

**AML 4242: Modern American Poetry & Design (sec. 1C65)**  
**T 7, R 7-8 in TUR 2336**

Spring 2018  
4.4.18

Professor M. Bryant  
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This course has two key components: (1) a medley of poems by Robert Frost, Gertrude Stein, T. S. Eliot, Wallace Stevens, William Carlos Williams, Langston Hughes, Gwendolyn Brooks, and Allen Ginsberg; (2) 1-2 collaborations with Professor C. Hailey's & D. Cohen's Design Studio students in UF's School of Architecture. We'll consider the poets' lives and cultural contexts, the aesthetics of metropolis, the creative process, repurposing, spaces of making. We'll visit the [DCP Teaching Gallery](#). We'll each make a trip to [The Repurpose Project](#). And we'll read some work on design and spatiality.

**Book List:**

Robert Frost, *The Road Not Taken: A Selection of Robert Frost's Poems* (Holt)  
Gertrude Stein, *Tender Buttons* (Dover)  
T. S. Eliot, *The Waste Land and Other Poems* (Signet)  
Wallace Stevens, *Selected Poems* (Knopf)  
Langston Hughes, *Selected Poems* (Vintage)  
Gwendolyn Brooks, *Selected Poems* (Harper)  
Allen Ginsberg, *Howl & Other Poems* (City Lights)  
William Carlos Williams, *Paterson*, revised edition (New Directions)  
Italo Calvino, *Invisible Cities* (Harcourt)  
\* I'll post additional short readings on Canvas

**What Determines Your Grade in This Class:**

Participation – 15%  
Quizzes (1-2/week) – 15%  
Repurposing Paper (short paper) – 20%  
Consulting Worksheet (3 activities) – 10%  
Maker Space Poetry Project (long paper) – 30%  
Parody – 10%  
\* I'll post assignment sheets on my website

**POLICIES**

1. You must *complete all assignments* to receive credit for this course.
2. *Attendance:* Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue **six** 50-minute absences. You will earn a lowered course grade if you accrue 4 absences. Note that missing a double Thursday session counts as 2 absences.
3. You do not need to tell me why you are absent unless you have a medical condition that will use up more than your 3 allotted 50-minute absences. At that point, you should contact me and provide *documentation*.

4. *If you are absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. Cell Phones, laptops, tablets, and other *electronic devices* must be stowed and silent-- unless you are using an electronic edition of a textbook and show me when class begins.
6. Latecomers receive partial absences, and must see me after class so I know you attended.
7. *Reading Quizzes* cannot be made up, but I will drop your 2 lowest quiz scores. You are responsible for ensuring online poems are the ones assigned.
8. *Paper Format*: Please put your name & e-mail address on the front page of your paper, number pages, and make sure the printout is easy to read. Use this format: 12 point font, 1-inch margins, double spacing, numbered pages. Grammatical errors will cost you, so proofread.
9. *Submitting Papers*: Your papers are due in class and on Canvas on the assigned days (if you are absent, your paper should be in my Department mailbox when I return from class). Late papers and panel statements earn grade reductions; papers submitted a week late earn an "E."
10. *Save That Paper!* Always make backup copies of your work so it arrives on time. Also, save the graded work I return to you in case you ever request a letter of recommendation, which requires at least three weeks' notice. I cannot write a reference letter without the comments I made on your work.
11. *Participation*: The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the material and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too!
12. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
13. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
14. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
15. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
16. *Policy on environmental sustainability*. If you do not elect to keep your print texts, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
17. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center: (352) 392-1575. Website: <https://counseling.ufl.edu/>

SYLLABUS (a few things may change; make sure you're using the most recent syllabus [date](#))

Wk	Date	Read/View for Class	DUE
1	T 1/9	Introduction; <b>Robert Frost</b> - "The Road Not Taken"	
	R 1/11	<b>Frost</b> - "The Tuft of Flowers," "The Wood Pile," "To the Thawing Wind," "An Old Man's Winter Night," "Storm Fear," "Birches," "Mending Wall," "Home Burial," "The Witch of Coös"	

