and by developing a mail order b she developed innovative ways to promote poetry in the Cambridge community. She introd annual undergraduate poetry reading that once incorporated poets from fifteen colleges; nu autograph parties that included readings, as the parties grew more crowded, the readings separate. The first was held in the Grolier in 1974 with Gary Miranda. In 1983, the Grolier Prize Memorial Poetry Foundation. Both readings and ANNUAL were now supported by the E Forge Memorial Poetry Foundation inspired by Jim Henle a friend of the shop and formed in Mrs. Jeanne Henle in memory of her sister. It also funded the costs of six poetry festivals. Tr also a 11A basketball and a baseball team, organized by the poet Peter Payack. The Shop ir years under Solano's management was still considered a source for rare or obscure titles or the latest news. It was not unusual for international customers to make stopovers to look o stock in case there was an unrecognized treasure. For example, the store was the first o England to stock Landlape Magazine, the periodical that launched the avant-garde

L=A=N=G=U=A=G=E poetry movement. Over her 31 years in the Shop she has been the recipient of many awards and acknowledgements, one being a Lannan Grant. In 2002, a 75th anniversary celebration by the Poetry Society of America drew a crowd of people, and Grolier's is listed as a "poetry landmark" by the Academy of American Poets. Nonetheless, in 2004, Solano announced that, because of poor health and an ever decreasing amount of sales, the Grolier had to be sold. The causes of the shop's decline were the encroachment of the chains, the ever-expanding reach of the Internet, inventory management, and the bookselling world. In March 2006, the store was sold to Nigerian poet (heavily) Me professor at Wellesley College. In September 2012, the Grolier Poetry Book Shop celebrated anniversary, a celebration that continued until September 2013. Owner Menkoff also created nonprofit Grolier Poetry Foundation to help support the store, as well as local poetry initiatives. Gallery[edit]

Gordon Cairnie, Photo by Elsa Dorfman,

Louisa Solano, owner of the store from 1974 to 2006, and Pumpkin, Portrait taken in 1984 by Elsa Dorfman,

Gail Mazur and Gordon Cairnie at Grolier in the 1960s,

Robert Lowell at Grolier in the 1960s,

Lawrence Ferlinghetti at Grolier in the 1960s, with Gordon Cairnie, the owner at the time,

James Tate and Gordon Cairnie at Grolier in the 1960s,

References[edit]

- Jump up ^ Paulson, Amanda. "400 square feet of poetic punch: The Grolier Poetry Book Shop celebrates 75 years of legendary patrons, collegial readings, and just plain survival," *Christian Science Monitor* (October 17, 2002).
- Jump up ^ "American Poetry Landmarks - Poets.org - Poetry, Poems, Bios & More", *Poets.org*. Retrieved 2012-07-31.
- Jump up ^ "de beste bron van informatie over webarchiv", *circlemagazine.com*, Retrieved 2012-07-31.
- Jump up ^ Provost, Claire. "Grolier Book Shop To Close." *Harvard Crimson* (March 16, 2006).
- Jump up ^ Rosen, Judith. "Grolier Poetry Book Shop Goes Nonprofit Route, Owner Heavily Tries New Model to Ensure Store's Future." *Publishers Weekly* (June 22, 2012).

External links[edit]

Coordinates: 42°37′23.2″N 71°11′6.56″W﻿ / ﻿42.6231111°N 71.1851556°W﻿ / 42.6231111; -71.1851556

Categories: Cambridge, MassachusettsIndependent bookstores of the United StatesBookstores in MassachusettsTourist attractions in Cambridge, MassachusettsHarvard Square

SOME GENERAL INFO ABOUT THE Vermont College of Fine Arts

From Wikipedia, the free encyclopedia

Vermont College of Fine Arts

Established 1831; independent fine arts institution in 2008

President Thomas Christopher Greene

Academic staff

approx. 60

Postgraduates about 380

Location Montpelier, Vermont, United States

Affiliations New England Association of Schools and Colleges

Colors Green and white

Website www.vcfa.edu

Coordinates: 44°15′21.9″N 72°31′23.3″W﻿ / ﻿44.2560833°N 72.5231389°W﻿ / 44.2560833; -72.5231389 Vermont College of Fine Arts (VCFA) is a national center for graduate-level fine arts education in Montpelier, Vermont. VCFA is a national center for graduate-level fine arts education with a unique practice-based learning model, internationally renowned faculty, and a range of delivery models including low residency, intensive conference retreats, and residential programs. VCFA educates emerging and established artists through the offering of a variety of graduate-level degrees in the following fields: Writing, Writing for Children & Young Adults, Visual Art, Music Composition, Graphic Design and Film; a residential Master of Fine Arts degree in Writing and Publishing; low residency Master of Arts in Teaching in Art and Design Education; and a low residency Master of Arts in Art and Design Education. Its faculty includes Pulitzer Prize finalists, National Book Award winners, Newbery Medal honorees, Guggenheim Fellowship and Fulbright Program fellows, and Ford Foundation grant recipients.

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- 1,2 MFA in Writing
- 1,3 MFA in Writing for Children and Young Adults
- 1,4 MFA in Visual Art
- 1,5 MFA in Graphic Design
- 1,6 MFA in Music Composition
- 1,7 MFA in Film
- 1,8 MFA in Writing & Publishing
- 1,9 Graduate Studies in Art & Design Education
- 3 History
- 3,1 Student profile
- 3,2 Faculty profile
- 3,3 Alumni
- 4 Notable alumni
- 5 References
- 6 External links

Academics[edit]

Vermont College of Fine Arts, Montpelier, Vermont

Low-residency[edit]

The low-residency structure allows students get their graduate degrees through brief, on-campus residencies, self-designated study, flexible scheduling, and personalized attention through one-on-one guidance with a faculty mentor. The five ten-day on-campus residencies consist of workshops, readings, panel discussions, student-teacher conferences and critiques, presentational works in progress. [1] A faculty member works with five or fewer students through written correspondence, electronic video, telephone communication in between residencies. All programs feature writers-in-residence, artists-in-residence, and artist/scholars who give readings, and workshops. Artists and writers-in-residence have included Jean Valentine, R. Russo, Claudia Emerson, M. L. Anderson, Susan Cooper, Gregory Maguire, Holly Black, Jar

Established in 1981, the MFA in Writing Program at Vermont College of Fine Arts was one of the first low-residency programs in the country. The program's 1200+ alumni have published over 650 books, received nearly every literary award in the country. The MFA in Writing offers concentrated residencies in poetry, fiction, creative nonfiction, and translation. A dual-genre option in Writing for Children & Young Adults is available. Residency options include a summer residency in Slovenia, a winter residency in Puerto Rico, and a fall residency in Vermont. The MFA in Writing requires 2 theses: a critical thesis and a creative thesis in addition to a lecture and public reading. Each faculty member supervises five writers through semester-long guided workshops, daily seminars, lectures, and discussions, as well as readings by faculty and graduating students, and visiting writers.

The faculty of the MFA in Writing Program have published more than 300 books and have almost every major literary award. More than two-thirds of the faculty teach at other universities. Established in 1997, the MFA in Writing for Children & Young Adults Program at Vermont College of Fine Arts was the nation's first MFA program focusing on writing for young readers. In the program, students pursue studies in the writing of picture books, middle-grade or young adult literature, and maintain a correspondence with faculty and peers. The MFA in Writing for Children and Young Adults requires 2 theses: a critical thesis and a creative thesis in addition to giving a lecture and public reading. [1] Candwick Press, Houghton Mifflin/Clarion, and Harcourt Trade Publishers have established scholarships and prizes for students in the Writing for Children and Young Adults program. [1]

The Master of Fine Art in Visual Art Program at Vermont College of Fine Arts allows students to earn a 60-credit MFA degree over a period of two years through a combination of ten-day, on-campus residencies followed by six-month semesters of self-designed artistic practice. Students work in home studios in between residencies, whether on campus or at home. Students participate in discourse structured around their visual culture research and studio projects. Through this process, students explore their interests and make connections that help position their work in broader social, historical, and intellectual debates. Since its founding in 1991, the MFA in Visual Art Program has been based on the principle of individualized learning. While in the program, students complete a series of interdisciplinary projects supervised by faculty members and pursue their studio work with guidance from faculty chosen in collaboration with the program. The MFA in Visual Art Program's pedagogy is based on the understanding that art does not exist in a void but within a social context, and that process is integral to the product.

