**Poetry and Objects**

Course Description:

This class, which alternates meetings at the Beinecke Library and the Art Gallery Objects Classroom, will look at objects in three ways: from the point of view of the institutions that house and display them, the artists who collect them, and the poems in which they appear.

This semester we will focus on approximately 25 (primarily small) objects that are generally overlooked and under described, both by institutions and in poems. Yet there is an art to non-description, as we will discover, and quite a bit of variety as to how seemingly unexceptional things are named. At the same time, there are exceptional examples of unexceptional things, as we will see in both the Beinecke library and the Yale Art Gallery. When poets write about these things—often actively flattening their uninteresting qualities—does that practice of non-description make these things especially worthy of our attention? In this course, the less interesting the description of an object in a poem, the more we will pay attention to its history and life in and out of poems.

For the first half of the course, classes are organized around groups of objects; in the second half of the course there will be visits by three contemporary poets who will discuss a relationship between poetry and objects and between writing poetry and collecting in their own life and art. Throughout the entire semester, we will read their poems and study related poetry, essays, objects and manuscripts.

Course Objectives:

\*To study poetry and collecting as intersecting artistic practices.

\*To consider how poets make poems and think about objects; how poets make objects out of the poetic lives of things; how objects exist in the world and are imagined, treated, defined and discussed in different but overlapping ways in museums, libraries, lives and poems; and how these categories have shifted throughout history.

\*To learn how to create mini online exhibitions and to present two mini physical exhibitions (one in an art gallery classroom and one in a Beinecke classroom) that incorporate cumulative work from the semester.

**SCHEDULE OF CLASSES:**

**OBJECTS GROUP I (Weeks 1 and 2): paper; buttons; ribbon; tickets**

**Week 1: Friday Sept. 7**

**LOCATION: BEINECKE CLASSROOM #9**

TOPIC: Introduction to Course (Anna Franz on Handling Objects at the Beinecke);

Things that are Usually Thrown Out

OBJECTS: paper; buttons; ribbon; tickets

BRING: notebook, computer, phone (for photographs),

and **yellow Beinecke pencil only** (available in the classroom, please don’t bring any)

(Save at least fifteen minutes to store all bags, coats and other items in lockers on main floor before coming downstairs to the reading room)

ASSIGNMENTS FOR WEEK 2:

1. BRIEF WRITING EXERCISE:

Due emailed by Monday September 10 before midnight:

Pick 3 objects from your own room. Write an object analysis (of no more than 200 words for each) that describes each item you have chosen so that someone walking into your room would not only have no trouble spotting each one but would also be able to explain why it is there. Add a one paragraph intro and one paragraph conclusion that frames your objects in a narrative of your choice (autobiographical, scholarly, etc.). Photos welcome but not required. (see **worksheet #1** for details)

1. READING ASSIGNMENT: Due for class Friday September 14:
2. PDF, Poetry Packet A: poems on paper; buttons; ribbon; tickets
3. PDF, “Marx’s Coat” by Peter Stallybrass from *Border Fetishisms* (1998)

**Week 2: Friday Sept. 14**

LOCATION: **ART GALLERY OBJECTS CLASSROOM**

 Patricia E. Kane and John Stuart Gordon, American Decorative Arts Curators

Enter through High Street doors. Save at least fifteen minutes to store bags in lockers.

TOPIC: Poems on buttons, ribbons, tickets and paper; Handling Objects

OBJECTS: paper; buttons; ribbon; tickets

BRING: reading packet A

ASSIGNMENTS FOR WEEK 3:

1. OMEKA UPLOAD (1 of 9):

Register yourself and then upload one object you have studied in the Beinecke or the Art Gallery to Omeka.net by Tuesday September 18 at 11PM (grace period for 24 hours) (see **worksheet #2** for details)

