

## Advanced Poetry Workshop

Hartwick College  
ENGL 412-B  
TuTh 12:20–2:20 p.m., Clark 251  
(4 Credits; WGS; GEO 2, 4)  
Spring 2025

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### Required Texts

Baraka, Amiri. *S O S: Poems 1961–2013*. Selected by Paul Vangelisti, Grove, 2016.  
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.  
Plath, Sylvia. *Ariel: The Restored Edition*. Harper Perennial, 2005.  
Stein, Gertrude. *Tender Buttons: The Corrected Centennial Edition*. Edited by Seth Perlow, City Lights, 2014.  
Trivedi, Amish. *FuturePanic*. co•im•press, 2021.  
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” then “Readings.” See endnotes for bibliographic citations.

### 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 unless prior permission has been granted to enroll in the course.

### Catalog Description

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

### 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 Amiri Baraka, T. S. Eliot, Lyn Hejinian, Sylvia Plath, Gertrude Stein, Amish Trivedi, 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 170 years in the United States. 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 writing workshop. 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 during workshop with their own comments and concerns about their writing.

### **Learning Outcomes**

In addition to skills of literary and poetic analysis, students in this course will: 1) identify more advanced creative writing techniques; 2) read as writers and poet-critics and use this knowledge to more successfully write and discuss lengthier works of poetry; 3) produce a poetry manuscript that demonstrates 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*—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 we discussed in class and include 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. Assignments will follow.

*Weekly Poetry Assignments*—Students will write poems throughout the semester, turning in roughly one poem per week (sometimes two). 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. 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 compose weekly reading response that they will post to D2L. 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.

*Reflection on Amish Trivedi’s Visit*—In conjunction with the Visiting Writers Series, this semester Amish Trivedi, poet and scholar at the University of Delaware, will be visiting our class. Students are required to attend his reading on April 10 and turn in a 2–3-page reflection on his reading and visit, due April 15. Failure to turn in this reflection will cost a student 25% off their overall participation grade. Assignment to follow.

*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. Among other things, I expect students to have read everything I assign for each class meeting, so students’ participation grades will suffer if it is clear they have not done the reading. Students should also make sure to read and comment on their peers’ work. Since this class will rely heavily on student participation, 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%

Primary Reader Responses: 5%

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

Chapbook: 50%

## 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, fulfills a requirement for the Creative Writing Major, counts as a Women and Gender Studies (WGS) course, and is a possible elective in the English Major. (Note: this course does *not* fulfill WD requirements.)

## Plagiarism and Academic Integrity

Plagiarism will not be tolerated in this course in any way. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. More than one count of plagiarism in this course will be grounds for failure. Plagiarism could also result in more serious action, including a student being suspended or expelled 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 or your own and then submitting those tools' output as your own; and using generative artificial intelligence or large language models (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 and will be considered a violation of Hartwick's Academic Integrity Policy. Further, as different writing software such as Grammarly is increasingly incorporating AI—indeed, Grammarly advertises itself as an “AI writing partner”—any writing software other than Microsoft Word, Google Docs, dictionaries, thesauruses, or similar resources are prohibited; prohibited software includes Grammarly, paraphrase tools (such as QuillBot), reference generators, and plagiarism checkers, and the use of any such software will be considered plagiarism in this class. Violations of Hartwick's Academic Integrity 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/>.