The MFA in Graphic Design at Vermont College of Fine Arts educates students towards the broader context of design, order to investigate and reveal relationships, seeing Graphic Design as a social tool and education as a process of social transformation. In the tradition of VCFA's graduate programs in other fields, this program requires one year of campus residence for each six-month semester and matches each student with a faculty mentor. The MFA in Graphic Design allows design professionals to work closely with faculty who are leading practitioners in the field. Students merge practice with theory and research to expand their fluency in visual culture.

The MFA in Music Composition at Vermont College of Fine Arts carves out space in the lives of professional musicians and music teachers for inquiry and experimentation as well as research, critique, making room for both the exploration and the refinement of their craft. Students produce work but also hear and share the music they write with an engaged community of faculty. Through the program's low-residency, self-designed study model, students define their own paths in Contemporary Composition, Electronic Music, Jazz, Scoring for Media, or Songwriting, simultaneously engaged in their working lives and their artistic practice.

The MFA in Film at Vermont College of Fine Arts is uniquely designed for independent filmmakers and screenwriters, who wish to refine their craft, develop a body of work, explore new approaches and technologies, and build professional relationships through an individualized curriculum. The program focuses on three distinct modes of film: narrative, documentary, and animation, emphasizing the strategic use of affordable emerging technologies. Each student gains aptitude in the disciplines of screen writing, producing, directing, editing, sound design and recording, lighting, camera operation and cinematography, and will have mastered one or more of these disciplines. Students collaborate on some projects and work independently on others.

On April 23, 2014, VCFA announced the acquisition of the former Master of Professional Writing program at the University of Southern California to begin enrolling full-time graduate students for fall 2014. The program, a faculty member at both VCFA and USC, was the first program directed by VCFA. VCFA's long tradition of excellence as a top graduate college for arts education and residential MFA programs focused on artistic innovation, industry-facing pedagogy, cross-disciplinary and cross-genre opportunities, and a diverse and renowned faculty with multi-genre publishing experience.

The department of Graduate Studies in Art & Design Education at VCFA houses the Master of Teaching (MAT) and Master of Arts in Art & Design Education (MAADE) degrees, as well as Professional Development programs for practicing educators and administrators. The programs are specific to the needs of arts educators in the 21st century. They offer a rigorous course of study that connects students with leading educators and mentors in the field. VCFA's MAT/MAADE programs incorporate summer residencies on the historic VCFA campus with fall and spring semesters in our students' home communities. Professional Development offerings are available during our summer residencies and throughout the academic year. Students in the program are artists and designers who want to teach PK-12 students, or they are PK-12 art and design educators interested in advancing their practice. The students have diverse artistic backgrounds in graphics, web design, film, industrial design, furniture design, and architecture, to more traditional and experimental, visual and fine arts disciplines. What the students have in common is a deep desire to educate, a belief in the transformative power of the arts, and the need for flexibility to stay home environment while they progress academically and professionally, building personal, local, and national communities that continue to thrive well beyond graduation.

The focus of Vermont College has changed since its beginnings as Newbury Seminary in 1811, existing in several forms including a Wesleyan Seminary and a Methodist Seminary. It merged with Vermont Junior College in 1941. In 1958 it became Vermont College. In 1972 Vermont College merged with Norwich University; the two schools became fully integrated in 1993. Union College acquired Vermont College in 2001. The Master of Fine Arts (MFA) in Writing program was established in 1981 and the MFA in Visual Art in 1991. The MFA in Writing for Children and Young Adults MFA program in writing for young readers began in January 1997. In 2008 Vermont College of Fine Arts became an independent fine arts institution. In 2011 it launched an MFA program in Music Composition and one in Graphic Design. The MFA in Film program was established in 2014. The MFA in Writing and Publishing began, and the Graduate Studies in Art & Design Education Program was established with first classes starting in 2015. The central building on campus, is listed on the National Register of Historic Places and was completed in 1872 and includes a two-story high chapel and a pipe organ from 1884.

The average student age is 35 years old. Students live all over the world and continue working in current careers while attending Vermont College of Fine Arts. VCFA is approved by the Department of Veterans Affairs to accept veterans benefits and is certified by the U.S. National