1. BRIEF WRITING EXERCISE: Due emailed by Tuesday Sept. 18 at 11PM (grace period for 24 hours): Read a poem through one object (1-2 page). Read one object through a poem (1-2 pages). (See **worksheet #3** for details)
2. READING ASSIGNMENT: Due for class Friday September 21
3. PDF, Poetry Packet B: poems on chairs (including stools); tables (including desks); lamps; shadows (including silhouettes); pencils and ink
4. PDF, Deborah Lutz, “The Alchemy of Desks” from *The Bronte Cabinet* (2015)

**OBJECTS GROUP II: (Weeks 3 and 4): chairs (including stools); tables (including desks); lamps; pencils and ink**

**Week 3: Friday Sept. 21**

LOCATION: **ART GALLERY OBJECTS CLASSROOM**

 Patricia E. Kane and John Stuart Gordon, American Decorative Arts Curators

TOPIC: Things for Writing

OBJECTS: chairs (including stools); tables (including desks); lamps; shadows (including

silhouettes); pencils and pens

BRING: READING PACKET B and “The Alchemy of Desks”

ASSIGNMENTS FOR WEEK 4:

1. OMEKA UPLOAD (2 OF 9): Due by Tuesday Sept 25 at 11PM (grace period for 24 hours): Fix previous object metadata in Omeka.net and add 1 more object with metadata to Omeka.net (see **worksheet #2**—the omeka worksheet—as your guide)
2. BRIEF WRITING EXERCISE: Write a metadata poem (using metadata from one art gallery and one Beinecke object we have studied so far) Due by Tuesday Sept 25 at 11PM (grace period for 24 hours) (see **worksheet #4** for details)
3. READING ASSIGNMENT: Due for class Friday Sept. 28:
4. PDF, Reread PACKET B for CLASS on chairs (including stools); tables (including desks); lamps; shadows (including silhouettes); pencils and ink.
5. PDF, Francis Ponge, *The Table* (publ. *La Table* Gallimard, 1991; translation 2017)
6. Please familiarize yourself with the Art & Architecture Thesaurus

The Getty ATT available online at <http://www.getty.edu/research/tools/vocabularies/aat/>

**Week 4: Friday Sept. 28**

LOCATION: **BEINECKE CLASSROOM #9**

TOPICS: Things for Writing

VISITORS: ARCHIVIST Mike Rush on metadata; CURATORS Melissa Barton and Nancy Kuhl

on Writing Exhibition Text for Beinecke Exhibitions

OBJECTS:chairs (including stools); tables (including desks); lamps; pencils and pens.

BRING: reading packet B and Lutz essay.

ASSIGNMENTS FOR WEEK 5:

1. OMEKA UPLOAD (3 OF 9): Due by Tuesday Oct 2 at 11PM (grace period for 24 hours) add 2 more objects to Omeka with metadata (see **worksheet #2** for details)
2. MIDTERM RESEARCH AND WRITING EXERCISE: Due by Tuesday Oct 2 at 11PM (grace period for 48 hours) (see **worksheet #5** for details)
3. READING ASSIGNMENT: Due in class Friday Oct. 5:
4. PDF, Read PACKET C for CLASS on boxes, glass, vases, ceramics, match strikers
5. PDF, Jane Bennett, “The Force of Things”

**OBJECTS GROUP 3: (Week 5) boxes; glass, vases, ceramics**

**Week 5: Friday Oct. 5**

LOCATION: **ART GALLERY OBJECTS CLASSROOM**

 Patricia E. Kane and John Stuart Gordon, American Decorative Arts Curators

TOPIC: Things with Multiple Purposes

OBJECTS: boxes, glass, vases, ceramics

BRING: PDFs: reading packet C and Bennett, “The Force of Things”

ASSIGNMENTS FOR WEEK 6:

1. OMEKA UPLOAD (4 OF 9): Due by Tuesday Oct 9 at 11PM (grace period for 24 hours) Add 2 more objects to Omeka (see **worksheet #2** for details)
2. READING ASSIGNMENT: Due by required Terrance Hayes reading on Thursday Oct. 11: Read TERRANCE HAYES, *American sonnets: For My Past and Future Assassin* (2018) AND Reread all Terrance Hayes poems in reading packets A-C
3. REQUIRED ATTENDANCE AT TERRANCE HAYES READING ON THURSDAY OCT 11 PLACE AND TIME TBA
4. BRIEF WRITING EXERCISE: Write a mini-sonnet sequence (of no more than 3 sonnets): emailed to me by Wednesday October 10 at 11PM (grace period for 24 hours) (see **worksheet #6**)

**\*PLEASE NOTE: THURSDAY OCT 11 REQUIRED ATTENDANCE AT TERRANCE HAYES READING\***

**POET-COLLECTOR I: TERRANCE HAYES (Week 6)**

**Week 6: Friday Oct. 12**

LOCATION: **BEINECKE CLASSROOM #9**

TOPIC: GUEST TERRANCE HAYES on *American sonnets* and archive

OBJECTS: Selected from Cave Canem Records JWJ MSS 130; Yale Collection of American Literature Reading Series YCAL MSS 211 and others

BRING: Terrance Hayes, *American sonnets: For My Past and Future Assassin* (2018)

AND all Terrance Hayes materials in reading packets A-C

ASSIGNMENTS FOR WEEK 7:

1. OMEKA UPLOAD (5 OF 9): Due Tuesday Oct 23 11PM (grace period for 24 hours) Upload 2 objects to Omeka (see **worksheet #2** for details)
2. READING ASSIGNMENT: Due Friday October 26
3. PDF, Packet D: canes, feathers, shadows (including silhouettes), smoking paraphernalia; umbrellas
4. PDF Bill Brown, “Thing Theory” (2001) (reprinted in *The Object Reader*, pages 139-52)
5. ONLINE EXHIBITION EXERCISE of 3 objects uploaded to Omeka: Draft Uploaded by Due Thursday Oct 25 11PM (grace period for 24 hours) (see **worksheet #7** for details)

**\*FALL BREAK: NO CLASS OCT 19\***

**OBJECTS GROUP IV: (Week 7): canes, feathers, smoking paraphernalia (including match strikers); umbrellas**

**Week 7: Friday Oct 26**

LOCATION: **ART GALLERY CLASSROOM**

 Patricia E. Kane and John Stuart Gordon, American Decorative Arts Curators

TOPIC: Things One Holds

OBJECTS: canes, feathers, smoking paraphernalia (including match strikers), umbrellas

BRING: PDFs: Reading Packet D and “Thing Theory”

ASSIGNMENTS FOR WEEK 8:

1. OMEKA UPLOAD (6 OF 9): Due Tuesday October 30 11PM (grace period for 24 hours) Add 2 objects with metadata to Omeka (see **worksheet #2** for details)
2. READING ASSIGNMENT: Due in class November 2:

*Spell* (2018) by Ann Lauterbach AND Reread Ann Lauterbach poems in packets A-D

1. WRITING EXERCISE: due Wednesday Oct 31 at 11PM (grace period for 24 hours)

Using Lauterbach’s *Spell*, create a 200 word object narrative (in any form you choose), using details from one or more poems as “research” and your exhibition text language. If needed or wanted, you can also draw language from earlier Lauterbach poems. Please cite (in whatever manner seems right to you, as part of text, as parentheticals, as footnotes, or in a separate list) to make clear what you are doing and using. (see **worksheet #8** for more details)

**POET-COLLECTOR II: ANN LAUTERBACH (Week 8)**

**Week 8: Friday Nov. 2**

LOCATION: **BEINECKE CLASS WITH ANN LAUTERBACH #9**

TOPIC: GUEST Ann Lauterbach on *Spell* (2018) and archive

OBJECTS: Selected from: Ann Lauterbach Papers YCAL MSS 736 and others

BRING: *SPELL* (2018) and Lauterbach poems from poetry packets A-E

ASSIGNMENTS FOR WEEK 9:

1. OMEKA UPLOAD (7 OF 9): Due Tuesday November 6 11PM (grace period for 24 hours) Add 2 objects with metadata to Omeka (see **worksheet #2** for details)
2. READING ASSIGNMENT: Due in class Nov 9:
3. PDF, Reading packet E on Things for Eating and Drinking bottles (including seltzer), bowls, plates, flatware, cups and saucers (including for coffee and tea)
4. Gertrude Stein’s *Tender Buttons*: “A Time to Eat” (25); “A Cutlet” (23); “A Seltzer Bottle” (18); “A Plate” (17); “Food” pages 34-60

**OBJECTS GROUP V: (Weeks 9 and 10): bottles (including seltzer), bowls, plates, flatware, cups and saucers (including for coffee and tea)**

**Week 9: Friday Nov 9**

LOCATION: **ART GALLERY CLASSROOM**

 Patricia E. Kane and John Stuart Gordon, American Decorative Arts Curators

TOPIC: Things for Eating and Drinking;

Choosing final art gallery objects for classroom exhibition on Dec 7

OBJECTS: bottles (including seltzer), bowls, plates, flatware, cups and saucers (including for

coffee and tea)

BRING: reading packet E and Stein’s *Tender Buttons*

ASSIGNMENTS FOR WEEKS 10 through 13:

1. OMEKA UPLOAD (8 OF 9): Due Tuesday Nov. 13 11PM (grace period for 24 hours) (see worksheet #2 for details)
2. READING ASSIGNMENT: for class Nov. 16:
3. PDF, Review reading packet E Things for Eating and Drinking and Stein, *Tender Buttons* “Food” and
4. PDF, Review Bill Brown, “Thing Theory” (2001) (reprinted in *The Object Reader*, pages 139-52)
5. **FINAL OBJECT CHOICE FOR BEINECKE MINI EXHIBITIONS: PLEASE NOTE THAT THE FINAL OBJECT CHOICE CALL NUMBER WITH DETAILS MUST BE EMAILED TO BOTH ME AND ANNA FRANZ (****anna.franz@yale.edu****) by 5:00 PM on MONDAY NOV 26 WITH NO EXCEPTIONS**
6. FINAL WRITING EXERCISE: Due Monday Nov. 26 at 5:00 PM (24 hour grace period for text only) Note: Final copies of all exhibition texts for both Art Gallery and Beinecke presentations due emailed to me (see **worksheet #9** for details)

**Week 10: Friday Nov 16**

LOCATION: **BEINECKE CLASSROOM #9**

WITH visit by CURATOR TIMOTHY YOUNG

and MICHAEL MORAND

TOPIC: Things for Eating and Drinking;

Michael Morand’s “THANKSGIVING SHOWCASE”

OBJECTS: bottles (including seltzer), bowls, plates, flatware, cups and saucers (including for

coffee and tea)

BRING: Drafts of exhibition texts; Stein, *Tender Buttons* and Reading Packet E

ASSIGNMENT FOR WEEK 11:

1. OMEKA UPLOAD (9 OF 9) Due by Tuesday Nov. 27 (grace period for 24 hours) upload two objects to Omeka (see **worksheet #2** for details)
2. READING ASSIGNMENT: due Nov. 29 From RON PADGETT’S COLLECTED POEMS (see list) AND Review Ron Padgett poems from all reading packet

And PDF, Walter Benjamin, “Unpacking my Library” (1931) (reprinted in *The Object Reader*, pages 257-62)

