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Meet Ilya Kaminsky, Faculty Member

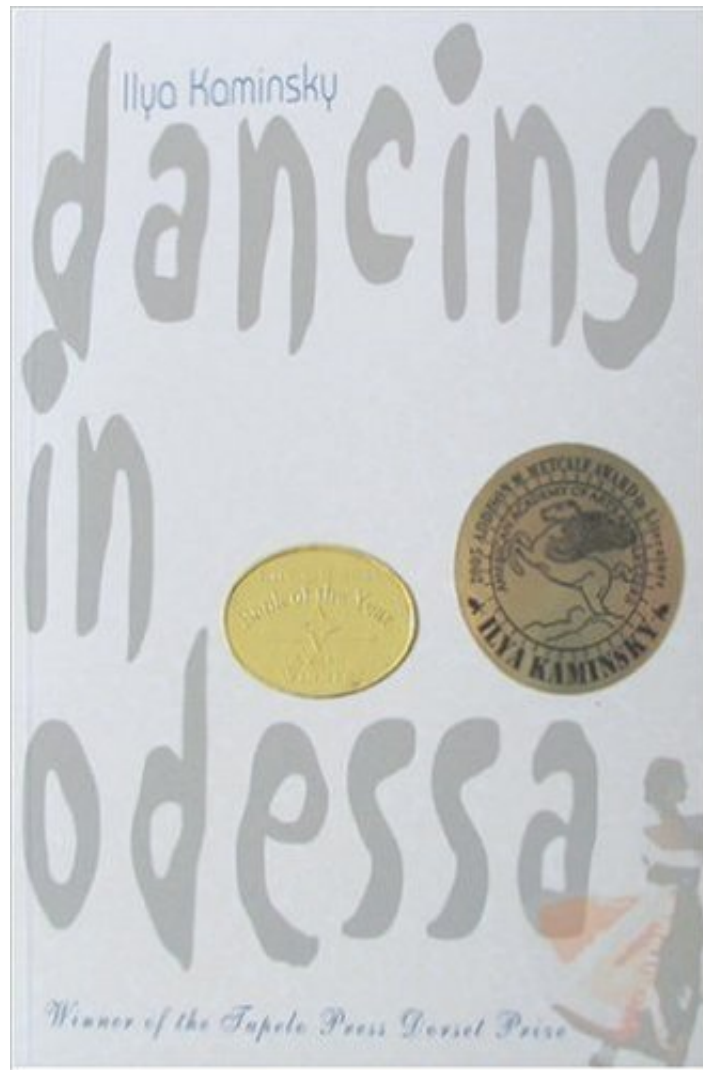


Check out Ilya's website [read more...](#)

ILYA KAMINSKY is the author of *Dancing in Odessa* (Tupelo Press), which won the American Academy of Arts and Letters' Metcalf Award, Whiting Writers Award, Ruth Lilly Fellowship, Lannan Literary Fellowship and many other distinctions. It was translated in many languages, and published all over the world, including Turkey, France, Russia, Macedonia, Spain, Mexico, and China, where it was awarded Yinchuan International Poetry Prize. His new work in progress, *Deaf Republic*, has received a Pushcart Prize and Poetry magazine's Levinson award.

Ilya has also translated many books, most recently *Dark Elderberry Branch: Poems of Marina Tsvetaeva*, co-translated with Jean Valentine (Alice James Books). His anthology *Ecco Anthology of International Poetry*, co-edited with Susan Harris (Harper Collins), has been called a "classic" in its genre.

HOW TO APPLY



Announcing the 2nd Latin@ Scholarship and the Inaugural Gregory Pardlo Scholarship!

For the first time ever, we are offering two full scholarships to summer programs for poets at The Frost Place. [Submissions are being accepted RIGHT NOW!](#)

2016 Latin@ Scholarship

This scholarship is designed to encourage the Latin@ voice in poetry and the literary arts, both at The Frost Place and in the broader literary community. The winner will receive a full fellowship to attend the Conference on Poetry at The Frost Place, July 10 - 16, 2016, including room and board (valued at approximately \$1,550).

