

Advanced Poetry Workshop

Hartwick College
ENGL 412-D
(4 Credits, EL, WGS, GEO 1, 2, 3, 4, 5, 7)
Spring 2021

Dr. Bradley J. Fest
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Office: 226 Clark Hall, ext. 4921
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TuTh 3:30–5:30 p.m., Clark 251
Zoom link for class: by request
Office Hours: by appointment via Zoom
Office Hours link: <https://hartwick.zoom.us/j/2723931441>

Required Texts

Eliot, T. S. *The Waste Land and Other Writings*. Modern Library, 2002.
Hejinian, Lyn. *My Life and My Life in the Nineties*. Wesleyan UP, 2013.
O'Hara, Frank. *Lunch Poems*. City Lights, 1964.
Plath, Sylvia. *Ariel: The Restored Edition*. Harper Perennial, 2005.
Rankine, Claudia. *Just Us: An American Conversation*. Graywolf, 2020.
Stein, Gertrude. *Tender Buttons: The Corrected Centennial Edition*. Edited by Seth Perlow, City Lights, 2014.
Whitman, Walt. *Leaves of Grass: The Original 1855 Edition*. Dover, 2007.

Additional texts to be covered can be found on the calendar below. These will be available on D2L under “Content Browser: Readings.” See endnotes for bibliographic citations.

Required Software

Zoom. If you are coming to class remotely, make sure to install Zoom on your computer.

Microsoft Office. Students are required to use Microsoft Word for this class. Please go to <https://portal.office.com>, log in using your Hartwick credentials (email and password), and install the full version of MS Office. The program is free for Hartwick students.

Recommended Materials

I recommend acquiring a folder dedicated exclusively to this course. Students may also want to set aside roughly ten dollars for printing costs if they go beyond their allotted quota.

Prerequisites

The successful completion of ENGL 213 Introduction to Creative Writing and ENGL 312 Intermediate Poetry Workshop are prerequisites for creative writing majors.

Note on Class Meetings

Participants will wear face coverings in the classroom. See below for further policies.

Catalog Description

Practice in writing poetry. Students will be expected to produce a manuscript of finished poems. Workshop and conference. Offered alternate years. (EL, WGS, GEO 1, 2, 3, 4, 5, 7)

Course Description and Purpose

In this advanced workshop, students will continue to practice the art of poetry. Building upon the work done in Introduction to Creative Writing and Intermediate Poetry Workshop, and those courses' focus on *craft* and *form*, students in Advanced Poetry Workshop will continue honing their verse in a rigorous, intensive writing workshop. This course will also encourage students to think about their writing as a *practice*, to think of themselves seriously *as writers*. As such, in addition to workshopping individual pieces, this course will approach writing as a practice of *publication*. Over the course of the semester, students will submit their work to literary magazines and will complete a chapbook of poems for their final project.

As the course's focus will be on the composition of not just individual poems, but a sustained *collection* of poetry, readings will focus on important book-length works (collections, long poems, and sequences) from the nineteenth, twentieth, and twenty-first centuries. Course readings include T. S. Eliot, Lyn Hejinian, Frank O'Hara, Sylvia Plath, Claudia Rankine, Gertrude Stein, Walt Whitman, and others. The course will also include a number of readings in *poetics*—that is, critical and theoretical writing about poetry—in order to give students a better understanding of the important conversations about poetry that have taken place during the past 150 years. This is the most advanced poetry course offered at Hartwick College, so I will approach its participants—in terms of both my expectations and the feedback I provide—as students who may become professional writers.

How This Course Works

This course will function much like Intermediate Poetry Workshop. During most class periods, the first half of class will be devoted to discussing that day's reading, with the second half devoted to a workshop or student presentations of their reading responses. Students will again be assigned primary readers (see Primary Reader Assignment). The main differences: students will briefly workshop project proposals and submissions for publication, and, during the second half of the course, writers being workshopped will be able to preface the conversation with their own with comments and concerns about their writing.

Learning Outcomes

In addition to skills of literary and poetic analysis, students in this course will: 1) learn to identify more advanced creative writing techniques; 2) learn to read as writers and poet-critics, and use this knowledge to more successfully write and discuss lengthier works of poetry; and 3) learn to produce a poetry manuscript that demonstrates an understanding of literary and formal conventions while also articulating a personal artistic vision.

Other Course Requirements and Assignments

Texts—Students are required to have read and be prepared to discuss the assigned texts for each class meeting, including the writing of your peers. Students must also bring the assigned texts to class, including peers' work. Additional readings for the course (see below) can be found under the "Content" then the "Readings" section of D2L. All students *must* obtain the edition of the texts specified above. Students should expect to read between 50 and 150 pages per week.

