

## Intermediate Poetry Workshop

Hartwick College  
ENGL 312-C  
TuTh 12:20–2:20 p.m., Clark 252  
(4 Credits; EL; GEO 2, 4)  
Fall 2023

Dr. Bradley J. Fest  
Associate Professor of English  
Cora A. Babcock Chair in English

Office: Clark 226, ext. 4921  
Office Hours: by appointment  
Email: [festb@hartwick.edu](mailto:festb@hartwick.edu)

*“If I read a book [and] it makes my whole body so cold no fire ever can warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way.”*

—Emily Dickinson, quoted in a letter by Thomas Wentworth Higginson

### Required Texts

Diaz, Natalie. *Postcolonial Love Poem*. Graywolf, 2020.  
Glück, Louise. *The Wild Iris*. Ecco, 1992.  
Hayes, Terrance. *American Sonnets for My Past and Future Assassin*. Penguin, 2018.  
Lerner, Ben. *Mean Free Path*. Copper Canyon, 2010.  
Seuss, Diane. *frank: sonnets*. Graywolf, 2021.  
Zapruder, Matthew. *Why Poetry*. Ecco, 2017.

### Required Software

Microsoft Office. Students are required to use Microsoft Word for this class. 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 is a prerequisite for creative writing majors and minors. The successful completion of ENGL 110 College Writing is highly recommended.

### Catalog Description

Practice in the writing of poetry; exercises in form. Readings in prosody, poetics, and contemporary poetry. Does not count as a literature course. (EL; GEO 2, 4)

### Course Description and Purpose

Welcome to Hartwick’s Intermediate Poetry Workshop. In this course, you will read the work of published poets, compose poems of your own, and study critical writing about poetry. Building upon work you have already done in Introduction to Creative Writing, the primary focus of this class will be honing your *craft* in a workshop setting by engaging with the “nuts and bolts” of writing, the techniques, choices, and strategies that will allow you to continue to explore your

poetic voice. We will cover a wide range of contemporary poetry in order to learn about and explore the formal elements necessary for successful poetic composition. Along with paying careful attention to the effective use of image, metaphor, line break, sound, shape, and voice in poems, we will also be particularly interested in working within both established and invented forms. This focus on *form* will give us a better understanding of the various writers we will be reading and will help workshop participants to explore the power and necessity of *limitation* in their own work.

We will also be reading and discussing a wide range of poets. It is essential for a writer to develop ways of thinking and talking critically about the work of others and to be aware of the literary, cultural, economic, social, and political milieu in which they reside, so you should be prepared to read a substantial amount of poetry concerned with contemporary issues. We will carefully engage with the work of such renowned poets as Natalie Diaz, Louise Glück, Terrence Hayes, Ben Lerner, Diane Seuss, and Matthew Zapruder. Encountering the work of these poets will prepare you to think about broad issues within twenty-first-century poetics, analyze and assess other students' writing, and evaluate your own compositions. These writers will also invite us to think about the role and function of poetry at the present time. It will probably come as no surprise if I suggest to you that to be alive in 2023 is to exist in a time of crisis. Given the political, economic, and social realities of our era, many are questioning the relevance and value of the arts and humanities (to say nothing of poetry!). Against much of the doom and gloom that dominates so much of today's discourse, one of the contentions of this class is that poetry remains an essential human activity for not only *responding* to the various crises of contemporaneity but also for *thinking, imagining, building, and creating* a different world. I am eager to see what we can imagine and create together.

### **How This Course Works**

The main concern of this class is *your* writing. We will read a variety of poets whose work will inform your own and you will be asked to bring in a substantial amount of your own work, roughly a poem every week.

The first half of most classes will be devoted to discussing the assigned reading and the second half to writing workshops discussing student work. Workshops will be run in a traditional fashion. Each student will have around 20–25 minutes devoted to their work by the class a number of times during the semester. Within the next two weeks, I will hand out and post to D2L a workshop schedule and assign a primary reader for each student. Primary readers are principally responsible for responding to their assigned writer's work during workshop and in writing. Each student will also be expected to write brief comments on their peers' work and return those comments to the writer after workshop. (Comments will also be collected on occasion to make sure students are doing this work.)

