

Chapter 1 : A new species of poetry: The making of Lyrical Ballads - Wordsworth Trust

A series of tragedies during his youth left Gregory Orr confused and disillusioned. Now, the University of Virginia professor believes poetry - and the making of poems - has helped him live and heal.

But distinguished poets Mark Strand and Eavan Boland have produced a clear, super-helpful book that unravels part of the mystery of great poems through an engaging exploration of poetic structure. Strand and Boland begin by promising to "look squarely at some of the headaches" of poetic form: *The Making of a Poem* gradually cures many of those headaches. Poet Laureate, and Boland, an abundantly talented Irish poet who has also written a beautiful book of essays on writing and womanhood, are both accustomed to teaching. Strand, now at the University of Chicago, and Boland, a Stanford professor, draw upon decades in the classroom to anticipate most questions. Ever wonder what a pantoum is? With humor, patience, and personal anecdotes, Strand and Boland offer answers. But the way they answer is what makes this book stand out. The forms are divided into three overarching categories: First, the editors offer a "page at a glance" guide, with five or six characteristics of that specific form presented in a brief outline. For example, the pantoum is defined like this: In the second piece of the pantoum section, Strand and Boland include a "History of the Form" section, again condensed to one page. Here, we learn that the pantoum is "Malayan in origin and came into English, as so many other strict forms have, through France. As always, Strand and Boland offer some comparison to the other forms, which helps explain why a poet might choose to write a pantoum over, say, a sonnet or a sestina: The reader takes four steps forward, then two steps back. It is the perfect form for the evocation of a past time. The editors offer some biographical information on Justice, and then they map out how that specific poem gets its power. Reading how Strand and Boland view a dozen poems transforms the way one reads. With any future poem, you can look for what Strand and Boland have found in the greats. The editors offer their readers a great start, with a list for further reading and a helpful glossary. If anything can get a person excited about poetry, this selection of poems can -- though the editors, as working poets, readily admit their choices are idiosyncratic. Rain, midnight rain, nothing but wild rain On this bleak hut, and solitude, and me Remembering again that I shall die And neither hear the rain nor give it thanks For washing me cleaner than I have been Since I was born into this solitude. Of course, many of the usual suspects are found here, but the surprises are exciting, and even the old favorites seem new when the editors explain why and how a particular poem seems beautiful. This is particularly evident in their discussion of Edna St. What lips my lips have kissed, and where, and why, I have forgotten, and what arms have lain Under my head till morning, but the rain Is full of ghosts tonight, that tap and sigh Upon the glass and listen for reply, And in my heart there stirs a quiet pain For unremembered lads that not again Will turn to me at midnight with a cry. Thus in the winter stands the lonely tree Nor knows what birds have vanquished one by one, Yet knows its boughs more silent than before: I cannot say what loves have come and gone, I only know that summer sang in me A little while, that in me sings no more. In the "close-up" section, Strand and Boland offer an biographical paragraph that mentions that in , Millay became the first woman to win a Pulitzer Prize in Poetry. This ability of the sonnet, to accommodate both lyric and reflective time, made it a perfect vehicle for highly intuitive twentieth-century poets like Millay. But Strand and Boland are careful not to explain everything. The deepest beauty, as they explain in their introductory essays on their attraction to form, is built on mystery. And it is that attempt to understand the greatest mysteries that defines the greatest poems. This is often the case with good poems -- they have a lyric identity that goes beyond whatever their subject happens to be. This lucid, useful book is a wonderful guide to that mysterious music.

Chapter 2 : The Making of a Poem: A Norton Anthology of Poetic Forms by Mark Strand

The Making of Poems A tragedy during his youth left Gregory Orr confused and disillusioned. Now, the University of Virginia professor believes poetry has helped him live and heal.