1. BRIEF WRITING EXERCISE: due emailed by Wednesday Nov. 28 (grace period for 24 hours): Create a mini anthology of poems (no more than 8 poems) from Ron Padgett’s *Collected Poems* that tell you about one object. Create your own table of contents and give your anthology an object-related title and write an introduction of about 200-300 (or so words) to explain your anthology to its ideal reader. (see **worksheet #10** for details)
2. **FINAL OBJECT CHOICE FOR BEINECKE MINI EXHIBITIONS: PLEASE NOTE THAT THE FINAL OBJECT CHOICE (CALL NUMBER WITH ANY SPECIAL DETAILS FOR TWO OBJECTS) MUST BE EMAILED TO BOTH ME AND ANNA FRANZ (****anna.franz@yale.edu****) by 5:00 PM on MONDAY NOV 26 WITH NO EXCEPTIONS**
3. FINAL WRITING EXERCISE: Due Monday Nov. 26 at 5PM (24 hour grace period for text only) Note: Final copies of all exhibition texts for both Art Gallery and Beinecke presentations due emailed to me (see **worksheet #9** for details)

\***Thanksgiving break\***

**POET-COLLECTOR III: RON PADGETT (Week 11)**

**Week 11:** **Friday Nov 30**

LOCATION: **BEINECKE CLASROOM #9**

TOPIC: GUEST Ron Padgett: Poetry and Objects

OBJECTS: Selected from: Ron Padgett Papers YCAL MSS 721 and others

BRING: Ron Padgett, Collected Poems (2013)

ASSIGNMENT FOR WEEKS 12 and 13:

PREPARE BRIEF ORAL PRESENTATIONS: for both mini exhibitions

**STUDENT PRESENTATIONS: (Weeks 12 and 13)**

**Week 12: Friday Dec 7**

LOCATION: **ART GALLERY OBJECTS CLASSROOM**

TOPIC: STUDENT PRESENTATIONS mini-exhibitions

OBJECTS: SELECTED

**Week 13:** \*\***MONDAY Dec 10 at 1:30\*\***

LOCATION: **BEINECKE LIBRARY CLASSROOM TBA**

TOPIC: STUDENT PRESENTATIONS mini-exhibitions

OBJECTS: SELECTED

**GUEST SPEAKER BIOS:**

**AT THE BEINECKE:**

**Melissa Barton:** Curator, Prose & Drama, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, which includes the James Weldon Johnson Memorial Collection of African American Arts and Letters. She curated Beinecke’s 2017 building-wide exhibition “Gather Out of Star-Dust: The Harlem Renaissance and The Beinecke Library” and wrote the companion volume /Gather Out of Star-Dust: A Harlem Renaissance Album/. She teaches the Yale undergraduate seminar “African American Literature in the Archives” at Beinecke. She earned her Ph.D. in English from the University of Chicago. melissa.barton@yale.edu

**Anna Franz:** Assistant Head of Access Services at the Beinecke Rare Book & Manuscript Library. Anna Franz is the librarian in charge of managing the classrooms at Beinecke Library. She will coordinate the materials for the final student exhibit, and please feel free to send her questions about requesting and using items in Beinecke's reading room. She received her library degree from Wayne State University, and also holds a PhD in Medieval Studies from the University of Toronto. anna.franz@yale.edu

**Nancy Kuhl:** Curator of Poetry for the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. She is the author of exhibition catalogs, including *Intimate Circles: American Women in the Arts, The Book Remembers Everything: The Work of Erica Van Horn*, and poetry collections including *Pine to Sound, Suspend* and *The Wife of the Left Hand*.  [www.phylumpress.com/nancykuhl.htm](http://www.phylumpress.com/nancykuhl.htm).

 nancy.kuhl@yale.edu

**Michael Morand:** Communications Director at the Beinecke Library. He works with colleagues across the library to promote awareness of the library's collections, programs, exhibitions, and digital resources. A graduate of Yale College and the Yale Divinity School, he has previously served Yale as associate vice president for New Haven and state affairs and as deputy chief communications officer of the university. He is a lifelong lover or libraries and has served twice as the president of the board of directors of the New Haven Free Public Library and on the board of the national Urban Libraries Council. michael.morand@yale.edu

