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Author: LINDA MCCARRISTON

Topic: Play / Poetry

Original/Facsimile: Original

Literature & Fiction

USA
**TALKING SOFT DUTCH** by Linda McCarriston

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

**REVIEW**
5 out of 5 stars!!!

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

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

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

**Description**
The Grolier Book Shop was founded in September 1927 by Adrian Gambet and Gordon Cairnie; the shop, located at 44 Plympton Street, Harvard Square in Cambridge, Massachusetts, United States, was originally known as "the Grolier Poetry Book Shop," a "first edition" specialty bookstore. Over the years, the shop became a focus of poetic activity in the Cambridge area, which itself had become a magnet for American poets. It became a 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 Frank O'Hara were regulars at the store during their time as undergraduates at Harvard; the poet Conrad Aiken lived upstairs from the store in its early years. Numerous other poets and writers, including Adrienne Rich, Ruth Stone, James Tate and Franz Wright, have been noted as "friends of the shop." The shop has since been known as the "original poetry bookstore." The first Grolier Prize Annual, 1974, was published in the shop; the Grolier Poetry Book Shop was later renamed the Grolier Poetry Bookshop in 1983 by the Forge Memorial Poetry Foundation, inspired by Jean Grolier, a friend of the shop's original owners. The shop has been independently owned and operated by several owners, including Louisa Solano, who purchased and took over its operation after Cairnie's death in 1974.

SOME GENERAL INFO ABOUT THE GROLIER PRIZE

http://www.grolierpoetrybookshop.org/
In 2002, a 75th anniversary celebration by the Poetry Society of America drew a crowd of over 800. The L=A=N=G=U=A=G=E poetry movement, Over her 31 years in the Shop she has been the recipient of residential programs, VCFA educates emerging and established artists through the offering of six low-residency Master of Fine Arts 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 in Art Education, and a low-residency Master of Fine Arts in Art and Design Education. Its faculty includes Pulitzer Prize winners, National Book Award winners, Newbery Medal honorees, Guggenheim Fellowship and Fulbright Program fellows, and Ford Foundation grant recipients.

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,

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

Gordon Cairnie, Photo by Elsa Dorfman,
The average student age is 35 years old. Students live all over the world and continue working in their "MFA program in writing for young readers," began in January 1997. In 2008 Vermont College of Fine Arts launched the MFA in Writing for Children and Young Adults, the first MFA in Writing for Children and Young Adults program in the United States. The program focuses on three distinct modes of film: narrative, documentary, and animation, emphasizing design—at Vermont College of Fine Arts educates students towards the broader context of design in a void but within a social context.

The MFA in Graphic Design is one of the few low-residency MFA programs in the country. Students live and work in their own communities that continue to thrive well beyond graduation.

The MFA in Film at Vermont College of Fine Arts allows students to connect closely with faculty who are leading practitioners in the field. VCFA's MAT/MAADE program focuses on artistic innovation, industry-facing pedagogy, cross-discipline discourse structured around their visual culture research and studio projects, Through this process of guided workshops, daily seminars, faculty mentorship, and cross-discipline theory and research to expand their fluency in visual culture, students explore their interests and make connections that help position their work within broader social, historical, and intellectual debates.

On April 23, 2014, VCFA announced its acquisition of the former Master of Professional Writing program at the University of Southern California to begin enrolling full-time graduate students for fall 2015. The MFA in Writing Program, which will be housed in the Graduate Studies in Art & Design Education, is designed to offer students an opportunity to engage in writing research and production in the context of arts and design. The program will focus on the strategic use of affordable emerging technologies, with an emphasis on the creation of work that is social and design-based.

The MFA in Graphic Design is one of the few low-residency MFA programs in the country. Students live and work in their own communities, primarily through the program's low-residency model. Each student gains aptitude in the disciplines of art, design, and art history, and collaborates closely with faculty who are leading practitioners in the field. VCFA's MAT/MAADE program focuses on artistic innovation, industry-facing pedagogy, and cross-genre opportunities, and a diverse and renowned faculty with multi-genre publications.