A new species of poetry: The 1790s was an immensely difficult period for most people throughout Europe. Through this decade, Britain sustained major economic recession, and crop failures further threatened the economic and political stability of the country. By 1798, Ireland was in the throes of large-scale rebellion. And following the outbreak of the French Revolution in 1792, England entered into a long and costly war with the new renegade French republic. To make matters worse, the British state had to contend with the legions of reformers within its own borders, those who sympathized with France and wanted to import its republican and democratic model. Not since the English Revolution had the country faced such alarming upheaval and discord within its borders. On first glance it might not seem like the little collection authored by Wordsworth and Coleridge has much to do with this heady and factional atmosphere. *Lyrical Ballads* came about in the spring and summer of 1798, when the Coleridge and Wordsworth families lived as neighbours in the secluded village of Holford, Somerset. Wordsworth and Coleridge had only known one another a short time, but they became quick friends and mutually-admiring colleagues. The small village provided both poets with a break from the spirited goings-on of cities like London and Bristol, which could often be dangerous places for young men with unorthodox opinions. Coleridge and Wordsworth, both committed reformers through the early years of the French Revolution, knew this as well as anybody, and their retreat into the country was motivated as much by concerns for their personal security as anything else. The time at Alfoxden House as the Wordsworth residence has come to be called was one of great production for the poets: As Wordsworth later explained, the goal was to write poetry which reflected seriously on the lives of humble, rustic people. The collection would also be written in a style of language which imitated the way these people actually spoke, which according to Wordsworth was less artificial and more impassioned. Both poets believed that the language and subject-matter of modern poetry had become ornate, formulaic, and phony, and the two of them offered their collection as a kind of manifesto, which if successful might completely renovate the sphere of English art and letters. But Wordsworth and Coleridge also had different roles to play in this experiment which would determine just how far the language and events of common life could be adapted to poetry and art. Meanwhile, Coleridge would focus on the ordinary in the extraordinary, exploring how the mind functions in exceptional circumstances: *The Rime of the Ancient Mariner* explores among a great many other things the familiar sensations of faith, guilt, cruelty, obsession, and endurance, experienced by a man stuck upon a ghost ship literally! Together, Wordsworth and Coleridge wanted to pen a collection which would lead people both to rethink poetry what it was or should be written about, for instance, as well as its proper audience, and to challenge its readers to think about the remarkable similarities which exist between persons, in spite of differing class, regional, or educational backgrounds – to consider our common humanity, in other words. Many early reviewers of *Lyrical Ballads* thought that its authors must surely be French sympathizers – how else to account for this interest in uneducated labourers? Whether or not Wordsworth and Coleridge continued to sympathize with the revolution abroad, there can be little doubt that with *Lyrical Ballads* the two were committed to one kind of revolution at least, a revolution in the sphere of poetry and art. *Lyrical Ballads* is among other things an attempt to purify poetry of the cold conventions which had come to dominate the literary scene, at least according to both poets; in place of this, Wordsworth and Coleridge wanted to bring poetry back to what is most common and recognizable, and also most important, within our emotional, social, and imaginative lives. He can be reached at j.

Chapter 3 : The Making Of Lancelot Poem by Alexandre Nodopaka - Poem Hunter

What made The Making of a Poem stand out for me was its insistent assertion that poetry itself, requires formal practice. The authors hold firm their assertion that while talent is a basic requirement for a poet, "curiosity, determination, and the willingness to learn from others" (p.

Biography[edit] Early years and education: Taylor, the curate; and the Rev. Elisha Brooks Joyce " , the rector. Christ Church is the oldest Episcopal parish in New Brunswick and the Kilmer family were parishioners. He won the first Lane Classical Prize, for oratory, and obtained a scholarship to Rutgers College which he would attend the following year. Despite his difficulties with Greek and mathematics, he stood at the head of his class in preparatory school. At Rutgers, Kilmer was associate editor of the Targum , the campus newspaper , and a member of the Delta Upsilon fraternity. He completed his Bachelor of Arts A. It was here that his poem "Trees" was written in February By June , Kilmer had abandoned any aspirations to continue teaching and relocated to New York City, where he focused solely on developing a career as a writer. This was a job at which one would ordinarily earn ten to twelve dollars a week, but Kilmer attacked the task with such vigor and speed that it was soon thought wisest to put him on a regular salary. Kilmer would later write that " By this time he had become established as a published poet and as a popular lecturer. According to Robert Holliday, Kilmer "frequently neglected to make any preparation for his speeches, not even choosing a subject until the beginning of the dinner which was to culminate in a specimen of his oratory. A series of correspondence between Kilmer and Father James J. Daly led the Kilmers to convert to Roman Catholicism, and they were received in the church in In one of these letters Kilmer writes that he "believed in the Catholic position, the Catholic view of ethics and aesthetics, for a long time," and he "wanted something not intellectual, some conviction not mental " in fact I wanted Faith. Her lifeless hands led me; I think her tiny feet know beautiful paths. You understand this and it gives me a selfish pleasure to write it down. He had established himself as a successful lecturer" particularly one seeking to reach a Catholic audience. His close friend and editor Robert Holliday wrote that it "is not an unsupported assertion to say that he was in his time and place the laureate of the Catholic Church. Over the next few years, Kilmer was prolific in his output, managing an intense schedule of lectures, publishing a large number of essays and literary criticism, and writing poetry. An Anthology of Catholic Poets In August, Kilmer was assigned as a statistician with the U. Though he was eligible for commission as an officer and often recommended for such posts during the course of the war, Kilmer refused, stating that he would rather be a sergeant in the Fighting 69th than an officer in any other regiment. The most notable of his poems during this period was " Rouge Bouquet " which commemorated the deaths of two dozen members of his regiment in a German artillery barrage on American trench positions in the Rouge Bouquet forest north-east of the French village of Baccarat. At the time, this was a relatively quiet sector of the front, but the first battalion was struck by a German heavy artillery bombardment on the afternoon of March 7, that buried 21 men of the unit, killing 19 of which 14 remained entombed. In a letter to his wife, Aline, he remarked: None of the drudgery of soldiering, but a double share of glory and thrills. This coolness and his habit of choosing, with typical enthusiasm, the most dangerous and difficult missions, led to his death. During the course of the day, Kilmer led a scouting party to find the position of a German machine gun. When his comrades found him, some time later, they thought at first that he was peering over the edge of a little hill, where he had crawled for a better view. When he did not answer their call, they ran to him and found him dead. According to Father Francis P. His body was carried in and buried by the side of Ames. God rest his dear and gallant soul. According to military records, Kilmer died on the battlefield near Muercy Farm, beside the Ourcq River near the village of Seringes-et-Nesles , in France, on July 30, at the age of

