

David William Gorin

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EDUCATION

Ph.D., English:	Yale University, New Haven, December 2020 (expected) Dissertation title: <i>Lyric Poetry After Lyric Poetry</i>
M.Phil., English	Yale University, New Haven, October 2011
M.F.A., Poetry	Iowa Writers' Workshop, Iowa City, May 2011
M.A., English:	Yale University, New Haven, May 2008
B.A., English:	Yale University, New Haven, May 2004 <i>Magna Cum Laude</i> with distinction in the major Writing concentration
High School	Milton Academy, 2000 The Mountain School, Spring 1999

AWARDS & HONORS

MacDowell Colony Fellowship, 2013-2014
Teaching and Writing Fellow, University of Iowa, 2010-2011
Academy of American Poets Prize, University of Iowa, judged by Michelle Glazer, 2010
John Logan Prize for Poetry, University of Iowa, judged by Dean Young, 2009
Noah Webster Prize for Literary Criticism, Yale University, awarded for the essay "Lawrence's Nonsense," 2007
Dorot Fellowship in Israel, Dorot Foundation, 2005-2006
Gordon Barber Memorial Prize for Poetry, Yale University, 2004
Lloyd Mifflin Prize for Literary Criticism, Yale University, 2004
Adrian Van Sinderen Book Collecting Prize, Yale University, 2004
E.T. McLaughlin Prize, Yale University, for the outstanding student in the English major, 2003
Sean T. Lannan Poetry Prize, Academy of American Poets, 2003
James A. Veech Prize for "imaginative writing," Yale University, 2003
Connecticut Poetry Circuit, 2001-2002
Meeker Prize for Poetry, Yale University, 2002
Francis Bergen Memorial Prize for Poetry, Yale Literary Magazine, 2001
Presidential Scholar in the Arts, 2000

POETRY PUBLICATIONS

- PEN America*: "To a Distant Country." July 2018
But That One Let Go. 13 poems published in photography portfolio by artist Sandi Fifield (Rick Wester Fine Art, New York) 2016
Extraordinary Rendition: American Writers on Palestine (OR Books): "East Jerusalem," "A Preface to East Jerusalem," September 2015
Powder Keg: "Planned Parenthood," "Last Night I Spoke In Anecdotes," September 2014
Boston Review: "East Jerusalem," 2014; selected as one of the magazine's "20 top poems of 2014," December 2014
Palimpsest 6: "To the Yale Community," December 2014
Best American Experimental Writing (Omnidawn): "from Dust Jackets," Fall 2014
Best New Poets: "from Dust Jackets," Spring 2011
The Claudius App: "from Dust Jackets," Spring 2011
A Public Space: "Enchantments," Spring 2011

ESSAYS & REVIEWS

- "Sex Poetry: A Guide for Teachers." *American Book Review*. September/October 2017
"A Note on Writing East Jerusalem." *Extraordinary Rendition: American Writers on Palestine*, ed. Ru Freeman. September 2015
"Radical Formalism: Keston Sutherland and Geoffrey G. O'Brien in Performance." *Boston Review*, January 2014
"Negative Review: The Claudius App." *Boston Review*, September 2013
"This Can't Be Life: The Poetry of Catalogue in James Thomson, John Ashbery, and Dana Ward." *Boston Review*, June 2013
"Pleasure Principle: Anthony Madrid's *I Am Your Slave Now Do What I Say*." *Boston Review*, April 2013
"Gone Missing: Geoffrey G. O'Brien's *Metropole*." *Boston Review*, September 2011
"Review: Timothy Donnelly's *The Cloud Corporation*." *The Believer*, January 2011
"The Art of Losing, Re-Mastered: a review/essay on Ben Lerner's *Mean Free Path*." *Jacket*, Spring 2010
"Review: Kiki Petrosino's *Fort Red Border*." *The Believer*, January 2010
"Interview with Louise Glück." *Yale Literary Magazine*, Spring 2004

PRESENTATIONS & CONFERENCES

- "Sadness After Happily: Claudia Rankine and the Post-Lyric Moment." ACLA, Seattle, March 2015
"Lyric As/In Practice." University of Maine, Farmington, April 2015.
"Destrangement: Modal Variation and Lyric Affect in Ben Lerner's *Mean Free Path*." Yale Graduate Symposium, April 2014
Master Class, Educational Center for the Arts, New Haven, CT, October 2012.
"T.S. Eliot's Personal Poem." T.S. Eliot Society Annual Meeting, October 2008

