

Poetry Workshop Curriculum
Series One: 2018-2019
Barrio Alegría

This poetry workshop came about in November, 2018, as an unsolicited gift from Barrio Alegría executive director Daniel Egusquiza. I was an overworked reporter at the Reading Eagle who desperately wanted to give back to the community but didn't know how to. Daniel approached me with the proposition to use Barrio as a safe place for a diverse group of writers to connect, be vulnerable and transform through the art of poetry.

After a little convincing, we plotted the first workshop to be a sort of "Glyph's intro into poetry," which was basically my philosophy and process as a poet. When the day came I ran right over from the newspaper and nervously watched out the window for arriving participants. I genuinely expected only a handful of people to show up for this one-time workshop.

I knew that there were a number of opportunities for people to perform. What was lacking was a place where we could get better at our craft in a way that was mindful and communal. Soon enough, the small table in Barrio's kitchen was filled with an exciting group of poets, dabblers and curious writers. The feeling was honest and electric.

After the first workshop people asked me when the next one would be, and I didn't have much of an answer for them. I responded with a few wishy-washy statements about how much I enjoyed it and how we might have one in the future. But the choice was already clear, even if I didn't want to immediately admit it. I was going to plan, craft and host one of these workshops every month. After that first night, the workshop had not only transformed me, it had transformed as an idea.

The workshop became a monthly meeting place where I and a faithful group of about 20 new and old faces would come together to experiment, be vulnerable, teach and learn. While I thought this was because it filled a need in the community, I have come to find that the workshop fostered community.

Which brings me to the real reason I consider it successful. You, the rebel writers, closet creatives, and unmistakable artists. Misfit scribblers, defenders of dreams, soliloquy scientists, and wayward visionaries. You radiant and tortured souls, you tireless wordsmiths, deadpan comedians, and pen-wielding punks. Barrio and I made the space, but you all kept the space and made it a living, breathing beast. You made this city, for at least a year, a place that was bubbling with more original poetry than it had seen in years. You gave this workshop a reason to exist.

You all sparked within me a vigor to give to the arts. You all have pushed me to be a better facilitator, a better student, and to be braver in my art and in my life. I sincerely hope that you all have gotten something even half as precious as what you have given me. I am forever grateful for having been trusted with this gift, this responsibility. I have transformed, we all have transformed. And once again, so do these workshops.

I now metaphorically and literally hand these workshops over to you. Hoping you can use these pages a guide, as constellations guiding you to new shores waiting on the other side of the unknown. I hope you can use my art, my shortcomings, and my undying love for this art to find, build, manifest something new, something transformative.

-Glyph

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Barrio Alegría's first monthly poetry workshop series lasted from Nov. 14, 2018, to Nov. 21, 2019.

All of the two-to-three-hour workshops were free, open to the public, and hosted at Barrio Alegría's headquarters at 140 N. 5th Street.

The series was hosted by the poet Glyph, also known as the journalist Anthony Orozco, and three guest hosts. All hosts prepared an agenda for their workshop.

Guest hosts:

Noah Ayala, a Reading based poet who represented the United States in the 2019 Ditet e Naimit International Albanian Poetry Festival in Macedonia. He also hosts the monthly Poet Tree.

Abel D'Andrea, author of *Crónicas de Una Tragicomedia Incompleta*, visited Reading for his 2019 *Crónicas de Polvo* tour during the first week of Hispanic Heritage Month.

Robin Gow, Kutztown-born poet, editor and Adelphi University teacher with an upcoming chapbook, *HONEYSUCKLE*, and an upcoming full-length poetry collection.

Special thanks to executive director Daniel Egusquiza, chief operating officer Arleny Pimentel, public engagement coordinator Amber Mancebo, art coordinator Valois Joubert, photographer Mateo Toro and all of Barrio Alegría.

Workshop One: Beginnings

Who are you?

Introduce yourself: What is your name, do you have a writing process? Do you tend to write in a certain style or focus on a certain subject matter?

Leaning into the afternoon, I cast my sad net

If you don't already have an idea for a poem in mind, find one.

What ideas have you had floating around in your head lately? What have you been going through, what have you witnessed? What have you overcome in your life or recently? What memories haunt you? Do any give you strength? What gives you life? What do you want to feel? What do you want other people to feel? What are you deathly afraid of sharing?

Zooming in

Engage all of your senses. What does your topic look, sound, smell, feel and taste like?