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Poetry (the term derives from a variant of the Greek term, poiesis, "making") is a form of literature that takes the fundamental creative act employing language, whether spoken or written, to create aesthetic and often rhythmic or musical effects. Poetry is distinct from other forms of literature (prose) for many reasons: it is highly condensed and open to multiple interpretations. The verse form and the employment of language are often not used for their literal meaning, but to suggest metaphorical or symbolical meanings for the reader to construe. Poetic language is intended to effect within the reader a response that is more emotional or imaginative than intellectual. Poetry has a long history, dating back to the Sumerian Epic of Gilgamesh, Early poems evolved from religious and oral epic poems, as with the Zoroastrian Gathas, and the Homeric epics, the Iliad and the Odyssey. Ancient attempts to define poetry concentrated on features such as repetition, verse form and rhyme, and meter—often a songwriter's concern to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

This article is about the art form. For other uses, see Poetry (disambiguation) and Poetic (disambiguation).

"Poem", "Poems", and "Poetic" redirect here. For other uses, see Poem (disambiguation), Literature (disambiguation), Major forms, Comedy, Drama, Epic, Erotic, Nonsense, Lyric, Mythopoeia, Romance, Satire, Tragedy, Tragicomedy, Media, Play, Book, Novel, Poem, Drama, Short story, Novella, Performance.
Some 20th-century literary theorists, ranging from Archibald MacLeish to John Keats, have used the distinction of prose and poetry to define and assess the quality of poetic composition and the fragmentation and development of poetic form. This in turn has led to debates about the most appropriate means of defining and assessing the quality of poetry. Classical thinkers employed classification and formalism to define and assess the quality of poetry. Aristotle's Poetics distinguishes the highest quality poetry in the Epic, Lyric, and Dramatic, as in Europe during the Renaissance and in the Islamic Golden Age. Later poets and aestheticians often distinguished poetry, and also among genres of poetry, as having meaning only as cultural artifacts. Postmodernism goes beyond modernism's emphasis on the creative role of the poet, to emphasize the role of the reader of poetry and of distinctions between poetry and prose, particularly given examples of poetic prose and prosaic poetry, which are often indistinguishable.

For further reading:

- Aristotle's Poetics
- John Keats' Negative Capability
- Archibald MacLeish's poem 'Time out of Grace', which discusses the relationship between prose and poetry.

Main articles: History of poetry and Literary theory

### Western traditions

- Epic poetry
- Lyric poetry
- Dramatic poetry
- Metrical patterns
- Rhyme, alliteration, assonance
- Speculative poetry

### 20th-century and 21st-century disputes

- Postmodernism's emphasis on the role of the reader
- Poststructuralist criticism
- Hermeneutics

### Speculative poetry

- Aestheticism
- Modernism
- Postmodernism
- Poststructuralism

### See also

- History of poetry
- Literary theory

### Further reading

- Aristotle's Poetics
- John Keats' Negative Capability
- Archibald MacLeish's poem 'Time out of Grace'

Specific terms:

- Rhyme, alliteration, assonance
- Metrical patterns
- Rhyming schemes
- Lines and stanzas
- Narrative poetry
- Speculative poetry
Prosody is the study of the meter, rhythm, and intonation of poems. Rhythm and meter are closely related, with meter being the definitive pattern established for a verse (such as iambic pentameter), while rhythm is the actual sound that results from a line of poetry. Prosody is also used more specifically to refer to the arrangement of poetic lines to show meter. The chief device of ancient Hebrew Biblical poetry, including many of the psalms, was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound patterns, and content, often depicting actions such as thetness and obedience to a divine being or authority. Parallelism lent itself to antiphonal or call-and-response rhetorical structure, notional content, or all three, depending on how rhythm is established. Tongue, intonation, and pitch are other devices that could be used instead of or in addition to syllabic accents in determining meter, such as in Vedic Sanskrit or Ancient Greek. Languages include China and Ancient Greece. rhythm can be defined as a series of stressed syllables, such as in iamb and dactyl to describe common metrical feet in English. In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical unit and the number of feet per line. In Modern English verse, meter is based on syllable structure, notional content, or all three, depending on how rhythm is established.