Department of Veterans Affairs to admit international students, Faculty profile
Approximately 60 authors and artists teach at Vermont College, All have terminal degrees in
MFA in Writing Faculty Awards
Name Award Book Year
Rigoberto Gonzalez Shelley Memorial Award[6] 2011
David Wojahn O. B. Hardison, Jr. Poetry Prize[6] poet's teaching and art 2007
Jean Valentine National Book Award[7] Door in the Mountain 2004
Dianeifer Mary McCarthy Prize for Short Fiction[8] California Transit 2005
Sascha Feinstein Pennsylvania's Governor's Award for Artist of the Year 2008
Sascha Feinstein Hayden Carruth Award poetry collection Misterioso 2008
David Wojahn O. B. Hardison, Jr. Poetry Prize[6] poet's teaching and art 2007
Douglas Glover Governor General's Award for Fiction Elle 2003
Douglas Glover Writers Trust of Canada Timothy Findley Award 2006
David Wojahn Pulitzer Prize finalist Interrogation Palace: New and Selected Poems 1982-2007
David Wojahn O, B, Hardison Award from the Folger Shakespeare Library 2007
Natasha Sai© Robert Winner and Alice Fay di Castagnola Awards from the Poetry Society of America
Natasha Sai© Campbell Corner Poetry Prize
Domenic Stansberry Edgar Award Best Paperback Original The Confession 2005
Mary Ruefle National Endowment for the Arts fellowship
Mary Ruefle Whiting Award
Mary Ruefle Guggenheim Fellowship 2002
Mary Ruefle Award in Literature from The American Academy of Arts and Letters
Robin Hemley Pushcart Prize "The Big Ear" 1994
Robin Hemley Pushcart Prize "Installations" 1990
Robin Hemley Editor's Choice Award for Nonfiction from The American Library Association, 1994
Robin Hemley Nelson Algren Award for Fiction from The Chicago Tribune, 1994
Xu Xi O, Henry Prize Story Collection, shortlist for the inaugural Man Asian Literary Prize
Xu Xi New York State fiction fellowship
Xu Xi Poughsares Cohen Award 2005
MFA in Writing for Children and Young Adults Faculty Awards
Name Award Book Year
Kathi Appelt National Book Award finalist The True Blue Scouts of Sugar Man Swamp 2011
Franny Billingsley National Book Award Finalist[9] China 2011
A.S. King Michael L. Printz Award Honor Please Ignore Vera Dietz 2011
Tim Wynne-Jones Boston Globe æ Horn Book Award[10] Blink & Caution 2011
Franny Billingsley Boston Globe æ Horn Book Honor[10] China 2011
Rita Williams-Garcia Coretta Scott King Award winner[12] One Crazy Summer 2011
Rita Williams-Garcia NAACP Image Award finalist[13] One Crazy Summer 2011
Rita Williams-Garcia National Book Award Finalist[14] One Crazy Summer 2010
Tim Wynne-Jones Governor General's Literary Award Finalist[16] The Uninvited 2009
Kathi Appelt PEN Award The Underneath 2009
Shelley Tanaka Orbis Pictus Award for Outstanding Nonfiction for Children[17] Amelia Earh
Legend of the Lost Aviator 2009
Kathi Appelt National Book Award finalist The Underneath 2008
A. M. Jenkins Printz Honor Book Repossessed 2008
Laura McGee Kvasnosky Theodor Seuss Geisel Award Zeida and Ivy: The Runaways 2
Tim Wynne-Jones Boston Globe æ Horn Book Honor Book[18] Rex Zero and the End of the
Sarah Ellis TD Canadian Children's Literature Award[19] Odd Man Out 2007
Cynthia Leitich-Smith National Book Festival book[20] Tantalize 2007
Martine Leavitt National Book Award finalist[21] Keturah and Lord Death 2006
Julie Larios Boston Globe æ Horn Book Honor Book[22] Yellow Elephant 2006
Julie Larios Pushcart Prize and Academy of American Poets Prize Poetry
Leda Schubert NY Times Editors' Choice[23] Ballet of the Elephants 2006
Margaret Bechard ALA Best Books for Young Adults[24][25] Spacer and Rat 2006
Sharon Darrow Junior Library Guild selection[26] Trash 2006
Uma Krishnaswami Notable Book for a Global Society International Reading Association[27] Maya 2005
Kathi Appelt PEN finalist in Children's literature[28] My Father's Summers 2005
Rita Williams-Garcia ALA Best Books for Young Adults[29] No Laughter Here 2005
Margaret Bechard School Library Journal Best Book of the Year designation, and ALA Best E
Young Adults[30][31] Hanging onto Max 2003
An Na Michael L. Printz Award[32] A Step From Heaven 2002
An Na Children's Book Award in YA Fiction International Reading Association[32] A Step
From Heaven 2002
An Na National Book Award Finalist[32] A Step From Heaven 2001
Franny Billingsley Boston Globe æ Horn Book Honor Book[33] The Folk Keeper 2001
Franny Billingsley The Mythopoetic Fantasy Award[33] The Folk Keeper 2000
Ellen Howard Christopher Award (Canadian)[34] The Log Cabin Quilt 1999
Tim Wynne-Jones Governor General's Award (Canada)[35] The Maestro 1995
Tim Wynne-Jones Governor General's Award (Canada)[35] Some of the Kinder Planets
Sarah Ellis Governor General's Award (Canada)[35] Pick-Up Sticks 1991
Marion Dane Bauer Newbery Honor Award[36] On My Honor 1987
MFA in Visual Art Faculty Awards
Name Award Book Year
Ashley Hunt BAK Center for Contemporary Arts Research-In-Residence, Utrecht, NL 2
Ashley Hunt Ford Foundation Social Justice Grant for Independent Media Production Docur
Close Tallulah Now! 2002
Ashley Hunt New York Foundation for the Arts, Swing Space Fellowship 2007
Ashley Hunt Ford Foundation Social Justice Grant for Independent Media Production Docur
Close Tallulah Now! 2002
Ashley Hunt Fellow of the Vera List Center for Art & Politics 2011
David Deitcher Creative Capital/Andy Warhol Foundation Arts Writers Grant recipient, 2006
David Deitcher Lambda Literary Award Book Dear Friends: American Photographs of Men 1
840æ 1918 2001
David Deitcher Canada Council, Independent Critics and Curator Award 2004æ 200
David Deitcher Canada Council, Independent Critics and Curator Award 2006æ 200
David Deitcher Fellow Swann Foundation for Cartoon and Caricature 1982
Don't Rhine Mid-Career Artist Award California Community Foundation Los Angeles, 2
Don't Rhine Individual Research Residency: Interface Centre University of Ulster, Belfast 20
Faith Wilding Guggenheim Foundation Fellow 2009
Faith Wilding Creative Capital Emerging Fields Grant (with subrosa) 2004æ 2006
Lana Lin New York Foundation for the Arts Fellowship 2001
Lana Lin Jerome Foundation Fellowship 2003æ 2004
Marie Shurkus Doctoral Award of Excellence Graduate Fellowship, Concordia University, M
2001æ 2003
Marie Shurkus Mellon Post-Doctoral Fellowship, Pomona College 2007æ 2009

Sowon Kwon "Book: Dear Friends: American Photographs of Men Together, 1840-1918"
 Sowon Kwon New York Foundation for the Arts in Sculpture, 1995
 Alumni and students are published with major publishing houses. They work as "librarians,"
 freelance writers, teachers, directors of arts organizations, illustrators, and publishers,"
 Elizabeth Powell Anninga Press Winner Robert Dana-Anninga Prize [38] Literature 20
 Allison Adelle Hedge Coke Native Writers' Circle of the Americas Winner, Lifetime Achiev
 Allison Adelle Hedge Coke Wordcraft Circle Winner Wordcrafter of the Year Award, Writer
 Year Awards (x3), Editor of the Year Awards (x2), Mentor of the Year Award [40] Literature
 LeAnne Howe Native Writers' Circle of the Americas Winner [41] Literature 2012
 LeAnne Howe Ford Foundation Fellowship [42] Literature 2012
 Debby Dahl Edwards National Book Award Finalist [43] My Name Is Not Easy 201
 Kekla Magoon Nominee NAACP Image Award for Outstanding Literary Work Youth/Teens [4
 Kekla Magoon Coretta Scott King Award John Steptoe New Talent Author Award [45] The R
 Sundee T, Frazier Coretta Scott King Award John Steptoe New Talent Author Award [46] B
 April Pulley Sayre Gaise Honor Book Award [47] Culture View 2008
 Ann Parr National Council of Social Studies Honor Award for ethnicity [48] Gordon Parks: No
 Robin Oliveira James Jones First Novel Fellowship [49] My Name is Mary Sutter 2007
 Martine Leavitt National Book Award finalist [50] Keturah and Lord Death 2006
 Stephanie Greene ALA Notable Book [51] Queen Sophie Hartley 2006
 Deborah Wiles National Book Award finalist [51] Each Little Bird That Sings 2005
 Ed Briant Publishers Weekly Flying Start [52] Paper Parade 2004
 An Na Printz Award [53] A Step From Heaven 2002
 Deborah Wiles Coretta Scott King Award John Steptoe New Talent Author Award [54] Fre

Notable alumni of the program include:

- W.F. Suits
- Marcus Catagna
- Mary Clyde
- Mark Cox (poet)
- Olena Kalniak Davis
- Alison Hawthorne Deming
- Ied Deppie
- Alicia Efran
- Clark L. Filman
- Henry Sarbourn Noyes
- Frank Giampietro
- Gail Greco
- Pamela Harrison
- Katherine Hastings
- Allison Hedge Coke
- LeAnne Howe
- Patricia Spears Jones
- Darrell Klop
- Nancy Lagomarsino
- Wally Lamb
- Martine Leavitt
- Maira Linehan
- Jo-Ann Mapson
- Lou Mathews
- Alyce Miller
- David Mura
- An Na
- Sandra Novack
- April Ossmann
- Jamie Parsley
- Elizabeth Powell
- Melissa Pritchard
- Bill Rasmovicz
- Jim Seibles
- Betsy Sholl
- Janaka Stucky
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SOME GENERAL INFO ABOUT Poetry
From Wikipedia, the free encyclopedia
"Poem", "Poems", and "Poetic" redirect here. For other uses, see Poem (disambiguation), I (disambiguation), and Poetic (disambiguation),
Literature
L112100
Major forms
Novel Poem Drama Short story Novella
Genres
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Prose Poetry
History and lists
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Poetry (the term derives from a variant of the Greek term, poiesis, "making") is a form of literature that uses aesthetic and rhythmic qualities of language—such as phonaesthetics, symbolism, and metre—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.
Poetry has a long history, dating back to the Sumerian Epic of Gilgamesh. Early poems evolved from folk songs such as the Chinese Shijing, or from a need to retell oral epics, as with the Sanskrit Zoroastrian Gathas, and the Homeric epics, the Iliad and the Odyssey. Ancient attempts to create poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more objectively informative, prosaic forms of writing. From the mid-20th century, poetry has sometimes been more generally regarded as a fundamental creative act employing language.
Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, metaphor and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.
Some poetry types are specific to particular cultures and genres and respond to characteristic language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as written in lines based on rhyme and regular meter. Much modern poetry reflects a critique of poetic tradition, playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm. In today's increasingly globalized world, poets often adapt forms, styles and techniques from different cultures and languages.

