

Intermediate Poetry Workshop

Hartwick College
ENGL 312-34
(4 Credits; GEO 2, 4, 8)
Fall 2026

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MW 10:10 a.m.–12:10 p.m., Clark Hall 352

Office Hours: by appointment

"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. *The Lights: Poems*. Farrar, Straus and Giroux, 2023.
Siken, Richard. *I Do Know Some Things*. Copper Canyon Press, 2025.
Zapruder, Matthew. *Why Poetry*. Ecco, 2017.

Required Software

Google Docs. Students are required to use Google Docs for this class, which they should have access to via their Hartwick account. For more on this policy, see below.

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, 8)

Course Description and Purpose

Welcome to Hartwick's Intermediate Poetry Workshop. In this course, students will read the work of published poets, compose poems of their own, and study critical writing about poetry. Building upon work done in Introduction to Creative Writing, the primary focus of this class will be on honing students' *craft* in a workshop setting by engaging the techniques, choices, and strategies that will allow students to continue exploring their 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 established and invented forms. This focus on *form* will allow workshop participants to explore the power and necessity of *limitation* in their own work.

We will also be discussing a wide range of poets in this course. 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, social, and political milieu in which they reside; so, students 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, Richard Siken, and Matthew Zapruder. Encountering the work of these poets will prepare students to think about broad issues within twenty-first-century poetics, analyze and assess other students' writing, and evaluate their own compositions. Readings 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 2026 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, and 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 yours and you will be asked to bring in a substantial amount of your own writing, roughly a poem every week.

The first half of most classes will be devoted to discussing the assigned reading and the second half to in-class writing sessions or 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.

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) demonstrate awareness that a culture's constituent parts (i.e., history, values, politics, communication styles, economy) influence beliefs, doctrines, modes of expression, and practices (GEO 8).

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, handouts I pass out, and copies of your peers' work. (I will provide hard copies of all additional readings for the course [see below]; they can also be found under the "Content" then the "Readings" section of D2L.) Please do not let the nature of this class fool you, though, 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. Students should expect to read between 35–100 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 and in-class writing exercises cannot be made up. Students will be permitted to miss one poetry assignment, after which, failure to turn in or complete 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 B- [80%].) 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 a Google Doc link (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.

Google Docs—Students must, without exception, write *everything* they compose for this course outside of class with Google Docs—including poems, Primary Reader Responses, and the Required Reading Reflection—and, depending on the assignment, either upload that document to D2L or email it to me as a Google Doc link. *Students must also make me an editor on every Google Doc they turn in so that I can see a document's composition history.* Failure to do any of these things, including forgetting to email me or upload to D2L a Google Doc link or forgetting to make me an editor on a piece of writing, will result in a zero for the assignment; I will also not comment on that piece of writing, and we will not workshop it (if applicable). Further, when I look at a document, if I am unable to see the *human process* of a student composing all their writing *themselves* without *any* help from generative artificial intelligence (GenAI) or other digital tools (including Grammarly), students will receive a zero for the assignment and may be reported for an academic integrity violation. For instructions on how to share your Google Doc with me and the class, see "Using Google Docs for This Course." (Also see "Plagiarism and Academic Integrity" section below.)

File Names—To make it easier for me to organize student writing, save all files in the following format: Last Name, First Name--Poem ##. For example: Fest, Bradley J--Poem 01.

Quizzes—Students will often be given unannounced short quizzes on the assigned material. Students who have done the reading will, for the most part, find these quizzes quite manageable. Students who fail a quiz will lose two percentage points off their total final grade. (If you do the math, multiple failed quizzes could dramatically lower your grade.) Quizzes cannot be made up, though I will drop either the lowest quiz score or the lowest annotation score (see immediately below). Unless otherwise informed, all quizzes are open book.

Annotation Checks—When doing the assigned readings for this course, students are expected to underline important passages, take marginal notes, and otherwise annotate and markup their text. Part of learning to become a good critical reader (and writer) is learning how to annotate a text effectively. As such, I will often collect readings I assign as handouts at the beginning or end of class in order to see if students have been doing this work (annotating a text is, basically, proof that you have *read* the text). These checks will be graded the same way quizzes are: If you have taken annotations, great! You're fulfilling the minimum expectations of this class. If you have not annotated your text, you will lose two percentage points off your total final grade. Like quizzes, annotation checks cannot be made up, though I will ignore either one failed check or one failed quiz.

Required Reading Reflection—Students are required to go see Tessa Yang read for our fall event in the Visiting Writers Series on Wednesday, September 23, 2026, at 7:00 p.m. in the Eaton Lounge of Bresee Hall. Students will then turn in a two-page reflection about the event, due as hard copy and emailed to me as a Google Doc link by Monday, September 28, which will receive a completion check. Students who cannot make this event must inform me no later than a week before so that I can arrange an alternative assignment, which will most likely be attending another reading in the area, either at SUNY Oneonta's Red Dragon Reading Series or the Community Arts Network of Oneonta's Writers Salon. I will also announce other readings in the area throughout the semester, and students will receive extra credit for attending if they write up and turn in a two-page response.