The early 21st-century poetic tradition appears to continue to strongly orient itself to earlier patterns, perhaps more so than the earlier 20th century, when the Modernist experiment with free verse was most prevalent. Today, throughout the world, ongoing attempts at denunciation and classification that were underway. The generation of poets who stand together with the generation of the late 19th century, in the tradition of Emily Dickinson and Walt Whitman, have continued to influence the current poetic landscape. Some classical poetry forms, such as Venpa of the Tamil language, had metrical rhythm generally involves precise arrangement of stresses or syllables into repeating patterns, so called tetrameter and hexameter. The formal patterns of meter and intonation in the modern era are less rigid and more experimental. However, a number of variations to the established meter are used more specifically to refer to the arrangement of poetic lines to show meter. The chief device of ancient Hebrew Biblical poetry, including many of the psalms, was parallelism, a rhetorical structure in which successive lines reflected each other in grammatical structure, sound patterns, and content, often depicting actions such as thetness and obedience to a divine being or authority. Parallelism lent itself to antiphonal or call-and-response rhetorical structure, notional content, or all three, depending on how rhythm is established. Tongue, intonation, and pitch are other devices that could be used instead of or in addition to syllabic accents in determining meter, such as in Vedic Sanskrit or Ancient Greek. Languages include China and Ancient Greece. rhythm can be defined as a series of stressed syllables, such as in iamb and dactyl to describe common metrical feet in English. In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical unit and the number of feet per line. In Modern English verse, meter is based on syllable structure, notional content, or all three, depending on how rhythm is established.

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Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound, which are often used to enhance meaning or poetic effect. They may be used as an independent structural element within a poem or as an ornamental element. They can also play a major role in reinforcing rhyming patterns or the patterns created, for example, by iambic rhythm. These devices are used to create a regularity in the use of sounds to reinforce the meter, which does not occur to a much lesser extent, in English.[68]

Some common metrical patterns, with notable examples of poets and poems who use them, include:

- Iambic pentameter (John Milton, Paradise Lost; William Shakespeare, Sonnets)
- Iambic tetrameter (Andrew Marvell, His Coy Mistress; Alexander Pushkin, Eugene Onegin; Robert Frost, Stopping by Woods on a Snowy Evening)
- Trochaic pentameter (Alexander Pope, Rape of the Lock)
- Dróttkvætt (Leifur Eiríksson, The Poetic Edda)

Rhyme, alliteration, assonance [edit]

The Old English epic poem Beowulf is in alliterative verse. Rhyme, alliteration, assonance and consonance are used extensively in the Old English language. Alliteration in Old English poetry consists of the repetition of similar sounds at the beginning of two or more words. This device helps to create a memorable and distinctive rhythm. Consonance is the repetition of a consonant sound throughout a sentence, without putting the sound at the beginning or end of a word. It is widely used in skaldic poetry, but goes back to the Homeric epic.[66]

Other poems may be organized into verse paragraphs, in which regular rhymes and rhythms are not used, but the poetic tone is instead established by a collection of rhythms, visual presentation, and interlocking patterns such as those found in the sonnet or the rubaiyat.[72] Similarly, in Old English poetry, the alliterative patterns of early Germanic poetry interweave with richly alliterate and rhymed verse.[67]

Poetic form is more flexible in modern and post-modernist poetry, and continues to be shaped by the language used, the medium of presentation, and the intended audience. Rhyme, alliteration, assonance, and consonance are still used, especially in formal poetry such as the sonnet or the rubaiyat, but in modern poetry, these devices are often used more freely and creatively. 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]

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Poetic diction treats the manner in which language is used, and refers not only to the sound but also to the meaning. Poetic diction can include such techniques as word choice, as well as tones of voice, which emphasize particular devices. A poem may contain symbols or allusions that deepen the meaning or effect of the poem. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist poetry.

Sonnets are particularly associated with high poetic diction, vivid imagery, and romantic love. Due to their influence on the English language, as well as on many other languages, sonnets are widely used across a number of languages. Additional forms of poetry may be found in the discussions of poetry of particular cultures or periods and in the glossary.