2	T 1/16	<b>Frost</b> - "Design" <b>Louis I. Kahn</b> - "Architecture: Silence and Light" (Canvas)	
	R 1/18	<b>Frost</b> - "After Apple-Picking," "Acquainted with the Night," "Once by the Pacific"; <b>M. Bryant</b> , "Fantastic Plastics" (Canvas). <i>Repurpose disbursement in class</i>	
3	T 1/23	<b>Gertrude Stein</b> - <i>Tender Buttons</i> , "Objects"	
	R 1/25	<b>Stein</b> - <i>Tender Buttons</i> , "Food," "Rooms"	
4	T 1/30	<b>Wallace Stevens</b> : "Tea," "Domination of Black," "Thirteen Ways of Looking at a Blackbird," "Anecdote of the Jar," "Study of Two Pears"	
	R 2/1	<b>Stevens</b> - "Metaphors of a Magnifico," "The Snow Man," "Evening without Angels," "The Glass of Water," "The Man on the Dump," "On the Road Home," "Man and Bottle," "Of Modern Poetry," "Loneliness in Jersey City," "No Possum, No Sop, No Taters," "The House Was Quiet and the World Was Calm," "Man Carrying Thing," "Large Red Man Reading," "The Planet on the Table," "Not Ideas about the Thing but the Thing Itself"	
5	T 2/6	<b>Stevens</b> - "Disillusionment of Ten O'Clock," "Fabliau of Florida," "O Florida, Venereal Soil," "The Idea of Order a Key West," "Farewell to Florida"	
	R 2/8	<b>T. S. Eliot</b> - "Preludes," <i>The Waste Land</i> I - III; Paul Strand & Charles Sheeler - <i>Manhatta</i> (1921): <a href="https://youtu.be/qduvk4zu_hs">https://youtu.be/qduvk4zu_hs</a> <i>Submit Repurpose Project activity</i> (mode TBA)	Consult. Sheet activity 1
6	T 2/13	<b>Eliot</b> - finish and review <i>The Waste Land</i>	
	R 2/15	<b>Langston Hughes</b> - "The Negro Speaks of Rivers," "Negro," "The Weary Blues," "Old Walt," "Trumpet Player," "Mulatto," "Migrant," "Summer Evening (Calumet Avenue)," "Mother to Son," "Interne at Provident," "Note on Commercial Theater," "Madam's Past History," "Madam and Her Madam," "Madam's Calling Cards," "Madam and the Rent Man," "Madam and the Census Man"	
7	T 2/20	<b>Hughes</b> - <i>Montage of a Dream Deferred</i> : "Dream Boogie" through "Easy Boogie"; in-class viewing: Helen Levitt, <i>In the Street</i> (1952) <a href="https://youtu.be/h8m2m_C1Fbg">https://youtu.be/h8m2m_C1Fbg</a>	Paper 1
	R 2/22	<b>Hughes</b> - finish <i>Montage of a Dream Deferred</i> ; <b>William Carlos Williams</b> - "Spring and All," (Academy of American Poets website), "Between Walls" (Poetry Foundation website); <i>Paterson</i> , Book 1: epigraph & Preface	
8	T 2/27	<b>Williams</b> - <i>Paterson</i> 1	
	R 3/1	<b>Williams</b> - <i>Paterson</i> 2; <b>Hans-Joachim Müller</b> - "Failure as a Form of Art" (Canvas); quick visit to DCP Teaching Gallery	
9	<i>It's...</i>	<b>SPRING * BREAK! March 5-9</b>	
10	T 3/13	<b>Italo Calvino</b> - <i>Invisible Cities</i> , sections 1-4	
	R 3/15	<b>Calvino</b> - finish <i>Invisible Cities</i>	
11	T 3/20	<b>Gwendolyn Brooks</b> - "kitchenette building," "a song of the front yard," "the ballad of Chocolate Mabbie," "Sadie and Maud," from <i>Annie Allen</i> , <i>The Womanhood</i> : "What shall I give my children? who are poor"; "First fight. Then fiddle"	
	R 3/22	<b>Brooks</b> - "The Sundays of Satin-Legs Smith," "the rites for Cousin Vit" (Carried her unprotesting out the door), "I love those little booths at Benvenuti's," "Beverly Hills, Chicago," "The Lovers of the Poor" "The Bean Eaters," "Strong Men, Riding Horses," "We Real Cool," "Mrs.	

		Small,”	
12	T 3/27	<b>Brooks</b> – “The Ballad of Rudolph Reed”; <b>Gaston Bachelard</b> - “The House. From Cellar to Garret. The Significance of the Hut” (Canvas)	Consult. Sheet activity 2
	R 3/29	Review <b>Bachelard</b> ; <b>Allen Ginsberg</b> - “A Supermarket in California” + <i>Howl</i> parts 1-3	
13	T 4/3	<b>Ginsberg</b> - review <i>Howl</i> , including the Footnote	
	R 4/5	MSPP work day (no class)	
14	T 4/10	<b>Williams</b> , <i>Paterson</i> 3 check-in + Marie Menken, <i>Go! Go! Go!</i> (1962): <a href="https://youtu.be/s3PvFohWfPo">https://youtu.be/s3PvFohWfPo</a> +	Consult. Sheet activity 3
	R 4/12	<i>Paterson</i> 4 check-in	
15	T 4/17	<i>Design Q&amp;A</i> with Charles Eames (1972): <a href="http://www.eamesoffice.com/the-work/design-q-a/">http://www.eamesoffice.com/the-work/design-q-a/</a> <b>M. Bryant</b> -“Parody as Pedagogy, Plath as Style” <a href="https://scholarworks.iu.edu/journals/index.php/plath/article/view/13230/19540">https://scholarworks.iu.edu/journals/index.php/plath/article/view/13230/19540</a>	
	R 4/19	<b>Wallace Stevens</b> - “Architecture” (Canvas) + Project debriefing	Maker Space Poetry Project
16	M	Maker Space Poetry Projects on Brooks & Ginsberg due on Canvas by Noon; <i>bring hard copies to class Tuesday with your parodies</i>	MSPP on GB, AG
	T 4/24	Parody performances	Parody
	TBA	Pick up MSPP in Prof. Bryant’s office	

\*Remember to submit your online Course Evaluations to help me plan my next course. Thanks.