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 (so make sure to save 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.

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.

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.

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 student's writing each time they are workshopped. Hard copies of these responses will be collected for credit and should be submitted via email to me as a Google Doc link. For further details, please consult the "Primary Reader Assignment" handout that I will pass out next week.

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. Further, the rise of students using generative artificial intelligence (GenAI) over the past few years has necessitated that I remove weekly online reading responses that were a feature of this course for many years, which means that the amount of your final grade participation represents has increased substantially and so will be assessed accordingly, particularly with regard to how clear it is whether or not students have done the assigned reading (something easily discernible in class conversations). As the course requires the input of all its participants to properly function, your attendance is also 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 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 they have the opportunity to succeed.

Grading

Participation: 40%

Primary Reader Responses: 5%

Required Reading Reflection: 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 will be marked absent (whether I draw attention to it or not). This includes having the handouts I pass out and your peers' work.

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 more than twenty years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not.¹ Remember too that forty percent of your grade is based on participation, so taking notes is clear evidence of engagement in the discussion and thus evidence of participation as well.

Laptops, Phones, Tablets, Smartwatches—Anyone observed using a 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 is not be permitted unless individual arrangements are made with the instructor or if a student has received academic accommodations. If a student has a smartwatch, they should put it in their bag during this class.

Leaving Class—Ideally, students will not have to leave class, and we will have a break every day. But students should feel free to get up without my permission so long as they do so unobtrusively and leave their phones on their desks (students should also leave their phones on their desks if they need to get up during an in-class writing assignment). If individual students make a habit of leaving, however, I will have a conversation with them 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.

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.

¹ On how students more fully retain information if notes are taken by hand rather than on a computer, see Meyer Robinson, "To Remember a Lecture Better, Take Notes by Hand," *The Atlantic*, May 1, 2014, <http://www.theatlantic.com/technology/archive/2014/05/to-remember-a-lecture-better-take-notes-by-hand/361478/>.

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: Copying 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; using generative artificial intelligence (GenAI) or large-language models (LLMs such as ChatGPT) and submitting without attribution any portion of its output as your own, including any ideas or topics it may have generated; and turning in handwritten work that is not your own, original work.*

In this class, *students are prohibited from using generative AI in any way unless an assignment says otherwise, and any unattributed use of GenAI 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 GenAI—indeed, Grammarly advertises itself as an “AI writing partner”—any writing software other than 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. Finally, as stated above, students *must* use Google Docs to compose *all* of their writing for this course, and students must give me access as an editor to everything they write for the course. Failure to do so could result in a zero for the assignment and a charge of violating Hartwick's academic integrity policy. Such violations are not limited to plagiarism, so students also should familiarize themselves with the College's policies 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 2026 semester in order to be eligible for academic adjustments. Hartwick College is committed to the creation of an inclusive and safe learning environment for all students and welcomes students with disabilities into all the College's educational programs. The AccessAbility Services Office is responsible for the determination of appropriate modifications for students who encounter barriers due to a disability. If a student with a disability wishes to request academic accommodations, they should contact Lara Sanford, Director of AccessAbility Services and Academic Inclusivity, at sanfordl@hartwick.edu or AccessAbilityServices@Hartwick.edu. To serve you best, requests should be made as early as possible. Please let me know if you have questions or need assistance. I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am happy to consider creative solutions if they do not compromise the intent of the assessment or learning activity.

The Writing Center and Tutoring Services

The Charlotte Orr Hotaling Writing Center (Clark 230) 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, résumés, graduate school applications, scholarship applications, and other documents. Students can request in-person or online video support by scheduling thirty-minute or one-hour appointments. Asynchronous email support is also available by emailing your assignment prompt, assignment, and email any questions to WritingCenter@hartwick.edu. The Writing Center is open Monday through Friday, 9:00 a.m.–5:00 p.m. Drop-in visits are welcome. More information about the Writing Center can be found here: <https://www.hartwick.edu/academics/student-services/writing-center/>. Tutoring services are available here: <https://www.hartwick.edu/academics/student-services/center-for-student-success/css-services/tutoring-services/>.

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 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 also 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 available to help with these issues and may be reached by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu. Counseling services are *free of charge* and confidential. Heart, a peer counseling service, is also available if you are more comfortable talking with a fellow student who has been trained to offer information and support in a safe, nonjudgmental atmosphere. To reach a Heart Peer Counselor, email heart@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College faculty are committed to creating a safe learning environment for all members of our community, free from gender and sex-based discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking, in accordance with Title IX of the Education Amendments of 1972. The Title IX Coordinator will reach out to provide resources, support, and options after receiving a report of violations of this policy, but recipients are not required to respond to such outreach. Please note that faculty members are considered nonconfidential employees. Under the College's Title IX, Discrimination and Harassment Policy, nonconfidential employees must report disclosures of sex or gender-based discrimination or violence to the Title IX Coordinator (Geoffrey Gabriel, gabrielg@hartwick.edu). If you or a student you know has experienced any sex or gender-based discrimination or violence and wish to speak with someone confidentially, please contact the following resources: Perrella Wellness Center, Health (607) 431-4120, the Counseling Center (also located in Perrella) (607) 431-4120, or Opportunities for Otsego's Violence Intervention Program (607) 432-4855.