Chapter 4 : NPR Choice page

of over 1, results for "the making of poem" The Making of a Poem: A Norton Anthology of Poetic Forms Apr 17, by Eavan Boland and Mark Strand. Paperback.

Frequently asked questions about the This I Believe project, educational opportunities and more Click here to learn more. Sponsor This Essay I believe in poetry as a way of surviving the emotional chaos, spiritual confusions and traumatic events that come with being alive. When I was 12 years old, I was responsible for the death of my younger brother in a hunting accident. I held the rifle that killed him. In a single moment, my world changed forever. I felt grief, terror, shame and despair more deeply than I could ever have imagined. And under those emotions, something even more terrible: One consequence of traumatic violence is that it isolates its victims. It can cut us off from other people, cutting us off from their own emotional lives until we go numb and move through the world as if only half alive. As a young person, I found something to set against my growing sense of isolation and numbness: When I write a poem, I process experience. This process brings me a kind of wild joy. Before I was powerless and passive in the face of my confusion, but now I am active: I am transforming it into a lucid meaning. Because poems are meanings, even the saddest poem I write is proof that I want to survive. And therefore it represents an affirmation of life in all its complexities and contradictions. An additional miracle comes to me as the maker of poems: Because poems can be shared between poet and audience, they also become a further triumph over human isolation. And their poem gives me hope and courage, because I know that they survived, that their life force was strong enough to turn experience into words and shape it into meaning and then bring it toward me to share. The gift of their poem enters deeply into me and helps me live and believe in living. He is the author of nine collections of poetry and is the recipient of National Endowment for the Arts and Guggenheim fellowships. Orr lives in Charlottesville, Virginia, with his wife, the painter Trisha Orr.

Chapter 5 : Joyce Kilmer - Wikipedia

"The making of Poetry is, in a sum, a landmark book, characterized by the kind of assurance and mastery of its subject that only prolonged of experience in the field can bring." (K. Busby in: Encomia, vol. , p.

Chapter 6 : Gregory Orr - Poet | Academy of American Poets

Poetry in the making Korea Foundation Professor of Korean Literature David McCann is an authority on sijo (shee-jo), a poetic form often compared with Japanese haiku. Sijo is traditionally paired with music, and McCann likes to sing the poems to the sounds of the ukulele.

Chapter 7 : Erotic Poems : the making of a sausage : DU Poetry

Like Kenneth Koch's classic Wishes, Lies, and Dreams, Poetry in the Making presents new ideas on how children and other beginners might best compose their own poems while also presenting candid, and more general, insights that all students and scholars of the art or craft of verse will find inspiring.

Chapter 8 : Project MUSE - The Making of a Poem: Rainer Maria Rilke, Stephen Spender, and Yang Mu

Making a Poem is an intimate, conversational treatise on poetry by a man of letters with decades of practice in both the business and the craft of verse. Readers will.

Chapter 9 : The Making of a Poem | W. W. Norton & Company

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