As the poetry assignments in this class are designed to build upon each other, culminating in your chapbook, and the ethos of this class is based on an approach to writing as revision, writing as process, writing as something that *improves* with frequent and guided *practice*, students who plagiarize any particular assignment are failing to do the most essential work of the course and of higher education more broadly—that is, approaching learning as a *process*. As such, in my formal charge to the Office of Academic Affairs, I will recommend that any poem a student plagiarizes will receive a zero and be ineligible for inclusion in their final portfolio, and their final portfolio will be penalized by no less than two letter grades (20%, so, e.g., A → C). If a student plagiarizes two or more poems, I will recommend that they fail the course entirely. As this course also approaches reading as an essential part of the writing and learning process, the weekly Reading Responses in this course are as important to improving as a writer and reader as workshop and individual poetry assignments are. As such, if a student is found plagiarizing a Reading Response, they are again failing to live up to the basic ethos of this course, to approach this class as a student who wants to improve, learn, and grow, and so I will recommend in my formal charge to the Office of Academic Affairs that a student not only receive a zero on the individual Reading Response assignment they plagiarized but for *all* their Reading Responses for the semester. Quite simply, I really should not have to be concerned *at all* that students are not doing their own work, especially on this low-stakes, weekly assignment on which grades *consistently* improve across the semester through sheer practice, but that is not the world we live in now, unfortunately. The amount of time it wastes for me to have to deal with a case of plagiarism on such an assignment then means that I am taking time and energy away from teaching the students who are actually doing their own work, and so the amount of time and energy a plagiarizing student is wasting of mine and, most

importantly, their peers', is reflected in this policy. As Reading Responses are 25% of a student's grade, a zero for this portion of a student's grade will have a significant negative impact on their final overall grade. I will also recommend that students found plagiarizing more than one Reading Response fail the course, as more than one count of plagiarism in this course is grounds for failure. I also reserve the right to revisit and revise any grade given in this course and reconsider whether or not something that has received credit was in fact plagiarized, especially in light of new evidence, and I will file a charge based upon my new insight. If my new insight means that I have found multiple instances of plagiarism over the course of the semester, I will recommend that the plagiarizing student fail the course entirely.

*Let me be as clear as I can: plagiarism was rampant in my classes last year and I caught multiple students plagiarizing in every class I taught. As such, it represents a significant burden on my students' and my time, it is emotionally exhausting for all involved, and it is antithetical to what we are all here to do: to learn, to improve our writing, to read each other's work with generosity and care, to carefully and thoughtfully read and write about poetry, to study with an expert in his field, to enjoy the pleasures of the written word, to express ourselves and share our work.<sup>1</sup> As such, I will simply not tolerate it, and all instances of plagiarism will be reported to the Office of Academic Affairs without exception.<sup>2</sup>*

### **Academic Adjustments and/or Modifications**

Students must present me with an updated Academic Plan Letter for the spring 2024 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 documents. Students can request in-person or virtual 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 problem.

### **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

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<sup>1</sup> Just consider how pointless it is bringing AI-generated writing into a writing workshop and how much of a waste of time it would be for all involved.

<sup>2</sup> Olivia Stowell, who is an expert on AI, AI pedagogy, and its implications, prohibits AI in her classroom for many reasons, including AI's harmful environmental impact and OpenAI's exploitative labor practices, "especially workers in prisons and refugee camps, and workers in Kenya, the Philippines, Colombia, and elsewhere." She also prohibits it, of course, because if students are in a writing class to improve their writing, they cannot improve if they are *not writing*. As she puts it in her own AI policy "more bluntly: there are thousands of people in the world who would love to be in your position—getting to be student at a [US liberal arts college] with [ . . . ] small class sizes and [ . . . ] prestigious faculty. Education like this is not available to everyone. Furthermore, someone is paying for you to be here (whether that's yourself, parents/relatives, scholarship/grants, loans, etc.). If you choose to spend this (both incredible and incredibly expensive) opportunity to learn by trying to *avoid* doing the work and learning through the use of AI tools, you are cheating yourself—and contributing to environmental harms and labor exploitation in the process. For these reasons, the use of ChatGPT or any other AI tools is not part of this classroom community, no exceptions" (Stowell). For an interview with Stowell regarding her policies, see "ClassGPT" (in Works Cited on last page).