**Mike Rush:** Assistant Head of the Manuscript Unit at Yale University's Beinecke Rare Book and Manuscript Library. In that role he manages the accessioning and processing of manuscript acquisitions.  In his previous position as EAD Coordinator at the Beinecke Library, Mike Rush coordinated the development and maintenance of finding aid systems across Yale University.

michael.rush@yale.edu

**Timothy Young**: Curator of Modern Books and Manuscripts, Beinecke Library, Yale University. While focusing on contemporary literature and intellectual and avant garde movements of the past two centuries, he also oversees specialized components of the library’s collections including economic history and children’s literature. He is the author or editor of several books including: *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720* (2013); *The Uncollected David Rakoff* (2015) and *Story Time: Essays on the Betsy Beinecke Shirley Collection of American Children’s Literature* (2016). He contributes regularly to The *Yale Review*, writing on music and books. timothy.young@yale.edu

**GUEST POET-COLLECTORS**

**Terrance Hayes:** Terrance Hayes is the author of six poetry collections, including American Sonnets for My Past And Future Assassin, How to Be Drawn, which received the 2016 NAACP Image Award for Poetry and Lighthead, which won the 2010 National Book Award for Poetry.  Other honors include a Whiting Writers Award, a National Endowment for the Arts Fellowship, a United States Artists Zell Fellowship, a Guggenheim Fellowship, and a MacArthur Fellowship.   To Float In The Space Between: Drawings and Essays in Conversation with Etheridge Knight is forthcoming in September 2018. (“short bio” from [www.terrancehayes.com](http://www.terrancehayes.com) see also “long bio”)

**Ann Lauterbach**: Since 1990, Ann Lauterbach has been the cochair of writing in the Milton Avery Graduate School of the Arts and, since 1997, David and Ruth Schwab Professor of Languages and Literatures at bard College. She has published eight collections of poetry: Many Times, But Then (1979), Before Recollection (1987), Clamor (1991), And for Example (1994), On a Stair (1997), If in Time: Selected Poems 1975-2000 (2001), Hum (2005), and Or to Begin Again (2009). She has also published several chapbooks and collaborations with visual artists, including How Things Bear Their Telling with Lucio Pozzi and A Clown, Some Colors, a Doll, Her Stories, a Song, a Moonlit Cove with Ellen Phelan for the Library Fellows of the Whitney Museum, New York. She has written on art and poetics in relation to cultural value, notably in a book of essays, The Night Sky: Writings on the poetics of experience (Penguin 2005, 2008). She collaborated with artist Ann Hamilton for the “Whitecloth” catalogue at the Aldrich Museum, and wrote the introductory essay to Joe Brainard’s “Nancy” drawings for The Nancy Book, published by Siglio Press (2008). Lauterbach’s essay “The Thing Seen: Reimagining Arts Education for Now” is included in Art School (Propositions for the 21st Century), edited by Steven Madoff (MIT Press 2009). She is a Visiting Core Critic (Sculpture) at Yale. She has received fellowships from the Guggenheim Foundation, The New York State Foundation for the Arts, Ingram Merrill, and The John D. and Catherine C. MacArthur Foundation.  (bio from Bard College faculty website)

**Ron Padgett**: Ron Padgett was born in 1942 in Tulsa, Oklahoma, where he attended public schools. His father was primarily a bootlegger who also traded cars, his mother primarily a housewife who also helped with the bootlegging. Around the age of 13, young Ron began scribbling his thoughts and poems in spiral notebooks. This practice followed hard on the heels of his having read, for the first time, "serious" literature… (opening of “bio”; see more at [www.ronpadgett.com](http://www.ronpadgett.com))

**AT THE YALE ART GALLERY**

**Patricia E. Kane:** Patricia E. Kane, the Friends of American Arts Curator of American Decorative Arts, has been at the Gallery since receiving her M.A. from the University of Delaware, Winterthur Program in Early American Culture, in 1968. She received her PH.D. from Yale in 1987. She oversees collections from the 17th century to the present, pursues research on early American silver and furniture, and is the director of the Rhode Island Furniture Archive. patricia.kane@yale.edu

