

The workshop is a drafting space, for the reader and the poet to measure the impact of the poem's language.

Please remember:

The poem is being workshopped, not the poet. Avoid speculation (perhaps because the poet said this in class, this line means this) interrogating the poet, and gendering the poem's speaker (if there are speakers) unless the poem announces its pronouns/speakers/rules.

The poem is not a clear and straight path to someone's life: language makes clarity tricky, hence we are workshopping to navigate language in different ways.

The reader will number the stanzas and/or lines so that all of the readers may better follow the discussion at hand.

The reader will not offer evaluative feedback (this part is great, this part is not, etc), editorial suggestions (cut this make this longer, etc), or personalize the poem/lines (this reminds of me of when "I" etc).

The reader has personal stakes in all that is thought and questioned, and those stakes are not lost in the workshop. However, for the purpose of aiding the poet, the reader will reflect on the *impact* of the poem's language.

The reader will ask about the rhythm of the lines, meter & their tensions, the different metaphors/similes/hyperboles (and more) found in the poem. The reader will ask questions about the images, the alliterations that might compose the images. The reader will ask questions because we are curious, and also because we do not know.

The reader will ask questions about the composition of words, the placement and links that might be found between the poet's compositions to historical and contemporary ideas/images/events. The reader will ask critical questions about all aspects of the form and the language of the poem.

The readers will speak to each other, and discuss the questions at hand.

The poet will listen and take notes, reflecting on the *impact* of their language, and respond the following week in writing.