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Main articles: History of poetry and Literary theory

Some scholars believe that the art of poetry may predate literacy.[8] Others, however, suggest poetry did not necessarily predate writing.[9] The oldest surviving epic poem, the Epic of Gilgamesh, comes from the 3rd millennium BCE (in Mesopotamia, now Iraq), and was written in cuneiform script on clay tablets and later, on [10] A tablet dating to c. 2000 BCE describes an annual rite in which the king symbolically r and mated with the goddess Inanna to ensure fertility and prosperity. It is considered the w oldest love poem.[11][12] An example of Egyptian epic poetry is The Story of Sinuhe (c. 1800 BCE). An early Chinese poetics, the KÇ'ngzÇ ShÅ« (c. 1st century BCE), discussing the Shijing (Classic of Poetry). Other ancient epic poetry includes the Greek epics, the Iliad and the Odyssey; the Avestan the Gathic Avesta and the Yasha; the Roman national epic, Virgil's Aeneid; and the Indian epics, the Ramayana and the Mahabharata. Epic poetry, including the Odyssey, the Gathas, and the Vedas, appears to have been composed in poetic form as an aid to memorization and c transmission in prehistoric and ancient societies.[9][13] Other forms of poetry developed directly from folk songs. The earliest entries in the oldest collection of Chinese poetry, the Shijing, were initially lyrics.[14] The efforts of ancient thinkers to determine what makes poetry distinctive as a form, and distinguishes good poetry from bad, resulted in poetics as the study of the aesthetics of poe Some ancient societies, such as China's through her Shijing (Classic of Poetry), developed c poetic works that had ritual as well as aesthetic importance.[16] More recently, thinkers r struggled to find a definition that could encompass formal differences as great as those be Chaucer's Canterbury Tales and Matsuo BashÅ's Oku no Hosonaghi, as well as differences i spanning Tanakh religious poetry, love poetry, and rap.[17]

John Keats

Classical thinkers employed classification as a way to define and assess the quality of po Notably, the existing fragments of Aristotle's Poetics describe three genres of poetry as the e comic, and the tragic, and develop rules to distinguish the highest-quality poetry in each, based on the underlying purposes of the genre.[18] Later aestheticians identified three major epic poetry, lyric poetry, and dramatic poetry, treating comedy and tragedy as subgenres of c poetry.[19] Aristotle's work was influential throughout the Middle East during the Islamic Golden Age [20] as in Europe during the Renaissance.[21] Later poets and aestheticians often distinguished from, and defined it in opposition to, prose which was generally understood as writing with a | to logical explication and a linear narrative structure.[22] This does not imply that poetry is illogical or lacks narration, but rather that poetry is an atte render the beautiful or sublime without the burden of engaging the logical or narrative tho process. English Romantic poet John Keats termed this escape from logic "Negative Capabi This romantic approach views form as a key element of successful poetry, because form is and distinct from the underlying notional logic. This approach remained influential into the century.[24] During this period, there was also substantially more interaction among the various poetic tra in part due to the spread of European colonialism and the attendant rise in global trade, i addition to a boom in translation, during the Romantic period numerous ancient works w rediscovered.[26]

Archibald MacLeish

Some 20th-century literary theorists, relying less on the opposition of prose and poetry, focu the poet as simply one who creates, using language, and poetry as what the poet creates. I underlying concept of the poet as creator is not uncommon, and some modernist poets esse not distinguish between the creation of a poem with words, and creative acts in other med other modernists challenge the very attempt to define poetry as misguided.[28] The rejection of traditional forms and structures for poetry that began in the first half of the century coincided with a questioning of the purpose and meaning of traditional definitions of and of distinctions between poetry and prose, particularly given examples of poetic prose and poetry. Numerous modernist poets have written in non-traditional forms or in what traditional have been considered prose, although their writing was generally infused with poetic diction a with rhythm and tone established by non-metrical means. While there was a substantial fo reaction within the modernist schools to the breakdown of structure, this reaction focused as the development of new formal structures and syntheses as on the revival of older forms structures.[29] Recently, postmodernism has come to convey more completely prose and poetry as distinct, and also among genres of poetry, as having meaning only as cultural artifacts. Postmodernism beyond modernism's emphasis on the creative role of the poet, to emphasize the role of the r a text (Hermeneutics), and to highlight the complex cultural web within which a poem is rea

Today, in our global world, poetry often incorporates poetic form and diction from other cultures and from the past, further confounding attempts at definition and classification that were sensible within a tradition such as the Western canon.[31]

The early 21st century poetic tradition appears to continue to strongly orient itself to earlier poetic traditions such as those initiated by Whitman, Emerson, and Wordsworth. The literary critic Geoffrey Hartman has used the phrase "the anxiety of demand" to describe contemporary responses to older poetic traditions as "being fearful that the fact no longer has a form", building on a phrase introduced by Emerson. Emerson had maintained that in the debate concerning poetic structure where either "form" or "fact" could predominate, that one need simply "Ask the fact for the form" has been challenged at various levels by other literary scholars such as Bloom who has summarized form concerning the early 21st century that "The generation of poets who stand up now, mature and ready to write the major American verse of the twenty-first century, may yet as what Stevens called a great shadow's last embellishment, the shadow being Emerson's elements[edit]

Prosody is the study of the meter, rhythm, and intonation of a poem. Rhythm and meter are although closely related.[33] Meter is the definitive pattern established for a verse (such as pentameter), while rhythm is the actual sound that results from a line of poetry. Prosody is also used more specifically to refer to the scanning of poetic lines to show meter.[34]

Main articles: Timing (linguistics), tone (linguistics), and Pitch accent

The methods for creating poetic rhythm vary across languages and between poetic traditions. Languages are often described as having timing set primarily by accents, syllables, or morphemes, depending on how rhythm is established, though a language can be influenced by multiple approaches. Japanese is a mora-timed language. Syllable-timed languages include Latin, French, Lebanese, Galician and Spanish. English, Russian and, generally, German are stress languages.[35] Varying intonation also affects how rhythm is perceived. Languages can vary in pitch, such as in Vedic Sanskrit or Ancient Greek, or tone. Tonal languages include Chinese, Vietnamese and most Sub-Saharan languages.[36]

Metrical rhythm generally involves precise arrangements of stresses or syllables into repeating patterns called feet within a line. In Modern English verse the pattern of stresses primarily differentiates feet, so rhythm based on meter in Modern English is most often founded on the number of stressed and unstressed syllables (alone or elided).[37] In the classical languages, on the other hand, while the metrical units are similar, vowel length rather than stresses define the meter. English poetry used a metrical pattern involving varied numbers of syllables but a fixed number of strong stresses in each line.[39]