In workshops, the writer and their primary reader will read the work aloud, followed by a group discussion. During workshop, the writer will remain silent until the end, at which time they will be able to ask questions (note: not provide explanations). Though we will be forthright in our criticism, workshop participants should strive to be respectful, generous, and constructive. More information on workshops can be found in the Primary Reader Assignment.

### **Learning Outcomes**

In addition to the basic skills of literary and poetic analysis, students in this course will: 1) identify conventional creative writing techniques; 2) read as writers and use this knowledge to

more successfully write and discuss poetry; 3) produce poems that demonstrate an understanding of literary and formal conventions while also articulating a personal artistic vision (GEO 2); 4) situate poems within their cultural, political, social, historical, and literary context (GEO 4); and 5) explore the ways that poetry can access and illuminate diverse voices (GEO 4).

### **Other Course Requirements and Assignments**

*Texts*—Becoming a strong, careful reader is essential for developing as a poet, so students will be 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 texts to class: this includes bringing the assigned book, *printouts* of the PDFs from D2L, and copies of your peers' work. Additional readings for the course (see below) can be found under the "Content" then the "Readings" section of D2L. Please do not let the nature of this class fool you, as students sometimes assume that little reading is involved in a poetry course. On the contrary, this course asks students to read quite a bit and *very* carefully. Our meetings and discussions will depend upon the intelligent and frequent involvement of each member of this class and this involvement is simply not possible if students do not come to class prepared. All students *must* obtain the edition of the texts specified above. Unless a student makes an individual arrangement with me or has received academic accommodations, electronic versions of the texts are not permitted; please *print out* all readings from D2L and (if necessary) student work, and bring those printouts to class. Students should expect to read between 35 and 100 pages per week.

*Individual Poetry Assignments*—Throughout the semester, you will be asked to complete individual poetry assignments. These will not be graded, though they will be returned to you with my comments after each of your workshops. For reasons of logistics, poems will not be accepted late. Failure to turn in a poem will cost a student 10% off their final portfolio grade. (So, for example, if a student does not turn in three poems, the highest possible grade they could receive on their portfolio would be a C- [70%].) The due dates for poems are below. The assignments will follow. All poems *must* be handed in as hard copies in class to me *and* to every member of the class; they *must also* be uploaded to D2L as .doc or .docx files (that way, if you have to miss class, you will still receive credit for turning in your assignment on time and it will be available digitally to your peers). There will be a link under "Discussions" to electronically upload your poems.

*D2L Uploads*—To make it easier to find someone's writing on D2L, save all files in the following format: Last Name, First Name--Poem ##. For example: Fest, Bradley J--Poem 01.

*Portfolio*—Submitted during the week of final exams, the portfolio will represent the culmination of your work throughout this semester and will make up the most significant portion of your grade. Your portfolio should include all the original poems you wrote with my comments on them and eight newly revised poems. The writing in the portfolio should consist of what you feel best represents the work you did in this course. The eight revised poems should display an awareness of issues discussed in class, thoughtful revisions based on comments provided during workshop and in written feedback, and the final drafts should be polished, finished writing (ostensibly ready for publication). The writing submitted in your portfolio should also display a firm grasp of the conventions and craft of poetry discussed throughout the semester. More details about the expectations for your portfolio will be provided later in the semester.

*Weekly Reading Responses*—Roughly once a week, students will compose reading responses that they will post to D2L under “Assignments” (see the calendar below for due dates). I will grade responses (out of 10), post scores to D2L, and drop the two lowest grades. Reading responses will not be accepted late. See “Weekly Reading Response Assignment” for more specific details.

*Responding to Your Peers’ Work*—All members of the course will be responsible for writing marginal comments on their peers’ work and must write a brief paragraph (minimum three sentences) about 1) what they thought the writing to be workshopped for that day was doing well and 2) their thoughts on how to improve that writing. Make sure to read and comment on your peers’ work prior to coming to class. You will return your comments to the writer immediately after their workshop.

