“Artists . . . are the real architects of change, and not political legislators who implement change after the fact.”
- William Burroughs

“The point of Beat is that you get beat down to a certain nakedness where you actually are able to see the world in a visionary way.”
- Allen Ginsberg

“We are now contending technicians in what may well be a little American Renaissance of our own and perhaps a pioneer beginning for the Golden Age of American Writings.”
- Jack Kerouac

COURSE DESCRIPTION & GOALS

Welcome! During the 1950s a group of experimental American writers living in New York City (and later San Francisco) began to publish literary works depicting an underground of alienated restless characters who celebrated freedom of expression, wanderlust, and the search for euphoria of body and mind in stream-of-consciousness narration. This Beat literary ‘school’ would expand into a cultural movement that was predecessor to the counter-culture hippies of the Sixties and punks of the Seventies, not to mention the developing civil and equal rights movements, among others. Largely perceived as a ‘fraternity’ of male voices, the Beat movement did include many women writers and participants whose involvement was not fully documented until the women’s movement introduced revisionist histories.

In this course, we will read broadly as well as deeply in order to acquaint ourselves with the many Beat writers, their styles and influences. In the process we will analyze multiple literary genres: fiction, poetry, nonfiction, memoir, as well as academic criticism and film. We will examine cultural conformity and resistance; literary community formation; experimental writing strategies; sex and gender division; transformative modes of consciousness and alternative spiritualities; emergent environmental awareness; and challenges to mainstream publishing and censorship.

Throughout the semester, we will look for the legacies of the Beats in our own time. We will deliberate why Beat literature remains popular, as evidenced in recent literary criticism (for example, Jimmy Fazzino’s World
Course Goals

The course has six primary goals for its students: 1) familiarity with experimental American literature written during the post-1945 period and up through the 1960s in terms of genres, authors, styles, and concerns; 2) the ability to understand differences and draw connections between different historical periods and cultural communities that are represented in American literature; 3) heightened skills of critical thinking based on textual analysis; 4) an improved ability to effectively communicate ideas in discussion and in writing; 5) a heightened awareness and practice of personal and learning community responsibility as borne out in meeting deadlines and working to highest academic standards; 6) enhanced ability to work collaboratively to gain and apply cross-cultural knowledge and skills for academic and professional development. These outcomes will be demonstrated through class discussions, writing assignments, and an end-of-term research paper, all aimed to elicit objective analysis and substantive essay responses.

REQUIRED TEXTS


DIGITAL ARCHIVES & RESOURCES

The Beat Generation Video Archive:
http://www.poetspath.com/exhibits/video_exhibit.htm

The Beat Generation: Audio and Video Materials in the UC Berkeley Libraries:
http://www.lib.berkeley.edu/MRC/BeatGen.html

City Lights Bookstore, San Francisco: http://www.citylights.com/

PennSound Poetry Archive: http://writing.upenn.edu/pennsound/

UbuWeb: http://ubu.com

UT Tyler Library Resource Guide: To Be Posted

POLICIES & REQUIREMENTS

ATTENDANCE & PARTICIPATION: My teaching methods emphasize discussion and collaborative learning, including small group work and draft workshops. Class members will be expected to share insights and to encourage others to do so. This course is both reading- and writing-intensive and students will engage in various writing assignments—both graded and ungraded—as a means to making discoveries and articulating insights about the literary works we read. Participation is crucial to your success in this class, which operates on the basis of a thoughtful interaction between teacher and student and between students. Everyone is expected to attend all classes, arrive on time, turn off cellphones and laptops and store them in backpacks. **Attention to the cellphone instead of class and peers will be counted as an absence.** You will often work in small groups and are always expected to participate in discussions of the assignments. **Please bring books under discussion to class as we will be reading from the texts during class time.** Quizzes may be given at any time and may not be made up.
I will allow for three absences, excused or unexcused, during the semester, after which your participation grade may drop by 1/3 for each absence. I will keep track of late arrivals and these will affect your grade. If you are late, assume you have been marked absent until you talk to me. If you are ill or have an emergency, please email me in order to turn in homework and to pick up the next assignment. Questions concerning grades, assignments, and paper drafts, however, should be addressed during my office hours rather than by email. I will be available by appointment in case of a time conflict.