The chief device of ancient Hebrew Biblical poetry, including many of the psalms, was parallelism, rhetorical structure in which successive lines reflected each other in grammatical structure, structure, notional content, or all three. Parallelism lent itself to antiphonal or call-and-response performance, which could also be reinforced by intonation. Thus, Biblical poetry relies much more on metrical feet to create rhythm, but instead creates rhythm based on much larger sound units, phrases and sentences.[40] Some classical poetry forms, such as Venpa of the Tamil language, rigid grammars (to the point that they could be expressed as a context-free grammar which identifies four tones, the level tone, rising tone, departing tone, and entering tone)[42] The formal patterns of meter used in Modern English verse to create rhythm no longer 'dominate' contemporary English poetry; in the case of free verse, rhythm is often organized based on units of cadence rather than a regular meter. Robinson Jeffers, Marianne Moore, and William Williams are three notable poets who reject the idea that regular accentual meter is critical to poetry.[43] Jeffers experimented with sprung rhythm as an alternative to accentual rhythm [Meter[edit]

Sappho

Main article: Systems of scansion

In the Western poetic tradition, meters are customarily grouped according to a characteristic foot and the number of feet per line.[45] The number of metrical feet in a line are described in Greek terminology: tetrameter for four feet, and hexameter for six feet, for example.[46] Thus, "iambic pentameter" is a meter comprising five feet per line, in which the predominant kind of foot is an iamb. This metric system originated in ancient Greek poetry, and was used by poets such as Sappho, and by the great tragedians of Athens. Similarly, "dactylic hexameter", comprising six feet per line, of which the dominant kind of foot is the "dactyl". Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod.[47] Iambic pentameter and dactylic hexameter were later used by a number of poets, including William Shakespeare and Henry Wadsworth Longfellow, respectively.[48] The most common metrical feet in English are:[49]

Homer

- iamb – "one unstressed syllable followed by a stressed syllable (e.g. describe, include, receive)
- trochee – "one stressed syllable followed by an unstressed syllable (e.g. picture, flower)
- dactyl – "one stressed syllable followed by two unstressed syllables (e.g. annotate an-nounce)
- anapest – "two unstressed syllables followed by one stressed syllable (e.g. comprehend comprehend)
- spondee – "two stressed syllables together (e.g. e-nough)
- pyrrhic – "two unstressed syllables together (rare, usually used to end dactylic hexameter)

There are a wide range of names for other types of feet, right up to a choriamb, a four syllable foot with a stressed syllable, followed by two unstressed syllables and closing with a stressed syllable. The choriamb is derived from some ancient Greek and Latin poetry.[47] Languages which emphasize vowel length or intonation rather than or in addition to syllabic accents in determining meter, such as Ottoman Turkish or Vedic, often have concepts similar to the iamb and dactyl to describe combinations of long and short sounds.[50]

Each of these types of feet has a certain "feel", whether alone or in combination with other feet, produces a subtle but stable verse.[51] Scanning meter can often show the basic or fundamental pattern underlying a verse, but does not show the varying degrees of stress, as well as the pitches and lengths of syllables.[52]

There is debate over how useful a multiplicity of different "feet" is in describing meter. For example, Robert Pinsky has argued that while dactyls are important in classical verse, English dactyls uses dactyls very irregularly and can be better described based on patterns of iambs and anapests, feet which he considers natural to the language.[53] Actual rhythm is significantly more complex than the basic scanned meter described above, and many scholars have sought to develop systems that would scan such complexity. Vladimir Nabokov noted that overlaid on top of the regular pattern of stressed and unstressed syllables in a line of verse was a separate pattern of accents resulting from the natural pitch of the spoken words, and suggested that the term "scud" be used to distinguish unaccented stress from an accented stress.[54]

[Metrical patterns[edit]

Carroll's "Hunting of the Snark" is mainly in anapestic tetrameter, [Main article: Meter (poetry)]

Different traditions and genres of poetry tend to use different meters, ranging from the Shakespearean iambic pentameter and the Homeric dactylic hexameter to the anapestic tetrameter used in many nursery rhymes. However, a number of variations to the established meter are common, both to provide emphasis or attention to a given foot or line and to avoid boring repetition. For example, the stress in a foot may be inverted, a caesura (or pause) may be added (some replacing a foot or stress), or the final foot in a line may be given a feminine ending to soften (replaced by a spondee to emphasize it and create a hard stop). Some patterns (such as the pentameter) tend to be fairly regular, while other patterns, such as dactylic hexameter, tend to be highly irregular.[55] Regularity can vary between languages. In addition, different patterns

development, particularly in different languages, so that, for example, iambic tetrameter in Russian generally reflect a regularity in the use of accents to reinforce the meter, which does not occur to a much lesser extent, in English.[56]

Alexander Pushkin
Some common metrical patterns, with notable examples of poets and poems who use them:
Iambic pentameter (John Milton, *Paradise Lost*; William Shakespeare, *Sonnets*)[57]
Dactylic hexameter (Homer, *Iliad*; Virgil, *Aeneid*)[58]
Iambic tetrameter (Andrew Marvell, "To His Coy Mistress"; Alexander Pushkin, Eugene O'Neill, Robert Frost, *Stopping by Woods on a Snowy Evening*)[59]
Trochaic octameter (Edgar Allan Poe, "The Raven") [60]
Alexandrine (Jean Racine, *Phèdre*) [61]
Rhyme, alliteration, assonance[edit]

The Old English epic poem *Beowulf* is in alliterative verse.
Main article: Rhyme, Alliterative verse, and Assonance
Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element.[62] They can also carry a meaning separate from the repetitive patterns created. For example, Chaucer used heavy alliteration to mock Old English verse and to paint a character as archaic.[63]
Rhyme consists of identical ("hard-rhyme") or similar ("soft-rhyme") sounds placed at the end of lines or at predictable locations within lines ("internal rhyme"). Languages vary in the richness of rhyming structures; Italian, for example, has a rich rhyming structure permitting maintenance of a limited set of rhymes throughout a lengthy poem. The richness results from word endings in regular forms. English, with its irregular word endings adopted from other languages, is less rich in rhyme.[64] The degree of richness of a language's rhyming structures plays a substantial role in determining what poetic forms are commonly used in that language.[65]
Alliteration is the repetition of letters or letter-sounds at the beginning of two or more words immediately succeeding each other, or at short intervals, or the recurrence of the same letter in accented parts of words. Alliteration and assonance played a key role in structuring early Germanic and Old English forms of poetry. The alliterative patterns of early Germanic poetry influenced meter and alliteration as a key part of their structure, so that the metrical pattern determines the alliteration, expects instances of alliteration to occur. This can be compared to an ornamental alliteration in most modern European poetry, where alliterative patterns are not formal or constrained through full stanzas. Alliteration is particularly useful in languages with less rich rhyming structures. Assonance, where the use of similar vowel sounds within a word rather than similar sounds at the beginning or end of a word was widely used in skaldic poetry, but does back to the Homeric period. Because verbs carry much of the pitch in the English language, assonance can loosely evoke tonal elements of Chinese poetry and so is useful in translating Chinese poetry.[67] Consonance occurs where a consonant sound is repeated throughout a sentence without putting the sound at the front of a word. Consonance provokes a more subtle effect than alliteration and so is less used as a structural element.[65]
Rhyming schemes[edit]