In addition to comments on your peers’ work, each member of this class will be a primary reader for another member of the class. Primary readers should write notes and comments on each piece of writing from their writer, along with writing a 1–2-page reflection on that students’ writing each time they are workshopped. These responses will be collected for credit. For further details, please consult the “Primary Reader Assignment” handout that I will pass out next week.

*Spot-Checking Comments*—Occasionally, I will also collect the marginal comments required from each class participant on the writing we’ll be workshopping to make sure students are providing feedback to their peers. Students who have failed to provide marginal comments and a brief paragraph of feedback on *all* of a writer’s work on a given day will lose two percentage points off their total final grade.

*Participation*—As we will read texts critically and discuss each other’s work in this class, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that privilege students’ thinking, reading, and writing. As such, the course requires the input of all its participants and your attendance is a necessity. *More than three absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than six total classes will automatically fail the course.*

That said, I understand that it is possible that a student may miss significant class time due to illness, a positive COVID-19 test, or other unforeseen circumstances. In such cases, it is each individual student’s responsibility to communicate with me regarding any issues they might have attending class sessions or doing the work of the course. If students communicate with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure that they are given the opportunity to succeed.

## **Grading**

Participation: 20%

Weekly Reading Responses: 25%

Primary Reader Responses: 5%

Portfolio: 50%

## **Classroom Etiquette**

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 *printouts* of readings from D2L and *their peers' writing*—will be marked absent (whether I draw attention to it or not).

*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. During my nineteen years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not. (Remember too that 20% of your grade is based on participation; taking notes is clear evidence of engagement in the class discussion and thus evidence of participation as well.)

*Laptops, Phones, Tablets*—Anyone observed using their mobile phone or another digital device during class, whether I draw attention to it or not, will be marked absent for the day. Phones will not be tolerated in this class, and the use of laptops or tablets in this course will not be permitted unless individual arrangements are made with the instructor or if a student has received academic accommodations.

*Leaving Class*—Ideally, students will not have to leave class. 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 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.

*Headphones*—Please make sure to remove your headphones or earbuds in class. Failure to do so will result in being marked absent.

*Preparation*—A key part of this class will involve reading the work of your peers. If it is clear that a student is not prepared, has not done the assigned reading, *or has not read and commented their peers' work*, they will be marked absent. (Note: this is a separate policy than either spot checks or quizzes; see above.)

*Participation*—Students should be prepared to participate throughout the class. I frequently call on students even if they have not raised their hand. Please speak with me during the first week of class if this is an issue for you.

*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.

### **FlightPath**

Hartwick's FlightPath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlight your accomplishments. This course supports the development of student educational outcomes in the following way(s): it fulfills FlightPath General Education Outcomes 2 and 4 (GEO 2 and GEO 4), fulfills a requirement for the creative writing major and minor, and is a possible elective in the English major (this course also fulfills the Liberal Arts in Practice requirement for Experiential Learning for some senior students). (Note: this course does *not* fulfill either the WD or WL3 requirements.)

### **College COVID-19 Policy**

As the COVID-19 pandemic continues to evolve, circumstances may necessitate adjustments to instruction, such as shifts in mode of instruction (to remote or hybrid), classroom capacity limits, or indoor mask requirements. Updates will be provided on the College website (<https://www.hartwick.edu/about-us/covid-19-updates/>). Instructors will communicate with students about any specific adjustments that are being made to their courses, such as modality of instruction, expectations for participation, and any changes to assigned work; students should check their Hartwick email accounts frequently for information from their instructors.