What images immediately arise when you think about your topic?

Use specific details.

Exercise in exorcism

Release a deluge of content.

If the lines are not effortlessly flowing out of your fingertips, then force it out.

Do not self-edit, do not commit to any of it; just get it on the page.

Dance like nobody's watching.

Panning for gold

Sift through the copy. Look for the uncut jewels, precious metals and diamonds in the rough. Find the good lines and intriguing trains of thought. Recognize opportunity to tie seemingly disparate ideas together.

Ditch the dirt.

Moving the furniture around

Play with what you have, move stuff around. Mull things over. Change things up.

Find your voice rhythm and flow.

Start arraigining your words, lines, stanzas.

Write a proto-poem:

The proto-poem will be a starting point, a lump of clay, raw material you will have to form into shape

To be continued

Go home, continue editing, and continue to discover more.

Complete your proto-poem.

Share your work.

Workshop Two: Refining

Recap first workshop

Discuss where our proto-poems went.

What was the processes of developing your proto-poem?.

Share our proto-poems

Each person share their poems.

Each person give feedback.

Discuss what the author is aiming for and what strategies they can employ to do that.

It may be hard to let people critique your work
but it is always good to hear different perspectives.

Remember, your voice and should be singular and some people may not fully understand your vision.

Make edits

After hearing from your peers, try to enhance your work.

Add, subtract, mutate and build on what you already have.

This can be done alone or with a partner, who should be willing to bounce ideas.

Recast your proto-poem

Use your peers' comments as inspiration, suggestion, and possibility, not gospel.

Push your creativity but keep your authentic voice.

Finalize your proto-poem into your finished poem

Finishing your poem many times is really just choosing when to stop.

Edits and recasts can happen multiple times.

What you are building should be intentional and unique work that speaks on your unique lived experience/fantasy.

A dancing flame, shivering like the strings of a piano

Writing a poem is just a part of the process.

Someone else needs to hear, read, experience your work.

It is your responsibility to put out into the world the best quality work you can produce.

Workshop Three: Writer's Block

Where are you stuck?

Why does your poem feel incomplete? Where are you blocked?

What do you need to reconcile in your poem?

What do your fellow poets have to say?

If you have writer's block, you are trapped in your own head. Get out of the way.

What insights can your fellow poets give you? Even if you don't care for the advice, see where other people's perspectives can take you. Take notes.

Now forget about all that.

Shake out and clear your mind.

Write about something else. If your poem is about a breakup, write about a time you found money on the street. If your poem is about the last time you spoke with your grandfather, write about a time you were terribly late to something important. If your poem is about the choreography of lightening bugs, write about a carjacking.

If you have another idea for a different poem you want to start, do that.

Thoroughly describe something else entirely for 15 minutes.

Commit to none of it and just push it out.

Get your pen moving.

Zooming in

Engage all of your senses.

Use specific details.

Plan for gold

Sift through the copy.

Look for the uncut jewels, precious metals and diamonds in the rough.

Save them for later. Shake out and relax.

Go back to your original poem

Attack the poem quickly and vigorously. Jump right into the mess of it.

If you are having trouble coming up with stuff, move, deconstruct, or rearrange the ideas you already have on the page. Repeat lines if you have to.

Step back and relax.

Rinse and repeat

Working multiple projects simultaneously is good for creativity and many times you can transfer some momentum from one project to another.

Defeating writer's block is about doing the action and also opening up to allowing ideas to flow into and out of you. You do not have to end up where you thought you were headed.

Workshop Four: Rhyme and Rhythm

Why use rhyme?

- Do you use rhyme frequently in your poetry?
- Why or why not?
- Rhyme is a tool, are you using it properly?
- What are you trying to convey in your work?
- Does rhyming add or take away from your poem?
- Do you have any issues or hurdles in using rhyme?

How do your fellow fishers tie their knots?

- Examine the examples of other poets.
- Listen and read closely.
- Take note especially of near-rhymes.
- Try to find patterns and flows.
- Take note of the transitions.

Become a cartographer

- Choose a rhyming verse you enjoy.
- Chart the rhyme scheme by marking rhymes in a,b,c style.
- Take a step back.
- Look at the dissected verses to see the intricacies of the rhyme.

Imitation is the sincerest form of flattery

- Try to mimic a rhyme scheme.
- Find a verse that you find fascinating and try to copy structure of the rhyme scheme.
- Even if what you write doesn't make much sense, just match the structure.
- This exercise will likely make you assume the cadence and tempo of another writer, which is also beneficial because you need to step out of your comfort zone to grow.