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2016 Gregory Pardlo Scholarship

This scholarship is open to African American poets writing in English who have published up to one book of poetry. The winner will receive a full scholarship to attend the Poetry Seminar at The Frost Place, July 31 – August 5, 2016, including room and board (valued at approximately \$1,550), and will give a featured reading at the Seminar.

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How to Learn from Poetry | Ilya on Workshop

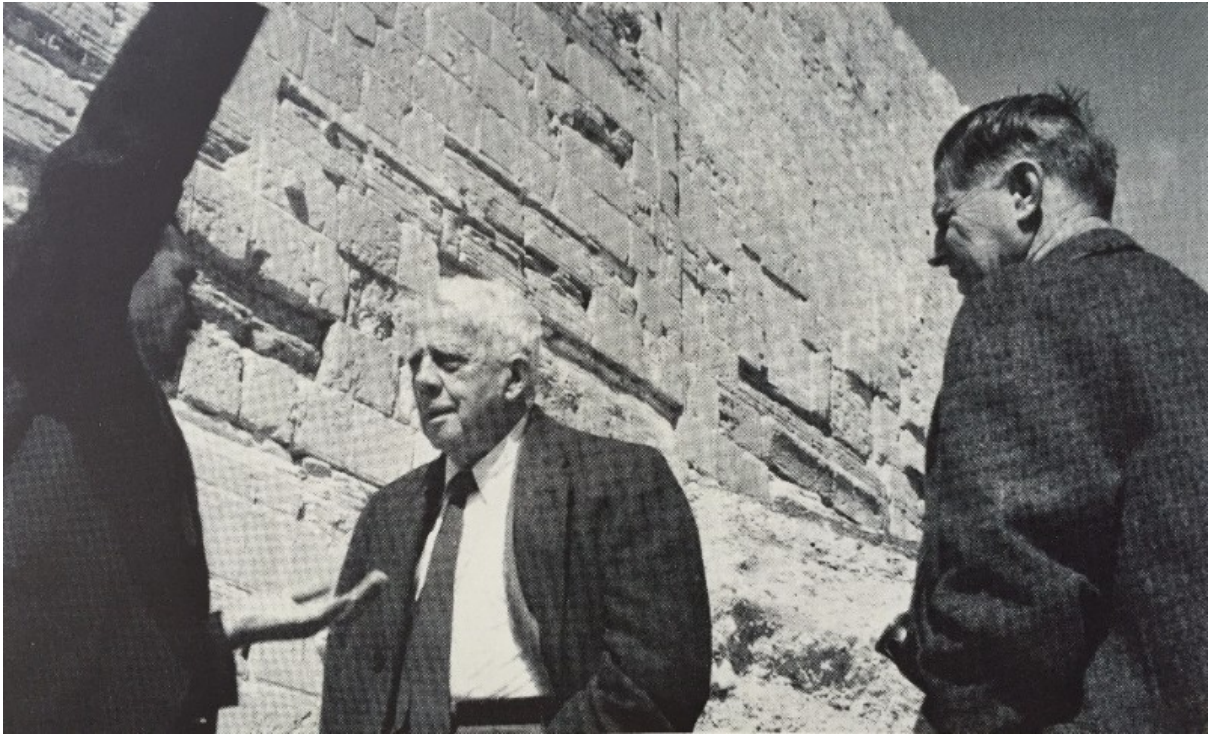
"How do we, as poets, learn from one another, and how do we bring what we learn into our own work?"

Osip Mandelstam once compared the writing of poetry to architecture. Each word, he proposed, was a single stone. In my teaching, I try to create a community of fellow writers that aims to look at various ways in which great poets have influenced one another, changed one another, borrowed from each other's designs for their own construction, on the page.

What can we learn from their echoes, their borrowings, their traditions? How do we, as poets, learn from one another, and how do we bring what we learn into our own work? In my class we usually focus on various textures of poetic language: images and sounds, aspects of line, line-break, metaphor, and detail, will all be discussed in depth. What language, line and texture are used in various ways to compose a lyric, narrative, sequence? What approaches do other poets from around the world take to change tone, find a new perspective? Poetry, Ezra Pound claimed, was "original research in language." I hope that my students work to make sure our new poems live up to that notion. Every participant in my classes receives a line-by-line reading of their work as well as a detailed reading list to start building their own literary connections to the poetic masters that may be the most useful for the growth of their poems.