### John Stuart Gordon: John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts, first became interested in material culture while studying as an undergraduate at Vassar College. He received an M.A. from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture and a PH.D. from Boston University. His specialty is American design from the late 19th through 21st centuries. In addition, he supervises the Furniture Study, the Gallery’s expansive study collection of American furniture and wooden objects. john.s.gordon@yale.edu

**Class Guidelines**

Assignments: All small, weekly assignments (whether creative, digital, analytical, etc.)—because the work in this course is cumulative—must be completed in their entirety and on time in order to pass this course. I will distribute detailed worksheets for each assignment and give detailed feedback on the work you turn in. I am always available to meet in office hours (or other times by appt.) or to discuss your work over email. Please don’t hesitate to ask questions about any assignment as you are completing it. See due dates listed in the syllabus. The course culminates in student presentations (with accompanying written text) in both the Yale Art Gallery classroom and the Beinecke classroom.

Class size: The class is limited to 12 students. Please email me (karin.roffman@yale.edu) if you are interested in taking the course. If there are more than 12 students who email me, then I will ask for a short piece writing (part of the first writing assignment) to determine who will get in. Since the first class is not until Sept. 7 and class schedules are due early the following week, I will let you know as soon as possible either before or right after the first class.

Attendance: Please note that because the course meets only once a week and includes one-time only visits by poets and expert curators and archivists at the Beinecke and Art Gallery, missing even one class requires a Dean’s Excuse or will result in a lower grade. If you do have to miss class, you must meet with a classmate and then meet with me and turn in a 1-2 page discussion of the work due for that day.

Handling Objects: This class will give you an opportunity to handle fragile objects under my supervision as well as the supervision of expert curators. Please note that at all times, your handling of objects in the classroom will be not only observed but also recorded by security cameras. There will be class time devoted to the proper handling of objects and please do not hesitate to ask questions at any time if you are unsure about how to do something. Recognize that any student who does not follow specific requirements on handling objects or disregards in any way either my instructions or those of any of the curators or librarians at either the Beinecke of the Yale Art Gallery will be asked to leave class.

Lateness: Please note that the class begins at 1:30 in the classroom, which means that you need to arrive at least 15 minutes early to the building. (Please note also that there is construction outside the Beinecke this fall, so the route to the Plaza may shift week to week.) Both the Beinecke Library and the Art Gallery are spaces that require you to store your belongings in a locker before entering the classroom. Both institutions also require that you wash your hands before entering the classroom. These requirements always take time. Note that even if you were in the building at 1:30 (but not yet in the classroom), you are late. Please assume that even if we do not discuss your lateness, I have noticed it. Lateness will result in a lower grade.

A statement on honesty in scholarship and the fundamentals of good scholarship: All written work must be your own. Some assignments are / can be collaborative, and I encourage you to learn from one another and scrupulously to document this process of sharing. We will discuss various methods of citation to do so. Please remember always that the method is less important than the substance; by this I mean that it is more important to cite each other’s contributions to your own work than to cite them in any one particular form. Please don’t hesitate to ask me questions about your work as it develops and to visit the center for teaching and learning as well.

Materials for the course:

Books to purchase:

1. **Terrance Hayes, *American Sonnets: For My Past and Future Assassin* (2018)**

**[Cost of Book: $15]**

1. **Ann Lauterbach, *Spell* (2018)** [please pre-order this text, which will be released in October] [**Cost of Book: $22**]
2. **Ron Padgett, *Collected Poems* (2013) [Cost of Book: $31]**
3. **Gertrude Stein, *Tender Buttons* (1914) [Cost of Book: $10]**

PDFs provided (per the class schedule):

PDF, poetry packets (A-E)

PDF, essays on the history of objects (titles in syllabus)

PDF, object lists (the names and call numbers for objects discussed in each class)