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 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 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 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>3</sup>

- 2.4 Syllabus  
Introductions  
Look at sample chapbooks  
Lecture on modernism and the historical trajectory of the course
- 2.6 **Reading Response 1 due (on DuPlessis)**  
Rachel Blau DuPlessis, "Statement on Poetics"<sup>1</sup>  
Walt Whitman, preface to *Leaves of Grass* (pp. 1–20)
- 2.11 class canceled
- 2.13 **Reading Response 2 due (on Nietzsche)**  
Friedrich Nietzsche, "On Truth and Lying in a Non-Moral Sense"<sup>2</sup>  
Walt Whitman, *Leaves of Grass* (pp. 21–44)
- 2.18 **Project Proposal due**  
Viktor Shklovsky, "Art as Device"<sup>3</sup>  
Walt Whitman, *Leaves of Grass* (pp. 44–68)
- 2.20 **Reading Response 3 due (on anything in Whitman)**  
Gilles Deleuze, "Whitman"<sup>4</sup>  
Walt Whitman, *Leaves of Grass* (continued, bring to class)  
Workshop Project Proposals
- 2.25 **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)
- 2.27 **Reading Response 4 due (on "The Waste Land")**  
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])  
Workshop
- 3.4 **Poem 3 due**  
**deadline for letting Dr. Fest know if you can't make Amish Trivedi's Reading**  
Re-read T. S. Eliot, "The Waste Land," in *The Waste Land* (pp. 38–56 [read notes])<sup>4</sup>  
Ryan Ruby, "Dig It Up Again: A Century of 'The Waste Land'"<sup>5</sup>  
Workshop
- 3.6 **Reading Response 5 due (on Stevens)**

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<sup>3</sup> 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.

<sup>4</sup> Also, if you're interested in an annotated edition, I've made two of them available on D2L under today's date. See Eliot, T. S. "The Waste Land." *The Waste Land: Authoritative Text, Contexts, Criticism*, edited by Michael North, Norton Critical Edition, W. W. Norton, 2001, pp. 3–26; and Rainey, Lawrence. "Editor's Annotations to *The Waste Land*." *The Annotated "Waste Land" and Eliot's Contemporary Prose*, by T. S. Eliot, edited by Lawrence Rainey, 2nd ed., Yale UP, 2006, pp. 75–126.

Wallace Stevens, “The Noble Rider and the Sound of Words”<sup>6</sup>  
Workshop

3.11 **Poem 4 due**

Gertrude Stein, *Tender Buttons* (pp. 7–31)

Juliana Spahr, afterword to *Tender Buttons* (pp. 107–23)

3.13 **Reading Response 6 due (on Stein)**

Gertrude Stein, *Tender Buttons* (pp. 32–76)

Workshop

3.18 No classes, Spring Break

3.20 No classes, Spring Break

3.25 **Poem 5 and 6 due**

Sylvia Plath, *Ariel* (pp. xi–44)

Workshop

3.27 **Reading Response 7 due (on Plath)**

Sylvia Plath, *Ariel* (pp. 45–90)

Workshop

4.1 **Poem 7 due**

Amish Trivedi, *FuturePanic* (pp. 3–41)

Workshop

4.3 **Reading Response 8 due (on Trivedi)**

Amish Trivedi, *FuturePanic* (pp. 43–70)

Discussion of Submission Process

Workshop

4.8 **Poem 8 due**

Amish Trivedi, *FuturePanic* (pp. 71–103)

Workshop

4.10 Amish Trivedi visiting class

C. D. Wright, excerpt from *Deepstep Come Shining*<sup>7</sup>

and watch Wright’s reading here:

[https://www.youtube.com/watch?v=IXBKSQtJGkM&t=1033s&ab\\_channel=HarvardUniversity](https://www.youtube.com/watch?v=IXBKSQtJGkM&t=1033s&ab_channel=HarvardUniversity)

Workshop

REQUIRED: Attend Amish Trivedi’s reading, Eaton Lounge, Bresee Hall, 7:00 p.m.

