

A WORKSHOP ON DAVID JAMES’ creation of the formal poem called a **WEAVE**

WEAVE: a formal poem in which the first and fourth lines rhyme in each stanza; the second line *weaves* itself into the following stanza as the rhyme for the first and fourth lines. The pattern weaves on and on, like the braiding of hair, until you stop.

Though it’s written in five line stanzas, it does not have to remain that way in its final version.

RECIPE FOR FAITH – sample writing version

Stare into the heart of a tulip	<i>A</i>
for five hours	B
on a late spring day.	<i>C</i>
Memorize each stamen, every drip	<i>A</i>
and shade of color	<i>D</i>
until you can recreate the flower	B
in your mind,	<u><i>E</i></u>
the petals, the stem, the smell,	<i>F</i>
the way it might dance in a rain shower.	B
Make a list of all the fears that weigh	<i>G</i>
on your heart; make another list of what you’d find	<u><i>E</i></u>
if half your dreams	<i>H</i>
came true.	<i>I</i>
We’re brought into this world naked and blind.	<u><i>E</i></u>
We either float to heaven or tumble to hell.	<i>J</i>

RECIPE FOR FAITH – final version
*(which hides any pattern of rhyme if you were looking
for it, but the sound is still all there!)*

Stare into the heart of a tulip
for five hours
on a late spring day.

Memorize each stamen, every drip
and shade of color
until you can recreate the flower
in your mind,
the petals, the stem, the smell,
the way it might dance in a rain shower.

Make a list of all the fears that weigh
on your heart; make another list of what you'd find
if half your dreams
came true.

We're brought into this world naked and blind.
We either float to heaven or tumble to hell.

MODIFIED WEAVE

Modified Weave: written in five line stanzas, this poem has a slight variation in the rhyme pattern of a regular Weave. We are still weaving one sound from the first stanza into the second, one sound from the second stanza into the third, etc.

In the Modified Weave, the second and fifth lines rhyme (not the first and fourth), and then the third line rhymes with the first line of the following stanza. In the second stanza, the second and fifth lines rhyme, and the third line sound weaves into the following stanza. The poem keeps going until you stop it...)

HOW THE WORLD DOES NOT WORK (sample)

“trying to hang the fruit back on the trees”

John Glenday

Isn't this what we all do, sooner or later,	a
try to take back the mistakes, the words said	b
in anger, the sins that haunt our dreams?	C
But the world won't slow down, and certainly	d
won't back itself up. It barrels on, fed	b
by our breath, by our hearts' steady routine.	C
When I hold you in my arms and stand,	e
smelling your hair, feeling your body	<u>F</u>
cave against mine, I like to believe	g
that, somewhere, a rock crumbles back to sand,	e
that a maple tree collapses into a seed.	<u>F</u>
In my dreams, I return the apples to the high	h
branches, the petals to their flower stems. I squeeze	i
the robin back into its egg and imagine a bird's song	j
dissolving in the wide open sky.	h

HOW THE WORLD DOES NOT WORK

(final version of the modified weave)

“trying to hang the fruit back on the trees”

John Glenday

Isn't this what we all do, sooner or later,
try to take back the mistakes, the words said
in anger, the sins that haunt our dreams?
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In my dreams, I return the apples to the high
branches, the petals to their flower stems. I squeeze
the robin back into its egg and imagine a bird's song
dissolving in the wide open sky.

by David James