Course Title: The Art of the Short Poem  
Course Code: WSP 197  
Instructor: Brittany Perham

Course Summary:

We’ll consider some of the questions central to learning the art of the short poem: what can we do to make a memorable and satisfying short piece of writing? What are some of the short poetic forms we might use to invigorate our writing practice? What are the craft tools that are essential to our work? This discussion will be open to, and driven by, the questions and ideas that each of us has about the short poem and about our own creative practice. The course will include a workshop on the second day.

*Please see course page for full description and additional details.

Grade Options and Requirements:

Students have three grading options for this Continuing Studies course:

- **Letter Grade (A, B, C, D, No Pass)** - attendance, participation, and submitting a poem for the workshop is required
- **Credit/No Credit (CR/NC)** - attendance is required
- **No Grade Requested (NGR)** - no work is required; no credit shall be received; no proof of attendance can be provided. (Not suitable for those requiring proof of attendance/completion.)

Tentative Daily Outline:

**Day 1 - An Investigation of Craft and Form in Short Poems, Writing Exercises**

**Part One:**

We’ll begin the discussion by thinking about where we are in our writing lives and where we would like to be when the class is over.

**Part Two:**

An exploration of short forms paired with craft topics. Forms may include haiku, triolet, rondelet, sonnet, and free-verse structures. Craft topics may include image, figurative language, sound and rhyme, patterning and
repetition, lineation and enjambment, surprise, and closure. Each exploration will include readings and discussions of published work, and will culminate in an in-class writing exercise. Participants will come away from the day with starts for several short poems.

Day 2 - A Workshop & Strategies for Revision

Part One:

Each participant may submit for workshop one draft of a poem generated on the first day of class. As a group, we will respond to each draft in a supportive way, with the goal of helping each poem realize its full potential in terms of form, idea, clarity, movement, resolution, etc.

Part Two:

We’ll discuss the pleasures, difficulties, and best practices of revision. We’ll consider the drafts we discussed in the workshop and consider how we might move them forward into their next incarnations. We’ll think about how to make revision a sustaining part of our poetry practice. We’ll close the day by considering what we have accomplished in our time together, and by thinking about how we want to continue to grow our own poetry practice when we leave the class.