[Follow Frost from San Francisco to Franconia](#)

We've designed an interactive, multimedia timeline of Robert Frost's life. Learn about the milestones that led the legendary poet 'North of Boston'. [Check it out on our website!](#)



Frost with Lawrance Thompson and a guide standing by the walls of Jerusalem (Harold Howland)

Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.

-from "Mending Wall" in North of Boston (Nutt, 1914)

Widen Your Perspective | Ilya on Reading

I usually recommend my students to read widely the poets from around the world (to learn new sensibilities, new images, senses!—look how much Derek Walcott brought into English language from the Caribbean, look how much Elizabeth Bishop gave us when she considered Brazilian poets!), and also read deeply into the tradition (notice how much Robert Hayden learned from Eliot for his great poem “Middle Passage”! Look how much Theodore Roethke learned from 17th century poets! Look how much Berryman has taken from Shakespeare!), and also into various other traditions, other origins, other

initiations (Jerome Rothenberg's Technicians of the Sacred, or Kamau Brathwaite's wonderful Islands Trilogy [The Arrivants: A New World Trilogy (1973)] would be a good place to start) for new kinds of rhythms, melodies, whispers.

As for myself, I am still very much in love with Shakespeare plays. As Emily Dickinson once said, why do we need anything else? There is so much fun, wonder, mystery, hilariousness, outrageousness, and pure music. But then, how can I be without Dickinson? Or without Paul Celan? Or without Gwendolyn Brooks' great poem "In the Mecca"? Or Akhmatova's "Requiem"? And so on and on. Make up your own lists, your own obsessions, your own bags of magic lines!

Submit Your Alumni News

We want to celebrate you—our alumni, who have joined us in past summers to read, write, and grow at The Frost Place. [Submit your news](#) to us and we will spread the word on social media and the web!

- [Poems by Poetry Seminar Alumnus James Washington Jr. to Appear in The Main Street Rag](#)



James Washington, Jr.'s poems "Diners" and "Low-Down Kryptonite" will appear in a future issue of [The Main Street Rag](#). James attended the Poetry Seminar in last year, where he read "Low-Down Kryptonite" in Robert Frost's barn at the participant reading.

Greg [Pardlo] and I had discussed possible revisions just an hour or so before the readings. We shared a good laugh after I stepped from the podium because my "final" revisions occurred minutes before the reading. It was a high-risk maneuver that worked, as I knew it would, because I trusted Greg's fine eye and mind.

A tip of the hat from James to Greg Pardlo and his Poetry Seminar workshop colleagues for their fine editorial suggestions, and a big congratulations to James from us at The Frost Place!

More Alumni News

- [Garrison Keillor Reads “Roller Coaster” by Ginger Murchison](#)
 - [Will Nixon leads a poetry walk in Woodstock, New York to Celebrate National Poetry Month](#)
-

Find Your Lines | Ilya on Writing

I write in lines. So the lines find their way on paper whether I overhear two boys insulting each other at the gas station, or see a gull cleaning her feet, or two old men playing dominoes on a hood of a car, or two young women kissing at the fish market. They become lines on receipts, on my hands, on a water bottle, on other people's poems. Lines collect for years, but once in a while they discover that other lines are sexy and, well, the poems may come from that sort of a relationship.

"Lines collect for years, but once in a while they discover that other lines are sexy and, well, the poems may come from that sort of a relationship."

If I am lucky. Which isn't often. But one has to have faith.



Cover: "Atomic War!" Issue #1. Image in the Public Domain.

We Lived Happily During the War by Ilya Kaminsky

And when they bombed other people's houses, we

protested
but not enough, we opposed them but not

enough. I was
in my bed, around my bed America

was falling: invisible house by invisible house by invisible house.

I took a chair outside and watched the sun.

In the sixth month
of a disastrous reign in the house of money

in the street of money in the city of money in the country of money,
our great country of money, we (forgive us)

lived happily during the war.