Divine Comedy: Dante and Beatrice see God as a point of light,
Main article: Rhyme scheme
In many languages, including modern European languages and Arabic, poets use rhyme patterns as a structural element for specific poetic forms, such as ballads, sonnets and rhymed couplets. However, the use of structural rhyme is not universal even within the European tradition. Much modern poetry avoids traditional rhyme schemes. Classical Greek and Latin poetry did not use rhyme.[68] Rhyme entered European poetry in the High Middle Ages, in part under the influence of the Arabic language in Al-Andalus (modern Spain).[69] Arabic language poets used rhyme extensively from the first development of literary Arabic, in the sixth century, as in their long, unrhymed *qasidas*. [70] Some rhyming schemes have become associated with a specific language, culture or period, while other rhyming schemes have achieved use across languages, cultures or time. Some forms of poetry carry a consistent and well-defined rhyming scheme, such as the *chanterelle* or the *rubaiyat*, while other poetic forms have variable rhyme schemes.[71]
Most rhyme schemes are described using letters that correspond to sets of rhymes, so if the second and fourth lines of a quatrain rhyme with each other and the third line does not, the quatrain is said to have an "a-b-a" rhyme scheme. This rhyme scheme is the one used in the *rubaiyat* form.[72] Similarly, an "a-b-b-a" quatrain (what is known as "enclitic rhyme") is used in such forms as the Petrarchan sonnet.[73] Some types of more complex rhyming schemes have developed names of their own, separate from the "a-b-c" convention, the *ottava rima* and *terza rima*. [74] The types and use of differing rhyming schemes is discussed further in the main article,
Form in poetry[edit]

Poetic form is more flexible in modernist and post-modernist poetry, and continues to be structured than in previous literary eras. Many modern poets eschew recognisable structures for basic formal structures of poetry will be found in even the best free verse, however much structures may appear to have been ignored.[75] Similarly, in the best poetry written in classical there will be departures from strict form for emphasis or effect.[76]
Among major structural elements used in poetry are the line, the stanza or verse paragraph, larger combinations of stanzas or lines such as cantos. Also, sometimes used are broader presentations of words and calligraphy. These basic units of poetic form are often combined into larger structures, called poetic forms or poetic modes (see following section), as in the sonnet, haiku,
Lines and stanzas[edit]

Poetry is often separated into lines on a page. These lines may be based on the number of feet, or may emphasize a rhyming pattern at the ends of lines. Lines may serve other functions, particularly where the poem is not written in a formal metrical pattern. Lines can separate, contrast thoughts expressed in different units, or can highlight a change in tone.[77] See the :
line breaks for information about the division between lines.
Lines of poems are often organized into stanzas, which are denominated by the number of lines included. Thus a collection of two lines is a couplet (or distich), three lines a triplet (or *terce*), four lines a quatrain, and so on. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone.[78]

Blok's Russian poem, "Noch, ulitsa, fonar, apteka" ("Night, street, lamp, drugstore"), on a *Ukliden*
Other poems may be organized into verse paragraphs, in which regular rhymes with established rhythms are not used, but the poetic tone is instead established by a collection of rhythmic alliterations and rhymes established in paragraph form.[79] Many medieval poems were written in verse paragraphs, even where regular rhymes and rhythms were used.[80]
In many forms of poetry, stanzas are interlocking, so that the rhyming scheme or other structural elements of one stanza determine those of succeeding stanzas. Examples of such interlocking stanzas include, for example, the *ghazal* and the *villanelle*, where a refrain (or, in the case of the *villanelle*, refrains) is established in the first stanza which then repeats in subsequent stanzas. Related to the use of interlocking stanzas is their use to separate thematic parts of a poem, for example, the *strophe*, *antistrophe* and *epode* of the *ode* form are often separated into one or more stanzas.[81]
In some cases, particularly lengthier formal poetry such as some forms of epic poetry, stanzas themselves are constructed according to strict rules, and then combined, in skaldic poetry, for example, into a stanza that had eight lines, each having three "lifts" produced with alliteration or assonance. In addition to two or three alliterations, the odd-numbered lines had partial rhyme of consonants with dissimilar vowels, not necessarily at the beginning of the word; the even lines contained in turn a full rhyme of consonants with dissimilar vowels, not necessarily at the end of the word). Each half-line had exactly two syllables, and each line ended in a trochee. The arrangement of dactyls followed far fewer rules than the construction of the individual dactyls.[82]
Visual presentation[edit]

Visual poetry

Even before the advent of printing, the visual appearance of poetry often added meaning or a poem, [83] In Arabic, Hebrew, and Chinese poetry, the visual presentation of finely calligraphed poems has played an important part in the overall effect of many poems. [84] With the advent of printing, poets gained greater control over the mass-produced visual presentation of their work. Visual elements have become an important part of the poet's toolbox, and many have sought to use visual presentation for a wide range of purposes. Some Modernist poets made the placement of individual lines or groups of lines on the page an integral part of the composition. At times, this complements the poem's rhythm through visual caesuras of varying lengths, or creates juxtapositions so as to accentuate meaning, ambiguity or irony, or simply an aesthetically pleasing form. In its most extreme form, this can lead to concrete poetry or writing. [85] [86]

Dictated

Main article: Poetic diction

Poetic diction treats the manner in which language is used, and refers not only to the sound to the underlying meaning and its interaction with sound and form. [87] Many languages and forms have very specific poetic dictions, to the point where distinct grammars and dialects are specifically for poetry. [88] [89] Registers in poetry can range from strict employment of ordered speech patterns, as favoured in much late-20th-century prosody, [90] through to highly ornate language, as in medieval and Renaissance poetry. [91] Poetic diction can include rhetorical devices such as simile and metaphor, as well as tones, such as irony. Aristotle wrote in the *Poetics* that "the greatest thing by far is to be a master metaphor." [92] Since the rise of Modernism, some poets have opted for a poetic diction that emphasizes rhetorical devices, attempting instead the direct presentation of things and experience and the exploration of tone. [93] On the other hand, Surrealists have pushed rhetorical device "limits," making frequent use of catachresis. [94] Allegorical stories are central to the poetic diction of many cultures, and were prominent in the during classical times, the late Middle Ages and the Renaissance. Aesop's Fables, repeated in rendered in both verse and prose since first being recorded about 500 B.C., are perhaps the single source of allegorical poetry through the ages. [95] Other notable examples include the *de la Rose*, a 13th-century French poem, William Langland's *Piers Ploughman* in the 14th century, and Jean de La Fontaine's Fables (influenced by Aesop's) in the 17th century. Rather than be allegorical, however, a poem may contain symbols or allusions that deepen the meaning or "its words without constructing a full allegory." [96] Another element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist and haiku. [97] Vivid images are often endowed with symbolism or metaphor. Many poetic devices use repetitive phrases for effect, either a short phrase (such as Homer's "rosy-fingered dawn wine-dark sea") or a longer refrain. Such repetition can add a somber tone to a poem, or can with irony, as the context of the words changes. [98]

Forms

See also: Category:Poetic form

Specific poetic forms have been developed by many cultures. In more developed, closer "received" poetic forms, the rhyming scheme, meter and other elements of a poem are based on rules, ranging from the relatively loose rules that govern the construction of an elegy to the formalized structure of the ghazal or villanelle. [99] Described below are some common for poetry widely used across a number of languages. Additional forms of poetry may be found in discussions of poetry of particular cultures or periods and in the glossary, *Sonnet* [edit]

Shakespeare

Main article: Sonnet

Among the most common forms of poetry, popular from the Late Middle Ages on, is the sonnet, which by the 13th century had become standardized as fourteen lines following a set rhyme, and logical structure. By the 14th century and the Italian Renaissance, the form had further crystallized under the pen of Petrarch, whose sonnets were translated in the 16th century by Thomas Wyatt, who is credited with introducing the sonnet form into English literature. [100] A traditional Italian or Petrarchan sonnet follows the rhyme scheme *abba, abba, cdecde, cdcd* variation, especially within the final six lines (or sestet), is common. [101] The English (or Shakespearean) sonnet follows the rhyme scheme *abab, cdcd, efef, gg*, introducing a third (grouping of four lines), a final couplet, and a greater amount of variety with regard to rhyme usually found in its Italian predecessors. By convention, sonnets in English typically use iambic pentameter, while in the Romance languages, the hendecasyllable and Alexandrine are the widely used meters. Sonnets of all types often make use of a *volta*, or turn, a point in the poem at which an idea turned on its head, a question is answered (or introduced), or the subject matter is further complicated. This volta can often take the form of a "but" statement contradicting or complicating content of the earlier lines. In the Petrarchan sonnet, the turn tends to fall around the divide between the first two quatrains and the sestet, while English sonnets usually place it at or near the beginning of the closing couplet.