DISCUSSION LEADERSHIP: Across the semester, each student will be responsible for initiating class discussions of the assigned readings. Paraphrase the central concepts and formulate meaningful discussion questions about the assigned readings. Work, too, to make connections across readings. A sign-up sheet will be distributed in class.

GROUP HISTORY-CULTURE PRESENTATION: For this assignment, you will be paired with a colleague to research and present a brief report on a cultural-historical movement or event relevant to our study.

ANALYTIC ESSAYS: There will be 4 analytic essays across the semester. In a minimum of 800 words, present your analysis of the work/s under discussion. In full grammatically-correct sentences, formulate research questions, explore core concepts, offer close readings of passages, and forge connections across the readings. Responses must be typed and formatted according to the “Homework & Paper Format” description below. Essays will be graded on a 1- to 5-point scale, with 5 being exceptional in terms of critical insight, prose clarity and grammatical correctness. The final grade for the Analytic Essays will be cumulative—I am looking for improvement in your critical thinking, writing, and knowledge of the literary and historical period across the semester.

CREATIVE VARIATION: You will write a poem or short work of fiction inspired by Beat authors; this part will not be letter-graded. In an attached paper, you will explain the premises for your creative work and discuss the ways in which you engage Beat literature as well as the elements of poetry and/or fiction; this rationale will be graded. More instructions will be handed out in class.

CFP: Reconsidering the Beat Generation (Abstract & Seminar Paper): This is an opportunity for you to synthesize our readings in order to develop an original thesis to examine in a paper. I will provide assignment guidelines early in the semester and we will workshop outlines and drafts in editorial teams. I will read and comment on your drafts, as will your peer editing group, so that you have time to revise the paper before handing it in for a grade.

HOMEWORK & PAPER FORMAT: Complete all assigned readings and assignments by the due date so that you can participate in classroom discussion and learning activities. All written assignments should be typed, double-spaced, use normal margins and readable font, and be stapled. Paper headings should include your name, date, course title, and professor’s name. Each page should include page number and your last name. A final word count should appear following the concluding paragraph for all written assignments: e.g., [995 words]. Use MLA documentation to cite sources.

DUE DATE POLICY: Assignments must be turned in on the day they are due at the time I collect them. Work turned in late without a compelling reason will be lowered one-third of a grade per day. If you do decide to turn in a paper late, you may email it to me and I will count it turned in. I will not grade the paper, however, until you turn in a hard copy in class. Always save copies of your work.

DRAFT WORKSHOPS will be held for the formal essay assignment. Draft workshops are an important part of the writing process—and they are scheduled to help you manage your time in order to complete your best work. They also help develop your Internal Editor and will help hone your critical reading, thesis formulation, and organizing abilities. If you fail to participate in a draft workshop, I will deduct points from your final essay assignment grade. If you do not turn in a thesis proposal or rough draft on the due date, I will deduct points from your final essay grade. On draft workshop days, remember to bring copies of your rough draft for each member of your group as well as for me.
UT TYLER WRITING CENTER: Located in BUS 202, the Writing Center provides professional writing tutoring for all students in all disciplines. If you wish to use the Writing Center, you should plan for a minimum of two hour-long tutorials per assignment: the first to provide an initial consultation and drafting plan, and the second to follow up. Be prepared to take an active role in your learning—you will be expected to write and/or discuss your work during your tutorial. While Writing Center tutors are happy to provide constructive criticism and teach effective writing techniques, under no circumstances will they fix your paper for you. Appointments: (903) 565-5995. More information: www.uttyler.edu/writingcenter.