### **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. Plagiarism also includes: copy and pasting from online (or offline) sources without quotation or attribution; using online paraphrase tools (such as QuillBot) to change other people's words and then submitting them as your own; and using generative AI (such as ChatGPT) and submitting without attribution any portion of its output as your own, including any ideas or topics it may have generated.* In this class, students are prohibited from using generative AI in any way unless an assignment says otherwise, and any unattributed use of generative AI constitutes plagiarism.<sup>1</sup> Finally, as each assignment in this class is designed to build upon the previous one, culminating in your final portfolio, if a student is found plagiarizing a poem, it will be ineligible for revision and the student's final portfolio will be penalized no less than two letter grades (20%, so A → C). If a student is caught plagiarizing a Reading Response, I will not drop the zero they receive from their total Reading Response score and their overall grade on Reading Responses cannot be higher than a 72% (so, D+/C-) no matter the grades they receive on their other responses. 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 fall 2023 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](mailto:sanfordl@hartwick.edu) or [AccessAbilityServices@hartwick.edu](mailto: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 free one-on-one writing support for any stage of writing, including brainstorming, outlining, drafting, and revising. The Writing Center offers personalized feedback on short assignments, essays, senior theses, resumes, graduate school applications, scholarship applications, and other

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<sup>1</sup> On attributing AI output in MLA style, see "Ask the MLA: How Do I Cite Generative AI in MLA Style?" *MLA Style Center*, 17 Mar. 2023, <https://style.mla.org/citing-generative-ai/>.

documents. Students can request in-person or [Zoom](#) support by scheduling thirty-minute or one-hour appointments through [Navigate](#). Asynchronous email support is also available by emailing your assignment prompt, assignment, and any questions to [WritingCenter@Hartwick.edu](mailto:WritingCenter@Hartwick.edu). In some cases, I may send you to the Writing Center for help on a particular assignment or issue.

### **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.

### **Health and Success**

Success in this course depends heavily on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the classroom. Your other instructors and I strongly encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your academic advisor, I strongly encourage you to contact the many other support services on campus that stand ready to assist you. 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](mailto: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](mailto: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.

## Calendar<sup>2</sup>

- 8.29 Syllabus  
Introductions  
Lynn Emanuel, “The Politics of Narrative: Why I Am a Poet”<sup>1</sup>  
Ezra Pound, “In a Station of the Metro”<sup>2</sup>
- 8.31 **Poem 1 Due**  
Matthew Zapruder, *Why Poetry* (pp. xi–40)
- 9.5 **Reading Response 1—In Class**  
Matthew Zapruder, *Why Poetry* (pp. 41–99)  
William Carlos Williams, “This Is Just to Say”<sup>3</sup>  
Kenneth Koch, “Variations on a Theme by William Carlos Williams”<sup>4</sup>
- 9.7 **Reading Response 2 Due**  
Matthew Zapruder, *Why Poetry* (pp. 100–59)
- 9.12 **Poem 2 Due**  
Matthew Zapruder, *Why Poetry* (pp. 161–226)  
Louise Glück, *The Wild Iris* (pp. 1–11)
- 9.14 **Reading Response 3 Due**  
Louise Glück, *The Wild Iris* (pp. 12–29)  
Workshop
- 9.19 **Poem 3 Due**  
Louise Glück, *The Wild Iris* (pp. 30–44)  
Workshop
- 9.21 Louise Glück, *The Wild Iris* (pp. 45–63)  
Workshop
- 9.26 **Poem 4 Due**  
Terrance Hayes, *American Sonnets for My Past and Future Assassin* (pp. 5–26)  
Workshop
- 9.28 **Reading Response 4 Due**  
Terrance Hayes, *American Sonnets for My Past and Future Assassin* (pp. 27–48)  
Workshop
- 10.3 **Poem 5 Due**  
Terrance Hayes, *American Sonnets for My Past and Future Assassin* (pp. 49–60)  
Workshop
- 10.5 **Reading Response 5 Due**  
Terrance Hayes, *American Sonnets for My Past and Future Assassin* (pp. 61–82)  
Workshop

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<sup>2</sup> Please note that additional readings may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings available in the “Content” section of D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.