Chapbook—Students will submit a publication-ready *chapbook* of poems by the end of the semester. Students will compose and workshop a project proposal for this chapbook, spend the semester composing a manuscript, and workshop rough drafts during the final week of class.

Chapbooks should display an awareness of the various issues that were discussed in class and thoughtful revisions based on the comments provided during workshop and in written feedback. They should also show awareness and thought about what it means to assemble a manuscript of poetry, including attention to its layout and design. More details about this project will follow.

Weekly Poetry Assignments—Students will write poems throughout the semester, turning in roughly one poem per week. Rather than responding to individual assignment prompts, students will write poems based on their initial project proposal. Individual poems will not be graded, though I will return comments after each workshop. For logistical reasons, poems will not be accepted late. Failure to turn in a poem will cost a student 10% off their overall chapbook grade. The due dates for the poems are below. Unless we move to remote instruction or I inform you otherwise, all poems *must* be handed in as hard copies in class to me and to each of your peers *and* uploaded to D2L. On D2L, there will be a link under “Discussion” to upload your poems.

Submission to Journals—Later in the semester, students will draft and workshop a cover letter and poetry submission, and then submit their work to at least three literary journals. Failure to turn in a draft of their submission or failing to provide evidence that students submitted their work to at least three journals will cost a student 10% off their overall chapbook grade. The due dates are below and the assignment will be provided later in the semester.

D2L Uploads—Save all files in the following format: Last Name, First Name--Poem ##.

Reading Responses—Students will be compose weekly reading response that they will post to D2L and share their responses in class. I will grade responses (out of 10), post scores to D2L, and drop the lowest two grades. See the Reading Response Assignment for more specific details.

Participation—Because this is an advanced workshop and it will be a relatively small class, engaged and rigorous participation is essential. I am approaching this class as a *seminar*: a collective inquiry that will privilege the thinking, reading, and writing of its participants. Students are expected to be well prepared for class and to actively participate. Students should also make sure to read and comment on their peers’ work, returning these comments either via hard copy or electronically (if necessary). If students consistently fail to provide comments on their peers’ work, their participation grade will be negatively affected. Since this class will rely heavily on student participation, your attendance is a necessity. *More than three absences will negatively affect your grade and can be grounds for failure, in which case you may want to consider withdrawing from the course and taking it again under better circumstances.*

As all course sessions will be held synchronously, if there are students attending class online, they will be treated as “present” or “absent” in a fashion similar to attending class face to face (see more below on attendance). Students are responsible for communicating with me regarding any issues they might have attending class, whether online or in person.

Grading

Participation: 20%

Primary Reader Responses: 5%

Weekly Reading Responses (10 total; 2 lowest dropped): 25%

Chapbook: 50%

Expectations

This semester, we again take up our scholastic work under the emergency conditions created by the COVID-19 pandemic. I therefore want to share what you can expect from me and what I expect from you to ensure we can meet our course objectives. Let us expect each other to be:

Flexible—I understand that challenges related to health, technology, family, and more are likely to come up this term, so I plan to be accommodating. I am also sensitive to the heightened levels of anxiety and stress the pandemic produces. If anything comes up, get in touch with me right away so we can work together. I must also ask you to be flexible with me and your peers as we adapt to the changing conditions at Hartwick and in our larger community.

Responsive—I check email regularly and usually answer quickly. I will communicate with you via your Hartwick email account. I ask you to check email daily, read all messages I send, and get back to me as soon as you can when a response is required.

Present—Usually, we build relationships and community in the classroom. This semester, some of us might be doing so from a distance. I want you to feel that I am available and engaged with you and with our collective work. I also want you to find support from friends and peers in our class. I am hoping our meetings will help us achieve this. In addition, I will offer feedback on assignments, answer questions, and be eager to see you online if you schedule a meeting with me. I ask you to be present not only for me, but for each other too. Especially for those online: Take group conversation seriously. Contribute to class discussion. Ask questions and share thoughts and support each other in the chat, just as you would in class. Turn on cameras as often as you can. Do not browse other unrelated windows during our meetings (more below).

Classroom Etiquette: In Person

There continue to be many complex issues facing our community this semester. To make life a little easier for everyone and to create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class, including their peers' writing for workshop, will be marked absent (whether I draw attention to it or not). As it appears that this may be an entirely in-person class, I want to discourage the use of laptops (and thus have printed out the readings for you). Using your phone to access course texts, however, will not be permitted.