GRADES & FINAL EVALUATION

Course grades will be based on the weighted average grades based on the following percentages. The final grade will include my assessment of your overall contribution and progress in the class:

30% CLASS CONTRIBUTION, to include: Attendance (10%), Discussion Leadership & CFP Presentation (10%), Group History-Culture Report (10%);

65% CRITICAL & INVENTIVE WRITING, to include: Literary Analysis Essays [4] (25%), Seminar Paper (30%), Beat Creative Variation & Explication (10%);

5% QUIZZES, to include the History Reports Quiz & Pop Quizzes.

UNIVERSITY POLICIES

Students Rights and Responsibilities: To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link: http://www.uttyler.edu/wellness/rightsresponsibilities.php

Grade Replacement/Forgiveness and Census Date Policies: Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at http://www.uttyler.edu/registrar. Each semester’s Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar. Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract. The Census Date is the deadline for many forms and enrollment actions that students need to be aware of. These include: • Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit; • Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date); • Schedule adjustments (section changes, adding a new class, dropping without a “W” grade); • Being reinstated or re-enrolled in classes after being dropped for non-payment; • Completing the process for tuition exemptions or waivers through Financial Aid.

State-Mandated Course Drop Policy: Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for specific date). Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability/Accessibility Services: In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University offers accommodations to
students with learning, physical and/or psychological disabilities. If you have a disability, including non-visible a
disability diagnosis such as a chronic disease, learning disorder, head injury or ADHD, or you have a history of
modifications or accommodations in a previous educational environment you are encouraged to contact the
Student Accessibility and Resources office and schedule an interview with an Accessibility Case Manager. If you
are unsure if the above criteria apply to you, but have questions or concerns please contact the SAR office. For
more information or to set up an appointment: http://www.uttyler.edu/disabilityservices; SAR office:
University Center, Room 3150; call 903.566.7079. You may also send an email to saroffice@uttyler.edu.

**Student Absence due to Religious Observance:** Students who anticipate being absent from class due to a
religious observance are requested to inform the instructor of such absences by the second class meeting of
the semester.

**Student Absence for University-Sponsored Events and Activities:** If you intend to be absent for a university-
sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to
the date of the planned absence. At that time the instructor will set a date and time when make-up
assignments will be completed.

**Social Security and FERPA Statement:** It is the policy of The University of Texas at Tyler to protect the
confidential nature of social security numbers. The University has changed its computer programming so that
all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation
of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

**Academic Honesty:** The University of Texas at Tyler has a “zero tolerance policy” on plagiarism. Any student
who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not
limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are
attributable in whole or in part to another person, taking an examination for another person, and/or any act
designed to give an unfair advantage to a student or the attempt to commit such acts. For purposes of this
class, scholastic dishonesty occurs if you: • Quote or paraphrase a source without properly citing it; • Misquote
or misrepresent an outside source; • Pass off any portion of an outside source as your own; • Turn in for credit
any paper that has been purchased through the internet, copied from the internet, or cut/paste a source from
the internet; • Turn in a paper written by someone else or copy any part of an assignment written by others.
The penalties for academic dishonesty vary, ranging from an F on an assignment, an F in the course, or
expulsion from the university, depending on the severity of the incident. The Office of Student Affairs keeps
records of any suspected case of scholastic dishonesty, and instructors are required to alert them if we believe
a student has plagiarized or cheated in any way. Please read:
http://www.uttyler.edu/judicialaffairs/scholasticdishonesty.php
COURSE SCHEDULE Spring Semester 2017 (tentative)

WEEK 1  Introductions & (getting) On The Road

JAN 17/T  Introductions and syllabus review

JAN 19/TH  The Portable Beat Reader: “Variations on a Generation” (xv-xxxvi); “The Best Minds of a Generation’: East Coast Beats” (1-7); “Jack Kerouac” (8-10); “from Mexico City Blues” (53-56); “Essentials for Spontaneous Prose” (57-58); “Belief & Technique for Modern Prose” (58-59)
INTRODUCE: Creative Variations assignment
SIGN UP for discussion leadership