Du Fu, "On Visiting the Temple of Laozi"
The villanelle is a nineteen-line poem made up of five twosomes, also known as quatrains, with a closing quatrain that is then used again at the end of the third stanza and the close. This form is characterized by having two rhymes, called A and B, which are used in the second and fourth lines of each stanza, respectively. The villanelle has been used by many famous poets, including Dylan Thomas, W. H. Auden, and Elizabeth Bishop.

A limerick is a poem that consists of five lines, and is often humorous. It has a very specific form, with a rhyme scheme of ABCCB, and five lines that are usually no more than ten syllables each. The first, second, and fifth lines must have seven to ten syllables, while the third and fourth lines must have five to seven. All of the lines must rhyme and have the same rhythm.

Ode is a form of poetry that tells a story, generally with more appeal to human interest, and is often associated with a serious subject. It possesses similar metrical structures and, depending on the tradition, similar rhyme structures. The ode generally has three parts: a strophe, an antistrophe, and an epode. The antistrophes look at the subject from different, often conflicting, perspectives, with the epode moving to a higher level to either view or answers.

The ghazal is a poetic form that is often associated with Persian and Urdu poetry. It is a quatrains with a refrain at the end of the second line, which is usually repeated in the fourth line. The ghazal often has a classical affinity with the forms of odes. The ghazal has a classical affinity with the forms of odes and is often associated with Persian and Urdu poetry.

Ghazal[edit]

Tanka is a form of unrhymed Japanese poetry, with five sections totaling 31 onji (phonological units identical to morae), structured in a 5-7-7 pattern.[114] There is generally a shift in subject matter between the upper 5-7 phrase and the lower 7-7 phrase. Tanka were written in Japan during the Nara period, where much of its poetry followed Chinese influence. The Haiku and Tanka are often believed to be related to tanka, but this has been questioned. Tanka are still widely written today[116].

Tanka[edit]

Haiku is a popular form of unrhymed Japanese poetry, with three sections totaling 17 onji, structured in a 5-7-5 pattern. Traditionally, haiku contain a kigo, a word, usually placed at the end of one of the poem's three sections, and a kiretzu, or cutting word, usually placed at the end of another one of the three sections. The most famous exponents of haiku were Basho and Tanka, who are still widely written today.

Haiku[edit]

Narrative poetry is a genre of poetry that tells a story. A poetic genre is generally a tradition or classification of poetry based on the subject, style, or other broader literary characteristics. Some commentators view genres as the study of how different works relate to each other, while others view the study of poetry as the study of how different works relate to each other.

Narrative poetry[edit]
Poetry can be a powerful vehicle for satire. Romans had a strong tradition of satirical literature. The satires of the English satirist Longenbach, James (1997), Modern Poetry After Modernism, Oxford University Press, pp, xxvii–xxxiii, ISBN 1-86046-735-0, were written in verse. The first poem that appeared in the English language was A Satyr, or the Folly of Wine, written by John Dryden. The first English satirical poem was John Wilmot, 2nd Earl of Rochester, and the first English satirical poem to be published was Mac Flecknoe, subtitled "A Satire on the True Blue Protestant Poet, T.S," (a seventeenth-century English satirical poet). Another master of 17th-century English satirical poetry was Thomas Gray.

Satirical poetry is a genre that, unlike elegy, is 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, and his successor, Alexander Pope, both wrote satirical poetry. The latter's The Dunciad is a classic example of English satirical poetry. The English satirical tradition continued until the early 19th century with the work of William Hazlitt, Charles Dickens, and Henry Fielding.

The 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 is often written in a more personal and contemplative way than the ode. Notable practitioners of elegiac poetry have included Propertius, Jorge Manrique, Jan Kochanowski, and John Wilmot, 2nd Earl of Rochester.

Light poetry, or light verse, is poetry that attempts to be humorous. Poems considered "light" are often written in a playful or satirical manner. Notable writers of light poetry include Lewis Carroll, Ogden Nash, X, J, Kennedy, Willard R, Espy, and Wendy Cope.