Another Bananagrams Challenge!

Last week we asked you to write a poem based on a Bananagrams game. Thank you for rising to the challenge, Louise E. Desclos!

Tobias and Zither
by Louise E. Desclos

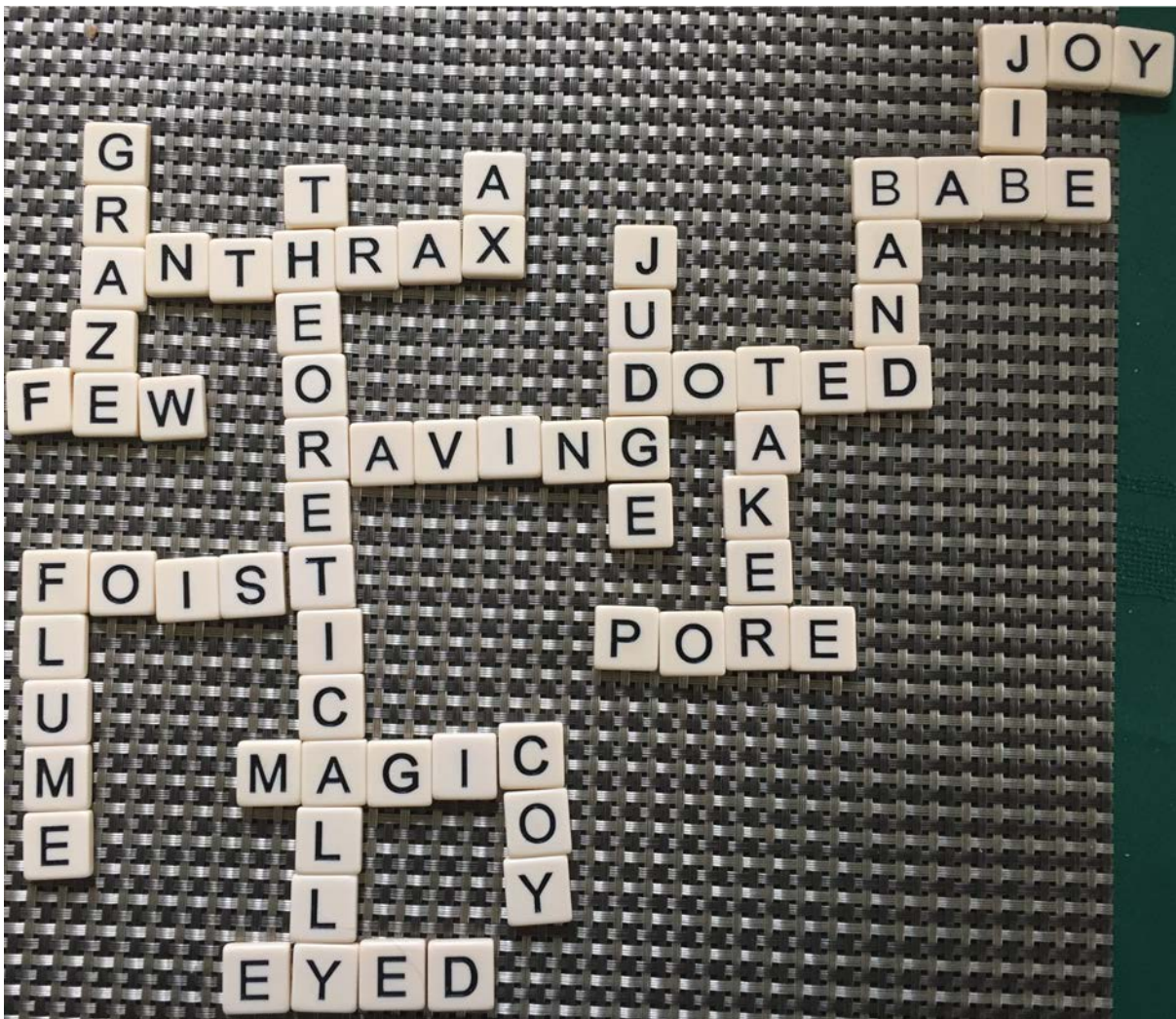
Tobias and Zither were brothers
Forlorn and sad were they
Woe was their due
Not a pucker or coo