WEEK 2  Jack Kerouac’s On The Road

JAN 24/T  On the Road: “Introductions”: Cunnell, “Fast This Time: Jack Kerouac and the Writing of On the Road” (1-52); Kerouac, On The Road (109-181)
DISCUSSANT: ________________________________________

JAN 26/TH  On the Road: (182-230)
DISCUSSANT: ________________________________________

JAN 30  ***CENSUS DATE

WEEK 3  Still On The Road

JAN 31/T  On the Road: “Introductions”: Vlagopoulos, “Rewriting America: Kerouac’s Nation of ‘Underground Monsters’” (53-68); Mouratidis, “Into the Heart of Things’: Neal Cassady and the Search for the Authentic” (69-81); Kupetz, “The Straight Line Will Take You Only to Death’: The Scroll Manuscript and Contemporary Literary Theory” (83-98)
On The Road Kerouac (231-320)
DISCUSSANT: ________________________________________

FEB 2/TH  On The Road (321-end)
DISCUSSANT: ________________________________________
→ REPORT: The Cold War

WEEK 4  The New York Beats

FEB 7/T  Beat Reader: Norman Mailer, “The White Negro” (581-605); “Heart Beat’: Neal Cassady” (187-225); John Clellon Holmes (153-166; 615-622); Herbert Huncke (145-152); Gregory Corso (171-185; 524-529)
DISCUSSANT: ________________________________________
→ DUE: On The Road Analytic Essay (#1)

FEB 9/TH  Beat Reader: “William Burroughs” excerpts from Junky, Naked Lunch, “Deposition” (102-144); “Nova Express” and later works (520-523); William Burroughs, Jr. (442-448)
DISCUSSANT: ________________________________________
→ REPORT: McCarthyism
**COMMEMORATE** Neal Cassady’s birthday (February 8, 1926). EXTRA CREDIT for expressing Beatitude in class (black turtlenecks & sunglasses, expresso, Beat jive??)
<table>
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<tr>
<th>WEEK 5</th>
<th>Epic Howls: Allen Ginsburg et al.</th>
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| FEB 14/T | **Beat Reader:** Allen Ginsberg (60-101; 543-556); Carl Solomon (167-170); “Lawrence Ferlinghetti” (245-263; 534-543)  
**DISCUSSANT:**  
→ **REPORT:** Sputnik I and the Space Race |
| FEB 16/TH | **Beat Reader:** “John Clellon Holmes, from The Game of the Name” (615-622)  
**FILM:** Howl (2010) |
| WEEK 6 | The San Francisco Renaissance |
| FEB 21/T | **Beat Reader:** “‘Constantly Risking Absurdity’: Some San Francisco Renaissance Poets” (227-231); “Kenneth Rexroth” (232-244); “Michael McClure” (264-287; 506-510)  
**DISCUSSANT:**  
→ **DUE:** New York Beats Analytic Essay (#2) |
| FEB 23/TH | **Beat Reader:** “Gary Snyder” (288-306; 569-579); “Philip Whalen” (307-316); “Alan Watts, Beat Zen, Square Zen, and Zen” (606-614)  
**DISCUSSANT:**  
→ **REPORT:** 1950s Music |
| WEEK 7 | West & East |
| FEB 28/T | **Beat Reader:** “Philip Lamantia” (317-320); “Lew Welch” (321-326); “Bob Kaufman” (327-330); “A Few Blue Words to the Wise” (331-338); “Amiri Baraka” (339-353)  
**DISCUSSANT:**  
→ **REPORT:** Eisenhower Interstate Highway System |
| MARCH 2/TH | **Beat Reader:** “Ray Bremser” (354-358); “Bob Dylan” (370-379); “Tuli Kupferberg” (384-394); “Jack Micheline” (395-398); “Frank O’Hara” (399-403); “Peter Orlovsky” (404-408); “Ed Sanders” (409-420); “John Wieners” (425-434)  
**DISCUSSANT:**  
→ **REPORT:** Levittown, NY / Malls/ and Suburban Planning  
→ **DUE:** West & East Coasts Analytic Essay (#3) |
| WEEK 8 | Other Brothers |
| MAR 7/T | **Beat Reader:** “‘Tales of Beatnik Glory’: Memoirs and Posthumous Tributes” (435-437); “Charles Bukowski” (438-441); “Brion Gysin” (472-5)  
**DISCUSSANT:**  
→ **REPORT:** Levittown, NY / Malls/ and Suburban Planning  
→ **DUE:** West & East Coasts Analytic Essay (#3) |
| MAR 9/TH | **Beat Reader:** “Ken Kesey” (495-505); “Michael McClure” (506-510); “Ed Sanders” (511-16)  
**DISCUSSANT:**  
→ **REPORT:** Levittown, NY / Malls/ and Suburban Planning  
→ **DUE:** West & East Coasts Analytic Essay (#3) |
| WEEK 9 | SPRING BREAK |
| | **NO CLASS** |
| WEEK 10 | Beat Women: Precursors & Muses |
| MAR 21/T | **Women of the Beat Generation:** “Forward” (ix-xii); “Sisters, Saints and Sibyls” (1-6); “Afterword” (335-341); “The Precursors” (7-45)  
**DISCUSSANT:**  
→ **REPORT:** Levittown, NY / Malls/ and Suburban Planning  
→ **DUE:** West & East Coasts Analytic Essay (#3) |
WEEK 11 Beat Women Writers