PROFESSIONAL EXPERIENCE

Boston Review: Poetry Blog Journalist, 2013-15
Susan Howe: Personal Assistant, 2012-2013
University of Iowa Press: 1st Reader, Iowa first book prize, 2010
Sarabande Press: 1st reader, Morton Prize for Poetry, 2006
Louise Glück: Personal Assistant, 2004-2005
The Yale Review: Editorial Assistant, 2001-2007

PROFESSIONAL SERVICE

Founder & Curator, *Wavemachine Poetry Series*, New Haven, CT. 2012-2014; 2019-present.
Brought over 50 poets to read and lead seminars in New Haven. As of September 2019, the series has transitioned to Brooklyn, New York.

Event Coordinator, "Fame and Friendship: Pope, Roubiliac, and the Portrait Bust in Eighteenth-Century Britain," Yale Center for British Art, New Haven, CT. March 2013.

Event Coordinator, "Gallery + Poetry," Yale University Art Gallery, New Haven, CT. October 2013

Member & Event Coordinator, XS Interdisciplinary Collaborative, New Haven, CT. 2013-2014

Founder & Curator, *RockArt Music Series*, Iowa City, IA. 2009-2011

Convener, Graduate Poets Reading Series, New Haven, CT. 2006-2009.

Respondent, Professor Christopher Nealon, "Language in 1962," Yale Americanist Colloquium, February 2009

Member, Yale Contemporary Poetics Working Group, 2011-present
Yale English Department Poetics Group, 2013-present
Yale English Department Contemporary Poetry Reading Group, 2004-present

Editor-in-Chief, *Yale Literary Magazine*, New Haven, CT. 2003-2004

TEACHING EXPERIENCE

PRATT INSTITUTE

Visiting Assistant Professor of Humanities and Media Studies

HMS-101b: Literary and Critical Studies for Architecture Students I (Fall 2019)
HMS-201b: Literary and Critical Studies for Architecture Students II (Spring 2020)
This year-long seminar sequence serves as an introduction to literature, composition, critical analysis, and research for architecture students. Students are required to write essays based on the critical analysis of texts across a range of genres. Emphasis is placed on using writing as an extension of the thought process, and as a tool that can be integrated across academic and artistic disciplines. Stress is placed on mastering the elements of the thesis-centered essay and developing research skills.

HMS-291b: Introduction to Transdisciplinary Writing I (Fall 2019)
HMS-292b: Introduction to Transdisciplinary Writing II (Spring 2020)
This year-long workshop provides an introduction to language formation across the disciplines. By adapting principles from the philosophy of language, students will learn to locate a material language that corresponds with their making process at one within and beyond the discipline of architecture. In weekly assignments, students will develop

new forms of language making, text-image and performance practices in relationship to a studio project.

BARD COLLEGE

Teaching Faculty, Bard Prison Initiative

Reading to Write: The Modern Essay (Summer 2019)
See “The Modern Essay” below. Taught at Eastern Correctional Facility, Napanoch, NY.

DEEP SPRINGS COLLEGE

Visiting Professor of English

The Modern Essay (Fall 2017)
The Modern Essay is an introductory course on the art of the non-fiction essay. In it, you will learn how to craft compelling essays through close reading a wide variety of texts by some of the most accomplished non-fiction writers of our time (and a few from before our time). We’ll read these texts not in order to comment on them in writing—as one might in another kind of English class—but to glean from them the tools and strategies by which we might give power and precision to our own non-fiction writing. With such tools in hand, you will write and revise four essays of your own, each in a different subgenre. Ultimately, our aim will be to teach ourselves the techniques of astonishment: how to represent in prose real people, places, cultural objects, experiences and ideas such that they command attention and provoke the mind.