No winners were they
Scorn and jeers their pay
Teen boys with mischief
Now wards of the sheriff

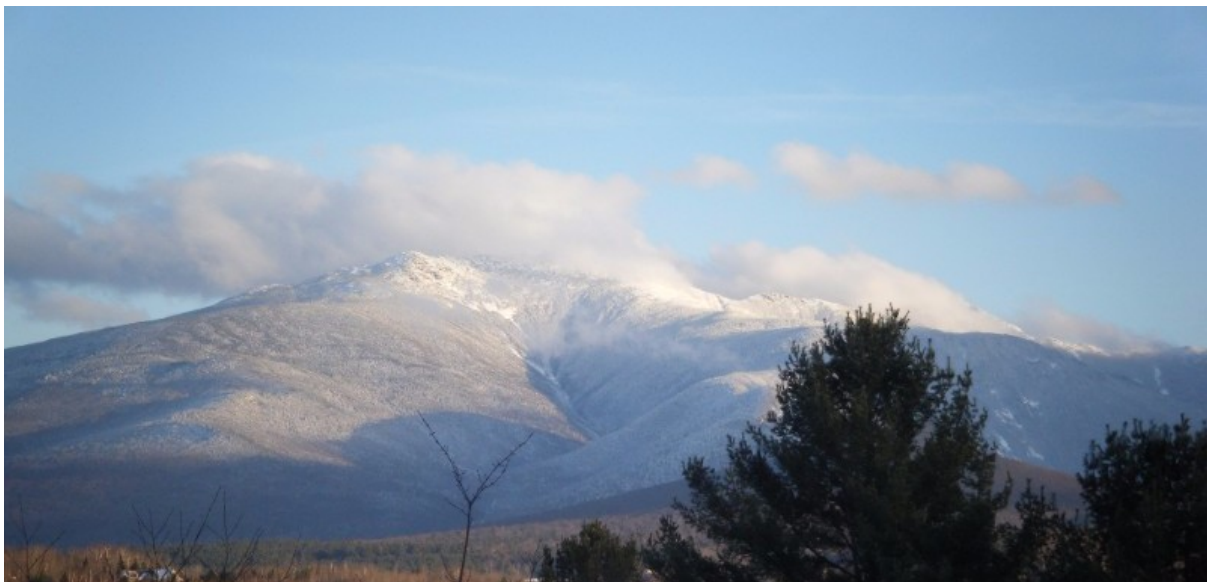
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[See the prompt from last week](#)

[Send in your response to this week's challenge to frost@frostplace.org](mailto:frost@frostplace.org) by
Sunday April 24 and we'll publish our favorites. Now, get writing!