Carol Ann Duffy

Sonnets are particularly associated with high poetic diction, vivid imagery, and romantic love due to the influence of Petrarch as well as of early English practitioners such as Edmund Spenser (who gave his name to the Spenserian sonnet), Michael Drayton, and Shakespeare, whose are among the most famous in English poetry, with twenty being included in the *Oxford Book of English Verse*. [102] However, the twists and turns associated with the volta allow for a flexibility applicable to many subjects. [103] Poets from the earliest centuries of the sonnet, present have utilized the form to address topics related to politics (John Milton, Percy Bysshe Shelley, Claude McKay), theology (John Donne, Gerard Manley Hopkins), war (Wilfred Owen, Benning), and gender and sexuality (Carol Ann Duffy). Further, postmodern authors such as Bertram and John Berryman have challenged the traditional definitions of the sonnet form, creating entire sequences of "sonnets" that often lack rhyme, a clear logical progression, or even a count of fourteen lines, *Sonnet* [edit]

Du Fu, "On Visiting the Temple of Laozi"

Main article: Shi (poetry)

Shi (simplified Chinese: 诗; traditional Chinese: 詩; pinyin: shī; Wade-Giles: shih) is a type of Classical Chinese poetry. [104] Within this form of poetry the most important variation "folk song" styled verse (*yuèfù*), "old style" verse (*gushi*), "modern style" verse (*jintishi*). In a rhyming is obligatory. The *Yuefu* is a folk ballad or a poem written in the folk ballad style, a number of lines and the length of the lines could be irregular. For the other variations of shi, generally either a four line (quatrain – or *juéjù*) or else an eight line poem is normal, either way even numbered lines rhyming. The line length is scanned by according number of characters (according to the convention that one character equals one syllable), and are predominantly five or seven characters long, with a caesura before the final three syllables. The lines are *end-stopped*, considered as a series of couplets, and exhibit verbal parallelism as a key device. [105] The "old style" verse (*gushi*) is less formally strict than the *jintishi*, or regulated verse (44 taē 513 CE), although not considered to have reached its full development until the *Chen* (421 taē 513 CE), although not considered to have reached its full development until the *Chen* (421 taē 513 CE). [106] A good example of a poet known for his *gushi* poems is (70 taē 62 CE). Among its other rules, the *jintishi* rules regulate the tonal variations within a including the use of set patterns of the four tones of Middle Chinese. The basic form of *jintishi* has eight lines in four couplets, with parallelism between the lines in the second and third couplets. The couplets with parallel lines contain contrasting content but an identical grammatical relationship between words. *Jintishi* often have a rich poetic diction, full of allusion, and can have a wide subject, including history and politics. [107] [108] One of the masters of the form was Du Fu (712 CE), who wrote during the Tang Dynasty (8th century). [109]

Villanelle[edit]

W. H. Auden

The villanelle is a nineteen-line poem made up of five triplets with a closing quatrain; the poem is characterized by having two refrains, initially used in the first and third lines of the first stanza, then alternately used at the close of each subsequent stanza until the final quatrain, which is concluded by the two refrains. The remaining lines of the poem have an a-b alternating rhyme. The villanelle has been used regularly in the English language since the late 19th century by poets as Dylan Thomas,[111] W. H. Auden,[112] and Elizabeth Bishop,[113]

Main article: Limerick (poetry)

A limerick is a poem that consists of five lines and is often humorous. Rhythm is very important in limericks for the first, second and fifth lines must have seven to ten syllables. However, the third and fourth lines only need five to seven. All of the lines must rhyme and have the same rhythm.
[anka[edit]

Kakinomoto no Hitomaro

Main article: Tanka

Tanka is a form of unrhymed Japanese poetry, with five sections totalling 31 onji (phonological identical to morae) structured in a 5-7-5-7-7 pattern.[114] There is generally a shift in topic or subject matter between the upper 5-7-5 phrase and the lower 7-7 phrase. Tanka were written in Japan as the Asuka period by such poets as Kakinomoto no Hitomaro (fl. late 7th century), at a time when Japan was emerging from a period where much of its poetry followed Chinese form.[115] Tanka originally the shorter form of Japanese formal poetry (which was generally referred to as "waka") was used more heavily to explore personal rather than public themes. By the tenth century, it became the dominant form of Japanese poetry, to the point where the originally general term ("Japanese poetry") came to be used exclusively for tanka. Tanka are still widely written today.
[aiku[edit]

Main article: Haiku

Haiku is a popular form of unrhymed Japanese poetry, which evolved in the 17th century from the hokku, or opening verse of a renku.[117] Generally written in a single vertical line, the haiku consists of three sections totalling 17 onji, structured in a 5-7-5 pattern. Traditionally, haiku contain a kigo, or "cutting word", usually placed at the end of one of the poem's three sections, and a kigo, or "season word".[118] The most famous exponent of the haiku was Matsuo Bashō (1644–1710). An example of his writing is:

あゝ春の風ぞ江戸の空を渡る
 fuji no kaze ya edo no sora o yuku
 the wind of Mt. Fuji
 I've brought on my fan!
 a gift from Edo
 [ode[edit]

Horace

Main article: Ode

Odes were first developed by poets writing in ancient Greek, such as Pindar, and Latin, such as Horace. Forms of odes appear in many of the cultures that were influenced by the Greeks; and the ode generally has three parts: a strophe, an antistrophe, and an epode. The antistrophe and the epode possess similar metrical structures and, depending on the tradition, similar rhyme structure. In contrast, the strophe is written with a different scheme and structure. Odes have a formal diction, and generally deal with a serious subject. The strophe and antistrophe look at the subject from different, often conflicting, perspectives, with the epode moving to a higher level to either resolve the underlying issues. Odes are often intended to be recited or sung by two chorists (individuals), with the first reciting the strophe, the second the antistrophe, and both together the epode.[121] Over time, differing forms for odes have developed with considerable variations in and structure, but generally showing the original influence of the Pindaric or Horatian ode, or a Western form which resembles the ode is the qasida in Persian poetry.[122]

Ghazal[edit]

Main article: Ghazal

The ghazal (also ghazel, gazel, gazal, or gozōl) is a form of poetry common in Arabic, Persian, Turkish, Azerbaijani, Urdu, and Bengali poetry. In classic form, the ghazal has from five to ten rhyming couplets that share a refrain at the end of the second line. This refrain may be of several syllables, and is preceded by a rhyme. Each line has an identical meter. The ghazal reflects on a theme of unattainable love or divinity.[123] As with other forms with a long history in many languages, many variations have been developed, including forms with a quasi-musical poetic diction in Urdu.[124] Ghazals have a classical Arabic meter, and a number of major Sufi religious works are written in ghazal form. The relatively free meter and the use of the refrain produce an incantatory effect, which complements Sufi mystical themes well.[125] Among the masters of the form is Rumi, a 13th-century Persian poet.[126] The most famous poet in this type of poetry is Hafez. Themes of his Ghazal is exposing hypocrisy in life and poems have been the subject of much analysis, commentary, and interpretation. In the post-fourteenth century Persian writing more than any other author.[127][128] West-Artistic of Johann Wolfgang von Goethe that is a collection of lyrical poems, has been inspired by the poet Hafez.[129][130][131]