MAR 23/TH  Women of the Beat Generation: “The Muses” (47-114)
  DISCUSSANT: _____________________________________________
  ➔ REPORT: Brown v. Board of Education

  DISCUSSANT: _____________________________________________

  DISCUSSANT: _____________________________________________
  ➔ REPORT: Equal Rights Amendment
  ➔ DUE: Final Paper Abstract & Annotated Bibliography

WEEK 12 Joyce Johnson’s Beat Memoir: Looking Back

APR 4/T  Minor Characters: Ann Douglas, “Strange Lives, Chosen Lives” (xiii-xxix); “Forward” (xxxi-xxxv); Joyce Johnson (1-100)
  DISCUSSANT: _____________________________________________
  ➔ **DUE: Beat Women Analytic Essay (#4)

APR 6/TH  Minor Characters: (101-171)
  DISCUSSANT: _____________________________________________
  ➔ DUE: Creative Variation

WEEK 13 MEMOIR: Looking Back & Forward

APR 11/T  Minor Characters: (172-end)
  DISCUSSANT: _____________________________________________

APR 13/TH  ➔ DUE: Rough Draft Exchange (Bring copies of your draft for group & professor)
  ➔ REPORT: Mad Magazine

WEEK 14 Research Paper Draft Workshops

APR 18/T  Rough Draft Workshop
  SIGNUP for CFP Presentations
  ➔ REPORT: Technology & Media during the 1950s

APR 20/TH  Library Day (Office Hour conferences)

WEEK 15 Beat Mini-Conference

APR 25/T  History-Culture Exam
  CFP Presentations

APR 27/TH  CFP Presentation

WEEK 16 Finals Week

MAY 3/W  FINAL PAPERS DUE
EXTRA-CREDIT: SOME FILMS ABOUT THE BEATS

We will watch the movie Howl during class time. If you would like extra-credit, watch one (or more) of these films and prepare a brief typed review to be read (then submitted) during class. Feel free to watch films together!

Beat (2000)
Big Sur (2013)
Corso: The Last Beat (2009)
The Flower Thief (1960)
Heart Beat (1980)
**Howl (2010)
Kill Your Darlings (2013)
The Last Time I Committed Suicide (1997)
Life and Times of Allen Ginsberg (2013)
Naked Lunch (2003)
On the Road (2012)
Pull My Daisy (1959)
Shadows (1959)
The Source (1999)