Light poetry is related to the genre of humor poetry, which features anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate states of mind, and perceptions. Notable verse fabulists have included Aesop, Vishnu Sarma, Phaedrus, Marie de France, Robert Baratynsky, Alfred Tennyson, Walt Whitman, Louis Gallet, Antonio Machado, and Edna St. Vincent Millay.

Light poetry is also related to the genre of speculative poetry, which is known as fantastic poetry. This genre includes weird or macabre poetry, which is a subgenre of speculative poetry. Edgar Allan Poe is sometimes seen as the "father of speculative poetry." Poe's most remarkable achievement in the genre was his anticipation of the Big Bang theory, which he described in his poem "The Raven." The same is true of the English satirical tradition, John Dryden (a Tory), the first Poet Laureate, and his successor, Alexander Pope, both wrote satirical poetry. The latter's The Dunciad is a classic example of English satirical poetry. The English satirical tradition continued until the early 19th century with the work of William Hazlitt, Charles Dickens, and Henry Fielding.

The fable is an ancient literary genre, often with a moral lesson (a "moral"). Verse fables have used a variety of meter and rhyme patterns. Notable practitioners of the fable include Aesop, Vishnu Sarma, Phaedrus, Marie de France, Robert Baratynsky, Alfred Tennyson, Walt Whitman, Louis Gallet, Antonio Machado, and Edna St. Vincent Millay.

Lyric poetry is a genre that, unlike epic and dramatic poetry, does not attempt to tell a story. Rather, it is focused on expressing the poet's own emotions, feelings, and experiences. Lyric poetry is characterized by its simplicity, directness, and directness. Its forms include the sonnet, the ballad, the dirge, and the lullaby.

Epic poetry is a genre that tells a story, usually of a great and important event. Epic poetry is characterized by its scale, its grandeur, and its importance. Its forms include the Iliad, the Odyssey, and the Aeneid.

Dramatic poetry is a genre that tells a story, but it is told through dialogue. Dramatic poetry is characterized by its speech, its action, and its setting. Its forms include the tragedy, the comedy, and the opera.

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The Editor's Blog.

The Man Booker Prize for Fiction is awarded every year for a novel written by a writer from the Commonwealth or the Republic of Ireland and it aims to represent the very best in contemporary fiction. The prize was originally called the Booker-McConnell Prize, which was the name of the company that sponsored it, though it was better-known as simply the â€œBooker Prizeâ€. Publishers can submit books for consideration for the prize, but the judges can also ask for books to be submitted they think should be included. DenKlassHelper DenKlassHelper.

Dear Company Director,

I'm not happy with this gift delivery (delivery, credit) That was too late, I waited too much for this. My friend is sad, and he awaits for my gift. Maybe, sir, you can solve this problem for the next delivery. Thanks, Roxanapopa. Cred că te-am ajutat! Succese! Noi întrebări la Engleza.

In VIZITA LA RUDE. the 24th of November 2020

TEST PAPER
1) Complete the sentences using the correct adverbs of manner or adjectives: 1. Samuel usually drives ... but ... today he is driving ... because of the traffic. (slow/fast) 2. My sister uses and themes of this 1994 Newbery Award-winning book. Includes discussion questions and activities. Includes bibliographical references (p.). About Lois Lowry How The Giver Came About An Interview with Lois Lowry Chapter Charter: Questions to Guide Your Reading Plot: Whatâ€™s Happening? Setting/Time and Place: Where in the World Are We? Themes/Layers of Meaning: Is That What It. Glossary Lois Lowry on Writing You Be the Author! Activities Related Reading Bibliography: 5 9 12 18 23 30.

Gift-giving is a common form of social exchange but little research has examined how different gift types affect the psychological distance between giver and recipient. We examined how two types of gifts influence recipients' perceived psychological. We found that feasible (vs. desirable) gifts led recipients to feel psychologically closer to, givers (Studies 1-4). Further clarifying the process by which receiving a desirable versus feasible gift affects perceived distance, when recipients were told that the giver focused on the giftâ€™s practicality or ease of use (vs. the giftâ€™s overall quality), while holding the specific features of the gifts constant, they felt closer to the gift-giver (Study 5). These results shed light on how different gifts can influence interpersonal relationships. Keywords.