- 10.10 **Poem 6 Due**  
Natalie Diaz, *Postcolonial Love Poem* (pp. 1–24)  
Workshop
- 10.12 **Reading Response 6 Due**  
Natalie Diaz, *Postcolonial Love Poem* (pp. 25–45)  
Workshop
- 10.17 No Class, October Break
- 10.19 **Reading Response 7 Due**  
Natalie Diaz, *Postcolonial Love Poem* (pp. 46–72)  
Workshop
- 10.24 **Poem 7 Due**  
Natalie Diaz, *Postcolonial Love Poem* (pp. 73–94)  
Workshop
- 10.26 **Reading Response 8 Due**  
Ben Lerner, *Mean Free Path* (pp. 5–26)  
Workshop
- 10.31 **Poem 8 Due**  
Ben Lerner, *Mean Free Path* (pp. 27–36)  
Workshop
- 11.2 **Reading Response 9 Due**  
Ben Lerner, *Mean Free Path* (pp. 37–56)  
Workshop
- 11.7 **Poem 9 Due**  
Ben Lerner, *Mean Free Path* (pp. 57–66)  
Workshop
- 11.9 Diane Seuss, *frank: sonnets* (pp. 3–33)  
Workshop
- 11.14 **Poem 10 Due**  
Diane Seuss, *frank: sonnets* (pp. 34–66)  
Workshop
- 11.16 **Reading Response 10 Due**  
Diane Seuss, *frank: sonnets* (pp. 67–99)  
Workshop
- 11.21 Diane Seuss, *frank: sonnets* (pp. 100–130)  
Workshop
- 11.23 No Class, Thanksgiving Break
- 11.28 Elizabeth Bishop, “One Art”<sup>5</sup>  
bluedragonfly, “One Art: The Writing of Loss in Elizabeth Bishop’s Poetry”<sup>6</sup>  
Workshop (if necessary)

- 11.30 Mark Edmundson, “Poetry Slam”<sup>7</sup>  
Ben Lerner, “The Hatred of Poetry”<sup>8</sup>  
Workshop (if necessary)
- 12.4 **5:30–7:00 p.m.**  
**Final Portfolio Due**  
**Class Wrap-Up: Group Reading**

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### Endnotes

Epigraph: Dickinson, Emily. Qtd. in Higginson, Thomas Wentworth. “342a.” Letter to Mary Potter Higginson, 16 Aug. 1870. *The Letters of Emily Dickinson*, 3 vols., edited by Thomas H. Johnson, Belknap P of Harvard UP, 1958, vol. 2, p. 474.

<sup>1</sup> Emanuel, Lynn. “The Politics of Narrative: Why I Am a Poet.” *Then, Suddenly*, U of Pittsburgh P, 1999, pp. 16–19.

<sup>2</sup> Pound, Ezra. “In a Station of the Metro.” 1913. *The Norton Anthology of Poetry*, 5th ed., edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, W. W. Norton, 2005, p. 1297.

<sup>3</sup> Williams, William Carlos. “This is Just to Say.” 1934. *The Norton Anthology of Poetry*, 5th ed., edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, W. W. Norton, 2005, p. 1274.

<sup>4</sup> Koch, Kenneth. “Variations on a Theme by William Carlos Williams.” 1962. *The Norton Anthology of Poetry*, 5th ed., edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, W. W. Norton, 2005, p. 1693.

<sup>5</sup> Bishop, Elizabeth. “One Art.” 1976. *The Complete Poems, 1927–1979*. Farrar, Straus and Giroux, 1983.

<sup>6</sup> bluedragonfly. “One Art: The Writing of Loss in Elizabeth Bishop’s Poetry.” *Buledragonfly10*, 12 June 2009, <https://bluedragonfly10.wordpress.com/2009/06/12/one-art-the-writing-of-loss-in-elizabeth-bishop%E2%80%99s-poetry/>.

<sup>7</sup> Edmundson, Mark. “Poetry Slam: Or, The Decline of American Verse.” *Harper’s*, vol. 327, no. 1958, July 2013, pp. 61–68.

<sup>8</sup> Lerner, Ben. “The Hatred of Poetry.” Manuscript. Originally published as: Lerner, Ben. *The Hatred of Poetry*. Farrar, Straus and Giroux, 2016.

### Acknowledgments

I would like to thank Jake Wolff for language used in the “Learning Outcomes” section of this syllabus and to the Rochester Institute of Technology for their statement on health and success (<https://www.rit.edu/academicaffairs/tls/course-design/syllabus-design/rit-policies>).