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so.

Laptops, Phones, Tablets—As it appears this will be an all in-person class, unless some students need to attend class remotely, again: students are *heavily* discouraged from using a laptop or tablet during class. Students observed using their mobile phones will be marked absent (whether

I draw attention to it or not). If you do use a laptop or tablet, please limit its use to class materials only. Doing otherwise will result in being marked absent.

Leaving Class—Ideally, students will not have to leave class and we will take a break every day. But students should feel free to get up without my permission as long as they do so unobtrusively. If individual students make a habit of leaving, however, I will have a conversation with that student about disrupting class. If a student continues leaving frequently after this conversation, they will be marked absent each time they leave regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Preparation—A key part of this class will involve reading the work of your peers. If it is clear that you are not prepared, have not done the assigned reading, or have not read your peers' work, you will be marked absent.

Participation—This is a small class, so all students should be prepared to participate throughout the class. This also means that I will frequently call on students, whether they are online or in person, even if they have not raised their hand.

Respect—Sharing your work with others can be a bit intimidating, so I urge all class members to be generous, respectful, constructive, and kind to your peers when critiquing their work.

Seating—Wherever you are sitting today is your assigned seat for the remainder of the semester.

Classroom Etiquette: Online

Some students may be attending class online, so the guidelines below are intended to help them understand my expectations. If the class moves fully online at any point during the semester, all class meetings will be held synchronously via Zoom at our normal meeting time and, unless otherwise informed, all assignments, course policies, and due dates will remain the same.

Camera—Though not a requirement, students are *highly encouraged* to turn their cameras on. In my experience, Zoom participants tend to be more engaged this way, and, as participation is part of your grade, having your camera turned on is a good way of showing that you are participating.

Microphone—Unless you are speaking or desire to speak, please mute your microphone.

Raising Hands—If possible, please try to visually indicate that you would like to speak by: physically raising your hand, using the “raise hand” button under “Participants,” or using the “clap” emoji on Zoom (or, if we are fully online, indicate that you would like to speak in chat).

Stepping Away—If you have to step away from the computer, please indicate that you are doing so (and when you are back) in the chat channel. (This can be as simple as typing: “brb.”)

Cold Calling—Students who are online should expect me to call on them frequently (even if they have not raised their hands). If a student is not there to answer a question, and has not indicated that they have stepped away, *they will be marked absent for the day*.

Content Warnings

Every piece that we read in this class will be concerned, in one way or another, with what it means to be human. This can mean joy, humor, healing, and hope. This can also mean conflict, pain, isolation, and loss. If you have serious concerns about encountering a particular type of content or are struggling with assigned material for any reason, please let me know. If you are concerned that one of your own poems tackles material that will be potentially distressing to your classmates, consider placing a content warning (CW) on the top of your draft, like so: “CW: violence.” Such warnings are not intended to spoil your poem or to offer readers an excuse not to engage, but rather to ensure your audience is in the right mindset to fully invest themselves in the world of your writing.

College Policy on Social Distancing, Personal Protective Equipment, and Personal Hygiene

Hartwick College’s policies in adapting to the COVID-19 pandemic are covered in detail in the Reopening Plan, which describes our Social Compact (<https://www.hartwick.edu/about-us/reopening-our-campus/>). Some specifics of the plan that are relevant to instruction include: 1) Face coverings must be worn while in any campus building and/or public space, even when a six-foot distance is thought to be possible [and they must cover your mouth *and* nose]. 2) Whenever possible, maintain social-distancing of six-feet in all instructional spaces. 3) Students who cannot attend class in person will have the opportunity to continue their education through distance learning methods. 4) Instructional spaces will have assigned seating. [Note: If a student is not abiding by these policies, they will be asked to leave the classroom immediately.]

College Policies and Guidance on Distance Learning

From time to time, the College teaches courses by distance learning, or in hybrid (online/distance learning and face-to-face mixed) formats. This may be due to the original class design, to control classroom capacity, or because students are unable to attend classes for reasons beyond their control. Situations may force the course to change from one mode to another during the semester. If this happens, you will need to be prepared for online distance learning with access to a reliable internet connection, an adequate computing device (typically a PC or tablet), and access to D2L and Zoom videoconferencing software (both available at no charge). We will also be using the College’s learning management system, BrightSpace D2L, for which online training is available and for which we can provide support. Different formats will have different time requirements and expectations. College policies on credit hours for courses can be found [by clicking here](#). In addition to these policies, your faculty will:

- Account for course time: Whether teaching in one, or when transitioning between, different types of instruction the amount of instructional time across the entire term is critical. If there are some weeks when class activities are suspended, we will help you make them up within the term.
- Take attendance and record participation: Attendance in synchronous sessions (learning at fixed times online), or participation in asynchronous (learning anytime) activities such as discussion boards and taking quizzes, will be recorded as attendance or participation for distance learning courses.
- Schedule synchronous sessions at the time classes are scheduled for in WebAdvisor: If synchronous online sessions are used, they will be held at the same time the face-to-face course is scheduled to allow you to integrate your time for academics with other obligations.