Genre[edit]

In addition to specific forms of poems, poetry is often thought of in terms of different genre subgenres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics.[132] Some commentators view genre as natural forms of literature. Others view the study of genres as the study of how different works and refer to other works.[133]

Narrative poetry[edit]

Geoffrey Chaucer

Main article: Narrative poetry

Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the "narrative poetry" is often reserved for smaller works, generally with more appeal to human interest. Narrative poetry may be the oldest type of poetry. Many scholars of Homer have concluded that the Iliad and Odyssey were composed from compilations of shorter narrative poems that related individual episodes. Much narrative poetry, such as Scottish and English ballads, and Baltic Slavic heroic poems, is performance poetry with roots in a preliterate oral tradition. It has speculated that some features that distinguish poetry from prose, such as meter, alliteration, kennings, once served as memory aids for bards who recited traditional tales.[134] Notable narrative poets have included Ovid, Dante, Juan Ruiz, William Langland, Chaucer, Fernando de Rojas, LuAs de Camões, Shakespeare, Alexander Pope, Robert Burns, Adam Mickiewicz, Alexander Pushkin, Edgar Allan Poe, Alfred Tennyson, and Anne Carson,
[epic poetry[edit]

LuAs de Camões

Main article: Epic poetry

Epic poetry is a genre of poetry, and a major form of narrative literature. This genre is often, as lengthy poems concerning events of a heroic or important nature to the culture of the time. In a continuous narrative, the life and works of a heroic or mythological person or characters. Examples of epic poems are Homer's Iliad and Odyssey, Virgil's Aeneid, the Nibelungenlied, LuAs de Camões, Os Lusíadas, the Cantar de Mio Cid, the Epic of Gilgamesh, the Mahabharata, Valmiki's Ramayana, Ferdowsi's Shahnama, Nizami (or Nezami)'s Khamsa (Books), and the Epic of King Gesar. While the composition of epic poetry, and of long poems generally, became less common in the west after the early 20th century, some notable epic continued to be written. Derek Walcott won a Nobel prize to a great extent on the basis of his Omeros.[136]

Dramatic poetry[edit]

Goethe

Main article: Verse drama and dramatic verse, Theatre of ancient Greece, Sanskrit drama, Opera, and Noh
Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Greek tragedy in verse dates to the 6th century B.C. and may have influenced the development of Sanskrit drama. [137] Just as Indian drama in turn may have influenced the development of the bianwen verse dramas in China, forerunners of Chinese Opera. [138] East Asian verse dramas also include Japanese Noh. Examples of dramatic poetry in Persian literature include Nizami's two famous dramatic works, Layla and Majnun and Khosrow and Shirin, Ferdowsi's tragedies such as Rostam and Sohrab, Rumi's Mashnavi, Gorgani's traged and Ramin, and Vahshi's tragedy of Farhad, [edit]

Main article: Satirical poetry
Poetry can be a powerful vehicle for satire. The Romans had a strong tradition of satirical verse often written for political purposes. A notable example is the Roman poet Juvenal's satires. The same is true of the English satirical tradition. John Dryden (a Tory) the first Poet Laureate produced in 1682 Mac Flecknoe, subtitled "A Satire on the True Blue Protestant Poet, Late reference to Thomas Shadwell". [140] Another master of 17th-century English satirical poetry John Wilmot, 2nd Earl of Rochester. [141] Satirical poets outside England include Poland's Krasicki, Azerbaijan's Sabir and Portugal's Manuel Maria Barbosa du Bocage, [edit]

Main article: Light poetry
Light poetry, or light verse, is poetry that attempts to be humorous. Poems considered "light" usually brief, and can be on a frivolous or serious subject, and often feature word play, including puns, adventurous rhyme and heavy alliteration. Although a few free verse poets have excelled at light verse outside the formal verse tradition, light verse in English is usually formal. Common include the limerick, the dimeric, the dimeric, and the double dactyl. While light poetry is sometimes condemned as doggerel, or thought of as poetry composed of humor often makes a serious point in a subtle or subversive way. Many of the most renowned "serious" poets have also excelled at light verse. Notable writers of light poetry include Lewis Ogden Nash, X, J, Kennedy, Willard R. Espy, and Wendy Cope, [edit]

Main article: Lyric poetry
Lyric poetry is a genre that, unlike epic and dramatic poetry, does not attempt to tell a story. Instead is of a more personal nature. Poems in this genre tend to be shorter, melodic, and contemplative. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. [142] Notable poets in this genre include Christine de Pizan, Donne, Gerard Manley Hopkins, Antonio Machado, and Edna St. Vincent Millay, [edit]

Main article: Elegy
An elegy is a mournful, melancholy or plaintive poem, especially a lament for the dead or a funeral song. The term "elegy," which originally denoted a type of poetic meter (elegiac meter), commonly describes a poem of mourning. An elegy may also reflect something that seems to the author strange or mysterious. The elegy, as a reflection on a death, on a sorrow more generally, something mysterious, may be classified as a form of lyric poetry. [143] [144] Notable practitioners of elegiac poetry have included Propertius, Jorge Manrique, Jan Kochanowski, Chidiock Tichborne, Edmund Spenser, Ben Jonson, John Milton, Thomas Gray, Charlotte Smith, William Cullen Bryant, Percy Bysshe Shelley, Johann Wolfgang von Goethe, Evgeny Baratynsky, Alfred Tennyson, Walt Whitman, Yeats, Gallet, Antonio Machado, Juan Ramón Jiménez, Gianni Braschi, William Butler Yeats, Galter, Antonio Machado, Juan Ramón Jiménez, and Virginia Woolf, [edit]

Main article: Fable
The fable is an ancient literary genre, often (though not invariably) set in verse. It is a succinct tale that features anthropomorphized animals, plants, inanimate objects, or forces of nature that impart a moral lesson (a "moral"). Verse fables have used a variety of meter and rhyme patterns. Notable verse fabulists have included Aesop, Vishnu Sharma, Phaedrus, Marie de France, Henryson, Biernat of Lublin, Jean de La Fontaine, Ignacy Krasicki, FA©lix MarAa de Samara, TomA's de Iriarte, Ivan Krylov and Ambrose Bierce, [edit]

Main article: Prose poetry
Prose poetry is a hybrid genre that shows attributes of both prose and poetry. It may be indistinguishable from the micro-story (a.k.a. the "short short story," "flash fiction"). While examples of earlier prose strike modern readers as poetic, prose poetry is commonly regarded as having originated in 19th-century France, where its practitioners included Aloysius Bertrand, Baudelaire, Arthur Rimbaud and StA©phane MallarmA©. [146] Since the late 1980s, especially poetry has gained increasing popularity, with entire journals, such as The Prose Poem, International Journal [147] Contemporary Haibun Online [148] and Haibun Today [149] devoted to that genre and its hybrids. Latin American poets of the 20th century who wrote prose poems include Octavio Paz and Gianni Braschi. [150] [151] [edit]

Main article: Speculative poetry
Speculative poetry, also known as fantastic poetry (of which weird or macabre poetry is a major classification), is a poetic genre which deals thematically with subjects which are "beyond reality" whether via extrapolation as in science fiction or via weird and horrific themes as in horror fiction. Such poetry appears regularly in modern science fiction and horror fiction magazines. Edgar Poe is sometimes seen as the "father of speculative poetry". [152] Poe's most remarkable achievement in the genre was his anticipation, by three-quarters of a century, of the Big Bang in his then much-derided 1848 essay (which, due to its very speculative nature, he termed a "poem"), Eureka: A Prose Poem, [153] [154] [edit]

See also: Poetry portal
Glossary of poetry terms
List of poetry groups and movements
Outline of poetry
Poetry reading
Spoken word
Rhapsode
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