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.

Calendar²

- 8.31 Syllabus
Introductions
Lynn Emanuel, "The Politics of Narrative: Why I Am a Poet"¹
- 9.2 Matthew Zapruder, *Why Poetry*, pp. xi–40
Ezra Pound, "In a Station of the Metro"²
- 9.7 Labor Day, no class
- 9.9 **Poem 1** (written in class)
Matthew Zapruder, *Why Poetry*, pp. 41–99
William Carlos Williams, "This Is Just to Say"³
- 9.14 **Poem 2** (written in class)
Matthew Zapruder, *Why Poetry*, pp. 100–59
- 9.16 Matthew Zapruder, *Why Poetry*, pp. 161–226
Louise Glück, *The Wild Iris*, pp. 1–11
- 9.21 **Poem 3** (written in class)
Louise Glück, *The Wild Iris*, pp. 12–29
- 9.23 Louise Glück, *The Wild Iris*, pp. 30–63
Required: Attend Tessa Yang's Reading for the Visiting Writers Series
7:00 p.m., Eaton Lounge, Bresee Hall, Hartwick College
- 9.28 **Poem 4 due**
Required Reading Reflection Due (2 pages; turn in as hard copy and as Google Doc link via email to festb@hartwick.edu)
Terrance Hayes, *American Sonnets for My Past and Future Assassin*, pp. 5–26
Practice Workshop
- 9.30 Terrance Hayes, *American Sonnets for My Past and Future Assassin*, pp. 27–48
Workshop
- 10.5 **Poem 5 due**
Terrance Hayes, *American Sonnets for My Past and Future Assassin*, pp. 49–60
Workshop
- 10.7 Terrance Hayes, *American Sonnets for My Past and Future Assassin*, pp. 61–82
Workshop
- 10.12 **Poem 6 due**
Natalie Diaz, *Postcolonial Love Poem*, pp. 1–24
Workshop
- 10.14 Natalie Diaz, *Postcolonial Love Poem*, pp. 25–45
Workshop

² 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.

- 10.19 October Break, no class
- 10.21 Natalie Diaz, *Postcolonial Love Poem*, pp. 46–72
Workshop
- 10.26 **Poem 7 due**
Natalie Diaz, *Postcolonial Love Poem*, pp. 73–94
Workshop
- 10.28 Richard Siken, *I Do Know Some Things*, pp. 1–29
Workshop
- 11.2 **Poem 8 due**
Richard Siken, *I Do Know Some Things*, pp. 33–63
Workshop
- 11.4 Richard Siken, *I Do Know Some Things*, pp. 67–110
Workshop
- 11.9 **Poem 9 due**
Ben Lerner, *The Lights*, pp. 3–27
Workshop
- 11.11 Ben Lerner, *The Lights*, pp. 28–58
Workshop
- 11.16 **Poem 10 due**
Ben Lerner, *The Lights*, pp. 59–86
Workshop
- 11.18 Ben Lerner, *The Lights*, pp. 87–114
Workshop
- 11.23 Thanksgiving Break, no class
- 11.25 Thanksgiving Break, no class
- 11.30 Elizabeth Bishop, “One Art”⁴
bluedragonfly, “One Art: The Writing of Loss in Elizabeth Bishop’s Poetry”⁵
Workshop (if necessary)
- 12.2 Mark Edmundson, “Poetry Slam”⁶
Ben Lerner, “The Hatred of Poetry”⁷
Workshop (if necessary)
- 12.9 **9:00–11:00 a.m.**
Final Portfolio Due
Class Wrap-Up: Group Reading

Endnotes

Epigraph: Dickson, 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.

¹ Emanuel, Lynn. "The Politics of Narrative: Why I Am a Poet." *Then, Suddenly*, U of Pittsburgh P, 1999, pp. 16–19.

² 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.

³ 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.

⁴ Bishop, Elizabeth. "One Art." 1976. *The Complete Poems, 1927–1979*. Farrar, Straus and Giroux, 1983.

⁵ 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/>.

⁶ Edmundson, Mark. "Poetry Slam: Or, The Decline of American Verse." *Harper's*, vol. 327, no. 1958, July 2013, pp. 61–68.

⁷ Lerner, Ben. "The Hatred of Poetry." Manuscript. Originally published as: Lerner, Ben. *The Hatred of Poetry*. Farrar, Straus and Giroux, 2016.