Plagiarism and Academic Dishonesty

Plagiarism will not be tolerated. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. Plagiarism could also result in more serious action, including a student failing the class and being suspended from the College. *Plagiarism includes: lack of proper citations when quoting from someone else’s work, representing someone else’s work as your own, and knowingly allowing one’s work to be submitted by someone else.* Violations of Hartwick’s Academic Honesty policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

Academic Adjustments and/or Modifications

Students must present me with an updated Academic Plan Letter for the Spring 2021 semester in order to be eligible for academic adjustments. Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student’s disability

will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers events, courses, and one-on-one tutorials for students. Tutors can help you with your writing for classes or any writing project, and can teach you strategies for organizing, editing, and revising your writing. You can meet with a tutor once or regularly over the course of the semester; the Writing Center will also respond to queries via email. In some cases, I may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse the services at <https://www.hartwick.edu/academics/student-services/writing-center/>, or make an appointment by emailing wcenter@hartwick.edu or calling (607) 431-4910.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Special Assistance

Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is located in the Perrella Health Center and offers psychological services and sexual assault services. Appointments can be made Monday to Friday, 9:00 a.m.–5:00 p.m., by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno, at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar¹

- 2.16 Syllabus
Introductions
Look at chapbooks
Lecture on Modernism and the Historical Trajectory of the Course
- 2.18 Rachel Blau DuPlessis, “Statement on Poetics”¹
Friedrich Nietzsche, “On Truth and Lying in a Non-Moral Sense”²
- 2.23 No Class, Break Day
- 2.25 **Reading Response 1 Due**
Ralph Waldo Emerson, “The Poet”³
Walt Whitman, preface to *Leaves of Grass* (pp. 1–20)
- 3.2 **Project Proposal Due**
Walt Whitman, *Leaves of Grass* (pp. 21–43)
- 3.4 **Reading Response 2 Due**
Walt Whitman, *Leaves of Grass* (pp. 44–68)
Workshop Project Proposals
- 3.9 **Poems 1 and 2 Due**
T. S. Eliot, “Tradition and the Individual Talent,” in *The Waste Land* (pp. 99–108)
T. S. Eliot, “The Love Song of J. Alfred Prufrock,” in *The Waste Land* (pp. 3–7)
- 3.11 **Reading Response 3 Due**
Mary Karr, “How to Read ‘The Waste Land’ so It Alters Your Soul Rather Than Just
Addling Your Head,” in *The Waste Land* (pp. ix–xviii)
T. S. Eliot, “The Waste Land,” in *The Waste Land* (pp. 38–51 [don’t read notes])
- 3.16 **Poem 3 Due**
Re-read T. S. Eliot, “The Waste Land,” in *The Waste Land* (pp. 38–56 [read notes])
Workshop
- 3.18 **Reading Response 4 Due**
Re-read T. S. Eliot, “The Waste Land,” in *The Waste Land* (pp. 38–56)
Harry Levin, “What Was Modernism?”⁴
- 3.23 **Poem 4 Due**
Gertrude Stein, *Tender Buttons* (pp. 7–31)
Workshop
- 3.25 **Reading Response 5 Due**
Gertrude Stein, *Tender Buttons* (pp. 32–76)
Donald Davidson, “What Metaphors Mean”⁵

¹ Please note that additional readings or handouts may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.