4.11 OPTIONAL: Lunch with Amish Trivedi

Meet Dr. Trivedi outside of Dr. Fest’s office at 12:15 p.m. and then head to the Commons

4.15 **Poem 9 due**

**Reflection on Amish Trivedi’s visit due**

Amiri Baraka, *S O S: Poems 1961–2013* (pp. xiii–xxix, 3–46)

Workshop



- 4.17 **Submission Draft Due**  
Amiri Baraka, *S O S: Poems 1961–2013* (pp. 47–115)  
Workshop
- 4.22 **Poem 10 due**  
**Primary Reader Response to Submission Drafts Due**  
Charles Bernstein, “Artifice of Absorption”<sup>8</sup>  
Amiri Baraka, *S O S: Poems 1961–2013* (pp. 132–33, 149–50, 207–218, 251–52, 403–  
07, 424–433, 500–03, 509, 527–28)
- 4.24 **Reading Response 9 due (on Baraka)**  
Lyn Hejinian, *My Life* (pp. 3–33)  
Workshop
- 4.29 **Evidence of three submissions (minimum) due**  
Lyn Hejinian, “The Rejection of Closure”<sup>9</sup>  
Lyn Hejinian, *My Life* (pp. 34–67)  
Workshop
- 5.1 **Reading Response 10 due (on Hejinian)**  
Lyn Hejinian, *My Life* (pp. 68–100)  
Lyn Hejinian, “Barbarism”<sup>10</sup>  
Workshop
- 5.6 **Draft of Chapbook due**  
Beverly Dahlen, “A Reading: A Reading”<sup>11</sup>  
Erica Hunt, “Notes for an Oppositional Poetics”<sup>12</sup>
- 5.8 Workshop Chapbooks  
Discussion of layout and MS Word
- 5.14 **12:00–3:00 p.m. [Meeting time and location most likely will change]**  
**Chapbooks due and class wrap-up: Group Reading**

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## Endnotes

- <sup>1</sup> 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.
- <sup>2</sup> 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.
- <sup>3</sup> Shklovsky, Viktor. "Art as Device." 1917. *On the Theory of Prose*. 1925; 2nd ed., 1929. Translated by Shushan Avagyan, afterword by Lyn Hejinian, Dalkey Archive Press, 2021, pp. 5–25.
- <sup>4</sup> Deleuze, Gilles. "Whitman." 1993. *Essays Critical and Clinical*, translated by Daniel W. Smith and Michael A. Greco, U of Minnesota P, 1997, pp. 56–60.
- <sup>5</sup> Ryan Ruby. "Dig It Up Again: A Century of 'The Waste Land.'" *Poetry Foundation*, 12 Dec. 2022, <https://www.poetryfoundation.org/articles/159319/dig-it-up-again>.
- <sup>6</sup> 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.
- <sup>7</sup> Wright, C. D. "Deepstep Come Shining (excerpt)." *Jacket* 2, no. 15 (December 2001), <http://jacketmagazine.com/15/cdwright-poem.html>.
- <sup>8</sup> Bernstein, Charles. "Artifice of Absorption." 1987. *A Poetics*, Harvard UP, 1992, pp. 9–89.
- <sup>9</sup> Hejinian, Lyn. "The Rejection of Closure." 1983. *The Language of Inquiry*, U of California P, pp. 40–58.
- <sup>10</sup> Hejinian, Lyn. "Barbarism." 1995. *The Language of Inquiry*, U of California P, pp. 318–36.
- <sup>11</sup> Dahlen, Beverly. "A Reading: A Reading." *Writing/Talks*, edited by Bob Perelman, Southern Illinois UP, 1985, pp. 113–34.
- <sup>12</sup> 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

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>).

## Works Cited

- "ClassGPT." *Today, Explained*. Spotify, 12 Aug. 2024, <https://open.spotify.com/episode/2BJ6IprAcXYLvoyNroBu1w>.
- Stowell, Olivia (@oliviastowell). "my class is starting in a few weeks, spent the morning writing out my AI policy." *Twitter*, 16 Jun. 2024, <https://x.com/oliviastowell/status/1802364994123657533>.