I have two left feet and their all thumbs

- Find your rhythm. At what pace do you naturally speak?
- What is the cadence of your thoughts?
- What's the bassline of your poetry?
- What is the music of your poetry?
- Read your work aloud and find your natural voice.
- Do not conform.

Build your own rhyme scheme

- Either plot your rhyme scheme in the a,b,c style or just create your own.
- You don't have to commit to what you produce, this is just about flexing your rhyming muscles.

Blending acrobatics with artistry

The pinnacle of poetic rhyming is when it contributes to the message and performance.

Purposeful, precise and innovative rhyming can relay more than plain-language.

Do not conflate dazzling audiences with imparting them with a piece of your soul.

Don't sacrifice the message for the rhyme.

Rhyming is part of the poem, not the entire poem.

Create

Write poems, whether they rhyme or not,
but keep an eye and an ear open of opportunities to add a layer of complexity.

Workshop Five: Open Shop

Create the space

Holding the space is the bare minimum
but you should not put minimal effort into it.
The space needs to be not only inviting, but also inclusive.
They are not the same thing.
As a facilitator you should set the tone for how the shop will sound and function.
Every poet may not be searching for guidance or need something from the
workshop, but each poet has something to give to the shop.

Maintain order

Keep conversations focused.
Dig deeper into revealing lines/comments/critiques.
Be weary of tangents.
Let each poet be heard.

Lose control

Let conversations go where they may.
Tumble down rabbit holes.
Encourage exploration.
Don't hold on to anything.
Take criticism with a box of salt, follow inspiration, consider no line sacred.

Highlight the strengths and progress

What was the most significant line/learning moment/change for each poet.
If appropriate, speak about it.
See if the gems of one jeweler can inspire the jewelry of another.

Tackle and confront the trouble areas

Where are poems losing steam or playing a little out of tune?
Poetry is the delicate art of balancing seemingly disparate words.
It is an artform that teeters and sways.
What needs to be balanced.

Workshop Six: Relationships

Choose one of your personal relationships to write about.

If you don't have one in mind, find one.

Have you been missing a loved one? Do you no longer trust your partner?

Are you having trouble making new friends? Are you falling in love?

Is someone taking advantage of you? Is someone actively working to oppress you or your people? Does someone not understand your need for change?

Do you wish things were like they used to be?

Your relationship can be with *something* rather than *someone* like nature, a systems of power or another entity altogether.

Summon their spirit

Gather character details about your subject.

What does that person or thing mean to you?

How have they changed your life?

What scars did they give you? What do you hate about them?

What moment with them is forever imprinted onto your soul? Which of their character flaws would you never change? Tell me the secrets they share with you and no one else.

Place me in the room they occupy in your mind/heart/spirit.

Use the metaphor dice if you like to find some lines.

Gather concrete descriptions.

What relics of them do you have?

What perfume do they wear? How did dress when they broke up with you? Tell me about their crooked smile, the way they flutter from one partygoer to the next, the gift they gave you but you've never even used.

Like opposing mirrors, descending into one another endlessly

Within those character and concrete descriptions, keep an eye out for similarities, connections and themes.

Maybe the way your subject wears their hair speaks do their insecurities or their perception of beauty. What do they reveal to you by avoiding eye contact? Did you lie to them to save their feelings even though the walk all over yours? Does their hospital gown exemplify how vulnerable and fragile they are?

Weed, till and water your garden

Revisit, evaluate and revise your work.

Water this seedling with some time and attention.

What colors and fragrance will explode out of this little bud?

Workshop Seven: Performance and Delivery

Reading vs Recitation vs Performance

Reading your poem from the page can be done in an engaging and gripping way, but every moment your eyes are on the page and not on your audience you subconsciously create distance between you and the listener.

Reciting a poem means you know every single word of the piece by heart. But knowing all of the words, from top to bottom, is only part of the equation.

Performing a poem is the highest level of oral poetry. You not only memorized the poem, you transport the listener *into* the poem. Immerse them in your emotions, conflicts, memories and divinations.

Choose your words wisely

Select one of your strongest poems to memorize.
Select something you believe people need to hear or that you need to testify.

