

English 4110
Advanced Poetry Workshop
Fall 2024

Professor: **Corey Marks**

Office: **AUDB 214**

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Office Hours (in person & via Zoom): Thursday 1:00-2:30 & by appointment

Course Description

A developing poet needs to study craft, poetic tradition and the contemporary state of the art. This semester we will read widely—both poetry and prose about poetry—and write and revise original works. As writers, you will be asked to complete assignments that will lead to more sophisticated understandings of imagery, form, structure and subject matter. As readers, you will respond to poems and essays by accomplished writers of the past and present.

Our Ways of Being

This course meets in person and so much of it will be analog. Even so, we will use Canvas for some tasks, including the distribution of your poems in advance of workshop, so please keep an eye on our class' digital doppelganger.

Assigned Texts (in order we will read them)

Required

A Gaze Hound That Hunteth By the Eye, V. Penelope Pelizzon

The Fears, Kevin Prufer (UNT Rilke Prize Winner)

Moving the Bones, Rick Barot (will be released on October 15)

Recommended

My Trade Is Mystery, Carl Phillips

Structure and Surprise, Michael Theune, ed.

A note on difficult subject matter: Poetry can trouble and console as it provides, in the words of poet Adam Zagajewski, both “forms for our inner life” and “a sober eye directed toward the historical world.” This semester, we will occasionally consider—both in course readings and student writings—work that deals with painful subjects that could prove triggering to some readers. Poetry often illuminates human suffering and trauma, and if you're concerned that such work could cause you emotional or physical duress, please exercise awareness and self-care as you encounter class readings. You are expected to read all the work assigned this semester. That said, we will attend to how the best poetry that shoulders these subjects seeks not to

sensationalize or exacerbate trauma, but rather to find the language, empathy, and imagination necessary to give form to those difficult experiences and histories.

Attendance & Participation

Because this course focuses on in-class discussion, regular attendance is essential. Absences will harm your grade, and three or more will result in failure of the course. Notify me by phone or email prior to missing a class. *You are responsible for any materials distributed or assignments made during your absence.* You will also be expected to attend at least two conferences with me during the semester.

If you intend to stop attending the class, it is your responsibility to inform me of your decision and to take care of the necessary paperwork.

UNT Rilke Prize Events

You are required to attend one of the Rilke Prize events this semester: 1. The reception and Q&A on Wednesday, October 9; 2. The Reading on Thursday, October 10.

If you cannot make either event, inform me ASAP. You will be expected to complete an alternate assignment to fill the requirement.

Workshop Procedures

You will participate in workshop by putting your own work forward for discussion and by commenting on your peers' poems. Poems will post on Canvas in discussion threads. You will then be expected to print, read and write comments on all your peers' poems. I will also provide detailed written comments.

Course Requirements and Grading

Your grade will be based on:

1. Creative work (50%):
 - a. At least six original poems
 - b. A final portfolio, including significant revisions of at least three poems
2. Participation and Attendance (25%):
 - a. Responses to peers' poems
 - b. Responses to course materials
 - c. Two conferences
3. Critical work (25%):
 - a. Ten-poem anthology drawn from recent issues of literary journals and introduced by an essay (5 pages minimum)

A note on grading creative work: I will not give letter grades for the poem drafts you submit, but I will offer detailed responses that I expect you to consider carefully during the revision process. My goal is to emphasize the ways in which a draft works, the questions and possibilities it raises, and the strategies for development it can use during revision. This approach stresses the process of writing poems. If you engage the assignments with seriousness and put considered effort into your drafts and revisions, you will readily succeed in the class. If you do not submit a poem for an assignment you will fail that assignment.

I will give a letter grade to your final portfolio, and to determine that grade I will weigh the first drafts submitted for each of the assignments and the revisions you've produced in response to my comments. Your revisions should significantly develop the poems in response to the questions and suggestions offered in those comments.

A note on A.I.: Beyond the pieces collected for the anthology project, I expect students to write their own poems and prose for this course. A.I. generated work is not acceptable.

Special Needs

If you need any special accommodations, please let me know. The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 – The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

English 4110 Advanced Poetry Workshop Course Schedule Fall 2024

Further readings may be added during the semester.

Week 1

Tuesday, August 20

Introduction to class

Thursday, August 22

Read: "A Retrospect," Ezra Pound; "Four Temperaments and the Forms of Poetry,"
Gregory Orr

Week 2

Tuesday, August 27

Read: "One Body: Some Notes on Form," Robert Hass; "Some Notes on Organic
Form," Denise Levertov; "The Point of Poetry," James Longenbach

Thursday, August 29

Selection from *My Trade Is Mystery*, Carl Phillips (I will provide)
Due: Poem 1 (to be submitted on Canvas by Friday the 30th)

Week 3

Tuesday, September 3

Workshop: Poem 1

Thursday, September 5

Workshop: Poem 1

Week 4

Tuesday, September 10

Workshop: Poem 1

Thursday, September 12

Workshop: Poem 1

Week 5

Tuesday, September 17

Read: *A Gaze Hound That Hunteth By the Eye*, V. Penelope Pelizzon
Workshop: Poem 1

Thursday, September 19

Read: "Poetic Housing: Shifting Parts and Changing Wholes," Tony Hoagland; selections
from *Structure & Surprise*
Workshop: Poem 1
Due: Poem 2 (Friday, September 18)

Week 6

Tuesday, September 24

Workshop: Poem 2

Thursday, September 26

Workshop: Poem 2

Week 7

Tuesday, October 1

Workshop: Poem 2

Thursday, October 3

Read: "Contemporary Poetry and Ekphrasis," Peter Barry; "Ekphrasis and the Question of Perfect Equilibrium," Gregory Pardlo

Workshop: Poem 2

Due: Poem 3 (Friday, October 4)

Week 8

Tuesday, October 8

Read: The Fears, Kevin Prufer

Workshop: Poem 3

Thursday, October 10

Workshop: Poem 3

Rilke Prize Reading

Week 9

Tuesday, October 15

Workshop: Poem 3

CONFERENCES

Thursday, October 17

Workshop: Poem 3

Due: Poem 4 (Friday, October 18)

CONFERENCES

Week 10

Tuesday, October 22

Workshop: Poems 3 & 4

Thursday, October 24

Workshop: Poem 4

Week 11

Tuesday, October 29

Workshop: Poem 4

Thursday, October 31

Workshop: Poem 4

Due: Poem 5 (Friday, November 1)

Week 12

Tuesday, November 5

Read: *Moving the Bones*, Rick Barot

Workshop: Poem 5

Thursday, November 7

Workshop: Poem 5

Week 13

Tuesday, November 12

Workshop: Poem 5

Thursday, November 14

TBA

Due: Poem 6 (Friday, November 15)

Week 14

Tuesday, November 19

Workshop: Poem 5 & 6

Thursday, November 21

Read: "Against Poetry," Adam Zagajewski; selection from *My Trade Is Mystery*, Carl Phillips

Workshop: Poem 6

Due: Poem 6 (Friday, April)

Week 15

THANKSGIVING BREAK

Week 16

Tuesday, December 3

Workshop: Poem 6

CONFERENCES

Thursday, December 5

Workshop: Poem 6

CONFERENCES

Finals Week

Thursday, December 12

Final projects (portfolio, anthology & intro) due