- 3.30 **Poem 5 Due**
Wallace Stevens, “The Noble Rider and the Sound of Words”⁶
Workshop
- 4.1 **Reading Response 6 Due**
Sylvia Plath, *Ariel* (pp. xi–44)
- 4.6 **Poem 6 Due**
Workshop
Martin Heidegger, “What Are Poets For?”⁷
- 4.8 **Reading Response 7 Due**
Sylvia Plath, *Ariel* (pp. 45–90)
Discussion of Submission Processes
- 4.13 **Poem 7 Due**
Workshop
Frank O’Hara, *Lunch Poems* (pp. 1–33)
- 4.15 **Reading Response 8 Due**
Frank O’Hara, *Lunch Poems* (pp. 34–82)
- 4.20 **Poem 8 Due**
Ron Silliman et al., “Aesthetic Tendency and the Politics of Poetry: A Manifesto”⁸
Ron Silliman, “The New Sentence”⁹
Workshop
- 4.22 No Class, Break Day
- 4.27 **Poem 9 Due**
Lyn Hejinian, *My Life* (pp. 3–33)
Lyn Hejinian, “The Rejection of Closure”¹⁰
Workshop
- 4.29 **Submission Draft Due**
Lyn Hejinian, *My Life* (pp. 34–67)
Alicia Ostriker, “Beyond Confession”¹¹
Lyn Hejinian, “Barbarism”¹²
- 5.4 **Poem 10 Due**
Lyn Hejinian, *My Life* (pp. 68–100)
Beverly Dahlen, “A Reading: A Reading”¹³
Workshop Submission Drafts
- 5.6 **Reading Response 9 Due**
Charles Bernstein, “Artifice of Absorption”¹⁴
Workshop
- 5.11 **Evidence of Three Submissions (Minimum) Due**
Claudia Rankine *Just us* (pp. 1–105)
Workshop
- 5.13 **Reading Response 10 Due**

Claudia Rankine, *Just Us* (pp. 107–215)
Erica Hunt, “Notes for an Oppositional Poetics”¹⁵

5.18 **Draft of Chapbook Due**

Claudia Rankine, *Just Us* (pp. 217–335)

5.20 Workshop Chapbooks

Discussion of layout and MS Word

5.27 **9:00–11:00 am**

Chapbooks Due and Class Wrap-Up: Group Reading

Endnotes

¹ DuPlessis, Rachel Blau. “Statement on Poetics: Pleasures, Polemics, Practices, Stakes.” *Inciting Poetics: Thinking and Writing Poetry*, edited by Jeanne Heuving and Tyrone Williams, U of New Mexico P, 2019, pp. 13–37.

² Nietzsche, Friedrich. “On Truth and Lying in a Non-Moral Sense.” 1873. *The Birth of Tragedy and Other Writings*, translated and edited by Ronald Speirs, edited by Raymond Geuss, Cambridge UP, 1999, pp. 139–53.

³ Emerson, Ralph Waldo. “The Poet.” 1844. *The Essential Writings of Ralph Waldo Emerson*, edited by Brooks Atkinson, Modern Library, pp. 287–306.

⁴ Levin, Harry. “What Was Modernism?” *Massachusetts Review*, vol. 1, no. 4, Summer 1960, pp. 609–30.

⁵ Davidson, Donald. “What Metaphors Mean.” *Critical Inquiry*, vol. 5, no. 1, Autumn 1978, pp. 31–47.

⁶ Stevens, Wallace. “The Noble Rider and the Sound of Words.” 1942. *The Necessary Angel: Essays on Reality and the Imagination*. Vintage, 1951, pp. 3–36.

⁷ Heidegger, Martin. “What Are Poets For?” 1936. *Poetry, Language, Thought*, translated by Albert Hofstadter, Perennial Classics, 2001.

⁸ Silliman, Ron, et al. “Aesthetic Tendency and the Politics of Poetry: A Manifesto.” *Social Text*, nos. 19–20, Autumn 1988, pp. 261–75.

⁹ Silliman, Ron. “The New Sentence.” 1977. *The New Sentence*, Roof, 2003, pp. 63–93.

¹⁰ Hejinian, Lyn. “The Rejection of Closure.” 1983. *The Language of Inquiry*, U of California P, pp. 40–58.

¹¹ Ostriker, Alicia. “Beyond Confession: The Poetics of Postmodern Witness.” *American Poetry Review*, vol. 30, no. 2, March/April 2001, pp. 35–39.

¹² Hejinian, Lyn. “Barbarism.” 1995. *The Language of Inquiry*, U of California P, pp. 318–36.

¹³ Dahlen, Beverly. “A Reading: A Reading.” *Writing/Talks*, edited by Bob Perelman, Southern Illinois UO, 1985, pp. 113–34.

¹⁴ Bernstein, Charles. “Artifice of Absorption.” 1987. *A Poetics*, Harvard UP, 1992, pp. 9–89.

¹⁵ Hunt, Erica. “Notes for an Oppositional Poetics.” *The Politics of Poetic Form: Poetry and Public Policy*, edited by Charles Bernstein, Roof, 1990, pp. 197–212.

Acknowledgments

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