Speak your truth

Read our poetry aloud.
Familiarity with your work is the No. 1 way you are going to improve your performance.
Record yourself reading the poem and listen to it.
Read it aloud over and over and over again.
Try to recite your poem at least once a day.
Find the sections your memorization is the weakest.
Focus on those areas.

Architect of formless clouds

In weakness areas, build mental bridges to get you across the troubled water.
Build a mental “house” of your poem.
Get used to moving from the front door, through the living room, past the kitchen, through the hallways and up into the bedroom.
You should know the floor plan so well you could walk through it with your eyes closed.

Listen to the music of your words

Learn when to pause, when to build tension, when to understate and when to explode.

Once you've learned every beat, when you know your poem like the back of your hand, then try to experience your poetry in the moment.

Try to relive the moments you wrote about.

Say it with your chest

Good things wait just behind your fear/anxiety/stage fright.

Get out of your seat.

Strike a power pose.

Let out a roar.

Get your blood and courage pumping.

Get comfortable outside of your comfort zone.

Don't just read, *perform* your poem.

Choreograph sections to aid in memorization and the performance.

Lean into your emotions.

Muscle memory and recitation can carry you far but you have to inject real visceral feelings.

Recite as much as you can.

Fear will transform into thrill.

Workshop Eight: Games, Remixes and Challenges
Guest host Noah Ayala

Philosophy:

- Break out of your norm and do something different.
- Take a challenge and see what you can create.
- Quit being stagnant and craft some new material.

Mix up your work

- Take your existing poems and transform them.
- Chop them up and then reassemble them in a fresh new way.
 - You can reorder the stanzas/lines.
 - Change the order in which you reveal information to the reader.
- Write a response to someone else's poem.

Metaphor dice

- Roll out some new metaphors.
- Replace words on the dice for more varied metaphors.
- Take inspiration from what the dice gives you.

Step outside yourself

- Write as someone or something other than yourself.
- Personify a place, a time, or a concept. What does that thing want?
- What are its motivations, hardships. What are some things it sees that only it is privy to?

Write to music

- Follow the beat, find your flow.
- Write rhyme or free verse, use the music as the soundtrack of your poem.
- Lean into the emotions it evokes, even if those emotions may seem surprising.

Change your perspective

- Try to write a poem from end to beginning.
- Write a riddle you don't know the answer to.
- Take a prompt from a stranger.
- Think outside of yourself.

Workshop Nine: Reclaiming

We cannot count on others to be our calvary. In today's cultural and political climate, we must be able to defend ourselves, stand up for ourselves and fight for what we have, for what we've lost.

What has been taken from you?

Find a subject in your personal, professional, political life in which you feel robbed.

How has someone tried to steal your happiness, abuse your talents, con you out of something precious?

What has time slipped out from your fingers?

Have you been used and discarded?

Has someone appropriated something dear to you?

Who took it from you?

Who or what is the thief in question?

Did a loved one steal your dreams from you by making you believe you are not "good enough?"

Did a group of people use your culture as a marketing ploy, a fashion statement or a tired stereotype?

Maybe you are at fault, did you leave a part of yourself to wither and die.

Did an experience strip you of your passion for something?

Has something taken away your confidence or vision for the future.

Wallow in it for a while

What does this space feel like?

Does the emptiness echo through your waking hours?

Show me the dust outline of the stolen object.

Show me the broken door frame of your psyche they barged through to rob you.

Lay your trauma bear.

This can be done explicitly or abstractly.

What did that do to you?

What is it like to have that thing ripped from you?

How has it affected your life, your self esteem and your circumstances.

How has it changed you as a person?

What are you going to do to get that back?

What does standing up for yourself look like?

Who are you confronting, is it the same person/thing that took it away from you or is it some higher entity or abstract idea?

“They can take our lives, but they can’t take our freedom!”

Let me hear your William Wallace war speech.

Let me hear your cry as you ride into battle.

Most importantly, attack!

Workshop Ten: Sustained Metaphor and Wordplay

Weapons for battle, instruments for art

Wordplay and metaphor can add depth and layers of complexity to a work.

The more you do it, the more you see it and understand how to access it in your poetry.

Every tool has its purpose. Know your purpose for the tactics you employ.

And your very flesh shall be a great poem

Collect an assortment of tantalizing subjects, adjectives and nouns.

Scramble the words on your own or use the metaphor dice to create a metaphor for you.

Find something that touches you, reveals something more an empty platitude.

Get into the groove

Search for all the words phrases, situations, common knowledge and characteristics of your metaphor.