More Information About Summer Programs



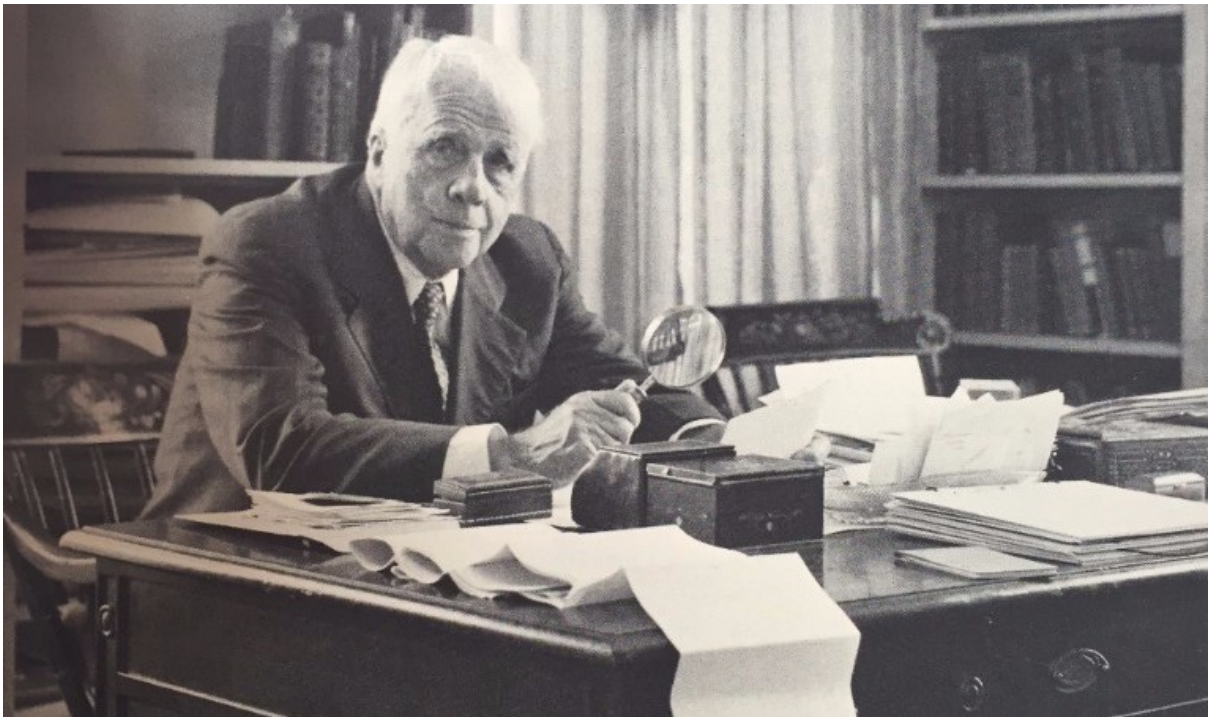
Conference on Poetry and Teaching | June 25 - 29, 2016

Director: [Dawn Potter](#) Associate Director: [Teresa Carson](#)

Faculty: [Kerrin McCadden](#), [Rich Villar](#)

Held each year in June, the Conference on Poetry and Teaching is a unique opportunity for teachers to work closely with both their peers and a team of illustrious poets who have particular expertise in working with teachers at all levels.

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Writing Intensive | June 29 - 30, 2016

Director: [Afaa Michael Weaver](#)

The Frost Place Writing Intensive is a day-and-a-half reading and writing workshop that directly follows the Conference on Poetry and Teaching. Led by renowned poet-teacher Afaa Micheal Weaver, it gives teachers the opportunity to focus entirely on their own creative growth.

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Conference on Poetry | July 10 - 16, 2016

Director: [Martha Rhodes](#)

Faculty and Fellows: [Gabrielle Calvocoressi](#), [Maudelle Driskell](#), [Rachel Eliza Griffiths](#), [Michael Klein](#), [Matthew Olzmann](#), [Collier Nogue](#)

Immerse yourself in poetry. Spend a week at “intensive poetry camp” with writers who are deeply committed to learning more about the craft of writing poetry. For thirty-plus years, the Conference on Poetry has been a daily immersion in listening, reflection, and conversation about the writing and reading of poetry.

Each day, there is a faculty-led discussion class or talk on an aspect of craft; three hour small-group workshops; a period of silence for reading poetry and time to generate and revise poems. Each night, we gather at the Henry Holt Barn at The Frost Place (Frost’s actual barn) for readings by faculty and guests. Share your work in a special reading at the Henry Holt Barn at The Frost Place. Spend a portion of July writing, revising, reading, learning, and having a wonderful time with other writers.

[READ MORE](#)



Poetry Seminar | July 31 - August 5, 2016

Director: [Patrick Donnelly](#)

Faculty: [Ilya Kaminsky](#), [Cleopatra Mathis](#), [Lyrae Van-Clief Stefanon](#)

Spend five days in August with a select community of poets exploring your artistic work in the context of a rich variety of poetry ancestors and contemporaries. Learn from a distinguished and accomplished faculty how poets choose, imitate, enter into dialogue with, and sometimes argue with the work of our poetic ancestors and contemporaries. Seminar participants will have their poems in progress given generous and focused attention, and on the final night will read their work at the Henry Holt Barn at The Frost Place. This is a unique opportunity for dedicated poets to delve intensely into the poetic process.

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