YALE UNIVERSITY

Lecturer

ENGL 135: Reading Poetry for Craft (Spring 2012, ‘18, Fall 2013, ‘14, ‘15, ‘16, ‘18, ‘19)
This class will serve as an introduction to reading and writing poetry. Our main objective will be to create a generative environment in which your writing, thinking, and person can thrive. We will discuss significant topics in poetic craft—including problems of closure (how does a poem know that it’s over?), principles of generation (how does a poem keep itself going?), relevant relations (concretion and abstraction, lyric poetry and society), and formal strategies (recombination and refrain, parataxis and hypotaxis, appropriation and collaboration). To guide us, we will study work by poets from all periods of the Anglophone archive, from Shakespeare and Wyatt through Stevens and Bishop to poets whose first books were published this year. At the end of this course, you will submit a portfolio of poems developed from weekly assignments alongside a critical essay on a living poet.

ENGL 120: Reading and Writing the Modern Essay (Spring 2014, Fall 2016, ‘19)
See “The Modern Essay” above.

Teaching Assistant

ENGL 127: American Literature | YPEI Course (Caleb Smith, Summer 2018)

An intensive survey of 19th and 20th century American literature combined with an introductory course on composition, taught at the MacDougall-Walker Correctional Institution in Windsor Locks, CT as part of the Yale Prison Education Initiative.

ENGL 310: Modern Poetry (Susan Chambers, Fall 2008)
A survey of major twentieth-century modernist poets, including Yeats, Frost, Pound, Eliot, Moore, Stevens, Auden, and Bishop.

ENGL 300: Introduction to Literary Theory (Paul Fry, Spring 2009)
A survey of the main trends in twentieth-century literary theory. Lectures will provide background for the readings and explicate them where appropriate, while attempting to develop a coherent overall context that incorporates philosophical and social perspectives on the recurrent questions: what is literature, how is it produced, how can it be understood, and what is its purpose? Consideration of historicist, formalist, psychoanalytic, Marxist, structuralist, post-structuralist, feminist, and post-colonial frameworks.

ENGL 201: Shakespeare: Histories and Tragedies (David Kastan, Fall 2011)
A study of Shakespeare's histories and tragedies, focusing on attentive reading of the play texts and consideration of the theatrical, literary, intellectual, political, and social worlds in which the plays were written and performed.

ENGL 450: Daily Themes (Cynthia Zarin, Spring 2016)
Writing of prose at the intermediate level. Daily assignments of c. 300 words, a weekly lecture, and a weekly tutorial.

UNIVERSITY OF IOWA

Instructor

08C:166:001 Undergraduate Poetry Workshop (Fall 2010)
A poetry workshop and literature seminar for advanced undergraduate poets.

08C:098:004 Poetry Writing (Spring 2011)
An introduction to poetry reading and writing for undergraduates.

8G:1 The Interpretation of Literature (Fall 2009, Spring 2010)
An introduction to critical interpretation and literary genres intended for students not majoring in English, with emphasis on poetry, short fiction, the novel, hybrid works, and film.

WESLEYAN UNIVERSITY

Instructor

ENGL 110: Poetry and Democracy (co-taught with poet Elizabeth Willis) (Spring 2014)
What is the relation between political and poetic voice? Who speaks for you? What do you represent? In this course we will be studying and discussing the work of various American poets from the mid-19th century to the present, paying particular attention to the ways they mark individual and group identity and the ways they participate in literary re-invention. How do the pressures of democratic representation make themselves known within a poem? How do poems embody the demand for ongoing self-

determination? What is the relation between literary genre and nation-building? What is the role of formal innovation in the ongoing development of poetry—and of the state? What are you voting for within the practice of your daily life?

IOWA YOUNG WRITERS' STUDIO

Poetry Writing Workshop (Summer 2011, 2012, 2013)
A two-week intensive course in poetry writing for advanced student poets of high school age.

YALE WRITERS' CONFERENCE

Poetry Writing Workshop (Summer 2014, 2015, 2016)
A one-week intensive course in poetry writing for students of all ages.

THE BRIDGE SUMMER PROGRAM (Pudong New District, Shanghai)

COR 117a: Introduction to Rhetoric: The Personal Essay (Summer 2017)
A two-week intensive course in poetry writing for Anglophone Chinese students.

RHE 200 & GRA 300: Reading and Writing Poetry in English (Summer 2017)
A two-week intensive course in the art of the personal essay for Anglophone Chinese students.

REFERENCES

Langdon Hammer: langdon.hammer@yale.edu
Amy Hungerford: amy.hungerford@yale.edu
Geoffrey G. O'Brien: gobrien@berkeley.edu
Fred Strebeigh: fred.strebeigh@yale.edu