Fill your mental, emotional, imaginative space with these images, idioms and elements.

Collect a few, more should come to you as you work.

You may even go into “dad-joke, hammy pun” territory.

Go there, just don’t stay there.

“If you are curious, you’ll find the puzzles around you.

If you are determined, you will solve them.”

-Erno Rubick

Opportunity for wordplay and metaphor are everywhere, hidden in plain sight, just waiting to be found.

You have an entire universe of linguistic, historical and cultural reference points you can bounce off of.

P I C K I T A P A R T

Keep an eye open for how you can break down words so they take on new meanings.

Roll them around in your mind, look at them from different angles, manipulate their silhouettes, make a Frankenstein’s monster.

Put new twists on things that are familiar, subvert expectations, try say so much more than what is actually written in the page.

Commit to your message

More than metaphor or wordplay, poems (generally speaking) are about the message you are trying to convey. Metaphors can reveal significantly more than plain language. Wordplay can spark indescribable intellectual and emotional reaction.

You may want to show off your skills, but don't compromise your work's integrity for the sake of being flashy.

Workshop Eleven: *Observe the holiday*
Guest host Abel D'Andrea

Objectives and Suggestions:

- I. Poetry Pyramid: What is poetry? A good theory for you to consider is that the full spectrum of poetry is divided into three powerful concepts. These three concepts are: "Poetry", "Poet", "Poem." When these concepts are understood and applied as principles in your creative process they can help you become a better poet.
- II. Poetry Balance Scale: Why do you write poetry? What is the most important thing you must know about writing poetry? What are effective mind-states and attitudes for writing good poetry?
- III. Poet vs Poem: Where is the poem? What is a good poem? What is a poet? What makes a good poet?
- IV. Workshop: How can we apply these principles in your creative process? Let's put it into real practice. "Remember the Self Started": Do it NOW!

Concepts:

I. Poetry Pyramid:

There are three parts to this concept. The first part is what we call **Poetry**, which is a soup of conscience or whatever you want to call it, that it is to be understood as a source of infinite intelligence; second part is; the third part is the **Poet** and the last is the **Poem**.

This pyramid is better comprehended as a triune, because even though the parts seem to be a process of gathering, applying and producing each part of the whole concept could not exist without the other. All three, (Poetry, The Poet and The Poem) are but a third of a whole.

Understanding this concept may help a writer improve his/her creative process.

a. Poetry (Image Power)

In the soup of conscience that we call Poetry is every thought, desire and feeling everyone has ever had. These thoughts, desires and feelings are there to be accessed by doers. This is what others named The World of Ideas. In this plane, ideas are displayed as images. Not every doer is able to understand or attract every image, yet every doer, (being a universe in itself) has the ability to attract images that are only clear to their understanding, and color it with words. Both, the coloring and the power to attract images it is determined by inner resources,

such as: level of consciousness, knowledge of knowhow or data gathered by study or other methods. Image Power is what the doer transforms into verses by figures of speech.

b. Poet

The Poet, which is a doer and must not be mistaken as a filter of the source, but as a producer

c. Poem

The Poem, which is the manifestation of the feelings and desires of the doer, as a creator, by using the power of the source.

II. Poetry Balance Scale:

Why/What	How
Thesis	Techniques
Motivation	Figures of Speech
Energy	Word Play (verbal gymnastics)
Vibrations	Rhythm
Feelings	Voice
Evoke	Tools

Notes:

The Poetry Balance Scale has two sides that we'd call A and B. In one side (A) is The Why, and in the other side (B) is The How. In the A side we've got the motive, the reason to access the source and the desires and feelings that the doer want to use in the process. In the B side is the tools, the different methods that exist and are available for the doer to produce. If the doer wishes to stimulate the imaginative and emotional state of the reader he should focus all of his attention in the A side of the scale. If the doer wishes to stimulate the mind and the intellect of the reader he should focus on the

B side of the scale. Either way the doer chooses to focus on, knowing The Why will spark the image power.

III. Poet vs Poem:

- a. The Poet: What is a poet? A poet is a channeler, not a filter. A poet is a *doer*, because his process is active, not passive. What makes a good poet? HE WHO DOES NOT COMPROMISE THE MESSAGE.
- b. Intellectual Stimulation vs Spiritual Stimulation: What's the difference between a good poet and a great poet?
- c. The Poem: What is a good poem? What is a great poem?

IV. Workshop:

Who won?/Who do you want to let win?

Workshop Twelve: Self-portrait
Guest host Robin Gow

1/3 (Reading Poems/ talking about possibilities) [20min]

- Students will take turns reading the poems aloud
- After each poem we will make a list of possibilities these poems open up for us

2/3 (Selfies poems) [20min]

- Go over rules (talk about ideas)
- Sharing after if there's time

3/3 (Self portrait as _____) [20min]

- Go over rules (talk about ideas)
- Sharing after if there's time

Self-Portrait

BY ROBERT CREELEY

He wants to be
a brutal old man,
an aggressive old man,
as dull, as brutal
as the emptiness around him,
He doesn't want compromise,
nor to be ever nice
to anyone. Just mean,
and final in his brutal,
his total, rejection of it all.
He tried the sweet,
the gentle, the "oh,
let's hold hands together"
and it was awful,
dull, brutally inconsequential.
Now he'll stand on
his own dwindling legs.
His arms, his skin,
shrink daily. And
he loves, but hates equally.

SELF-PORTRAIT AS A HIGHWAY

Lately I've been spending more
time getting by on my looks,
pretty, unaware, not quite there
in the head sometimes,
a little like Highway 61
when it's night and the street
lights have not come
and who can say whether it's skirted
by undivided fields
or oceans,
a little
like Highway 61
with arms that stretch
both ways passing by moments
of towns,
and it will not name them
but you know them
so well
in the center of the Mississippi Delta
where they tell you to drive
once on the other side

at the day's end
just to know how it feels,
but how can you
reverse the direction
of a body
like that?
Sometimes I stare
at myself naked
for another minute
to note the flat,
the dry,
the movement of it all
which is
a little like Highway 61, which is
a departure from what holds you,
which is a way through,
which is always just enough
to get you
there
but it will not keep you.

Self-Portrait in the Body of a Whale

We come upon the body of a whale, a fresh beaching.

It smells like a thousand fishes.

I crawl in on the carpet of its tongue, seeking the injury out.

Outside, you cough and look away as I squint
through the eye at you. I dig into the room
its ribs make and squat in the warm gloom. The heart,
a chandelier, hangs down, ringed with veins. Here and there
the skin, thinned by hermit crabs, lets in the light
like a stained glass window with blood red panes.

I lie down on the bed of its liver as the tide fills the body,
each wave, higher. You give the whale a kick
I almost didn't feel and gesture towards the dunes,
backing away, disappearing. Is this who you really are?

This is where I live now like a barnacle,
stern and grumpy. If you try to move me, I will cut you.

Selfie-poems

- Find a selfie in your phone or on your social media
 - o This selfie can be old or recent but should be one you're interested or intrigued by
- Make a list of details that catch your attention in the picture or, maybe, if you remember, think about the context the picture was taken in
- Begin the poem describing the image in some way and see where that takes you

Self Portrait As (you fill in the blank) Poems

- Pick an object, animal, or idea that relates to you
- If you're having a hard time that's why we have the magic bag of ideas that will be passed around!
- First start by making a list of attributes or characteristics about this object, animal, or idea that relate to you to get you thinking.
- Jump into the poem starting with one of those attributes you connected to.

Workshop Thirteen: Endings

Poetry pillar

The endings of your poems are an integral piece of the artwork.
What final messages, emotions, images do you want to leave your reader/listener.

The ending is not the focus of your work
but it is critically important in shaping your work.

Destination vs journey

The adage “It's about the journey, not the destination” holds truth
but most readers don't want to just aimlessly wander.

Where are you taking them?

The ending of your poem is a crucial facet to your artwork.

Approaches

Some people like to title their poem something that resonates at the end of it.
There are poets go into poems knowing how they want the poem to conclude.
Other times, you can go in blindly and find your place to stop.

If you are a heavy note taker and drafter, you may come across your ending
early
and need to put it away for later.

Effects of good endings

A feeling of completion and resolution.
Curiosity as to how the poem arrived at this place.
Revelation or contemplation.
A haunting resonance.

Leaving your reader wanting more

Even Moses wasn't allowed into the promised land.
You can't and shouldn't always give your reader everything in a neat little bow.
There is no bow, there is only silence, wonder and craving for more.

Do not go gentle into that good night

The 'end' is a state of being.
'Finishing' does not have to be the end of that story.
The finished poem is not the sole, authoritative poem about that subject.

