“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 spiritualties; 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 Beats: Beat Generation Writing and the Worlding of U.S. Literature, 2016; Bill Morgan’s The Typewriter Is Holy: The Complete, Uncensored History of the Beat Generation, 2011; John Leland’s Why Kerouac Matters: The Lessons of
On the Road, 2007) as well as the current spate of film depictions (Howl, 2010; On the Road, 2012; Big Sur, 2013; Kill Your Darlings, 2013).

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

• Kerouac, Jack. On the Road: The Original Scroll (Penguin Classics, 2008)

DIGITAL ARCHIVES & RESOURCES


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

COMMUNICATION POLICY: Emails will be answered within 24 hours during the school week and occur between 9am and 8pm. Feedback on written assignments will be less than 2 weeks upon submission.

DISCUSSION BOARD (Reading Forum) POLICY: Prompts, questions, and responses on the discussion board are to enable students to brainstorm about the reading and writing. The postings on the discussion board must be focused on the assigned topic. All technical problems associated with Blackboard, the Internet, or library databases, including passwords and user IDs, should be directed to the respective departments. The course instructor cannot answer technical questions.

All postings on the discussion board must meet academic and professional standards. Abuses in the forms of bullying and/or discriminatory comments on gender, sex, race, or ethnicity are not allowed and will be reported if the instructor’s intervention does not see immediate changes in behavior.
READING FORUM WEEKLY POSTS: Unless notified otherwise, students’ postings on weekly readings will be due by midnight on Thursday and their responses will be due by midnight Saturday. The instructor’s response or leadership in a weekly forum will be posted soon after these deadlines. Late postings by students will not be credited.

DISCUSSION LEADERSHIP: Across the semester, each student will be responsible for initiating class discussions of the assigned readings through the posting of prompts and claims. A sign-up call will be posted during the first week of classes.

HISTORY-CULTURE CONTEXTS: For this assignment, I will pair you with a colleague to research and present a brief report on a cultural-historical movement or event relevant to our study. Please see assignment description on Blackboard (Week 1) and report dates and pairings on the Course Schedule.

ANALYTIC ESSAYS: There will be 4 analytic essays across the semester, which will be due by midnight on the Friday of the due week. In a minimum of 1000 words (not to include the Works Cited page), 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. You are welcome to bring secondary sources into your discussion. Responses must be typed and formatted according to the “Homework & Paper Format” description below. Email your essays to me (ajessop@uttyler.edu) from your Patriots email account as a Word attachment. 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.

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 research paper. I will provide assignment guidelines early in the semester and we will workshop 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 submitting it in for a grade.

HOMEWORK & PAPER FORMAT: All written assignments should be typed, double-spaced, use normal margins and readable font. Paper headings should include your name, date, course title, and professor’s name. Each page should include page number and your last name. Use the new (2016) MLA documentation to cite sources.

DUE DATE POLICY: Assignments must be submitted to me on or before the due date. Work turned in late without a compelling reason will be lowered one-third of a grade per day.

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.

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:

50%  CLASS CONTRIBUTION, to include: weekly discussion board responses (20%), Discussion Leadership Postings (15%), Group History-Culture Report (15%)

50%  CRITICAL THINKING & WRITING, to include: Literary Analysis Essays [4] (20%), Seminar Paper (30%)
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 the 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 please visit the SAR webpage (http://www.uttyler.edu/disabilityservices/) or the SAR office located in the University Center, Room 3150 or 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 and 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. Here is a link to the university’s procedures for dealing with instances of academic dishonesty: [http://www.utttyler.edu/judicialaffairs/scholasticdishonesty.php](http://www.utttyler.edu/judicialaffairs/scholasticdishonesty.php)
## COURSE SCHEDULE Spring Semester 2017 (tentative)

**NOTE:** I will continue to add readings to the weekly folders. Please check for updates. If you find interesting articles, please forward to me (ajessop@uttyler.edu) and I will add these to our archive.

### WEEK 1 [JAN 17-20]  Introductions & (getting) On The Road

**READINGS:**  
*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)

“Beat Literature and the Domestication of American Space” (available in Week 1 folder)

**ASSIGNMT:**  
**REVIEW** the syllabus and “Netiquette” document and submit any questions to me by email (ajessop@uttyler.edu). I will respond to these in a group announcement (if appropriate).

**INTRODUCTIONS:** Post a brief introduction to yourself and your current academic and professional interests.

**RESPONSE:** Respond and submit to me a brief rejoinder to the Steve Jobs’ prompt (available in Week 1 folder) in terms of how the spirit of innovation and rebellion might be as present today as it was during periods of cultural experimentation. [600+ words]

**DISCUSSION LEADERSHIP:** Across the semester, individual students will be responsible for initiating class discussions of the assigned readings through the posting of prompt/s and claims. Please send me an email (ajessop@uttyler.edu) with a preferred week. First Response/Assigned basis. I’ll confirm the order in an updated schedule.

**HISTORY-CULTURAL CONTEXTS:** Access this document (available in Week 1 folder) to read the instructions for this assignment and the preliminary pairings I have done (alphabetically). If your assigned week has complications for you, feel free to canvass for a colleague to exchange reports with you. Please let me know of any changes.

**CFP:** Reconsidering the Beat Generation (Abstract & Seminar Paper) Review and pose any questions about the final project description (available in Week 1 folder)

### WEEK 2 [JAN 23-27]  Jack Kerouac’s On The Road

**READINGS:**  
*On the Road: The Original Scroll*: “Introductions”: Cunnell, “Fast This Time: Jack Kerouac and the Writing of On the Road” (1-52); Kerouac, On The Road (109-259)

New York Times book review: “On the Road Again” By Luc Sante (available in Week 2 folder)

Teaching the Beats (available in Week 2 folder)

**DISCUSSANTS:**  
______________________________

**ASSIGNMENTS:**  
**RESPOND** to the Discussants’ prompts and feel free to add additional insights to the conversation.

**JAN 30**  
***CENSUS DATE***
WEEK 3 [JAN 30-FEB 3]  Still On The Road

READINGS:  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” On The Road (259-end)

Beat Words & Phrases Lexicon (available in Week 3 folder)

HISTORY-CULTURAL CONTEXTS // The Cold War: Kristy Abusaid & Angela Coddington

DISCUSSANTS:

ASSIGNMENTS:

WATCH: Steve Allen Show interview with J. Kerouac (1959):
https://www.youtube.com/watch?v=3LLpNKo09Xk

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 4 [FEB 6-10]  The New York Beats

READINGS:  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); “William Burroughs” excerpts from Junky, Naked Lunch, “Deposition” (102-144); “Nova Express” and later works (520-523); William Burroughs, Jr. (442-448)

“The Texas Beats” (available in Week 4 folder)

HISTORY-CULTURAL CONTEXTS // McCarthyism: Miranda Coulter & Amanda Davis

DISCUSSANTS:

ASSIGNMENTS:  ➔ DUE by FRIDAY: On The Road Analytic Essay (#1)

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

POST: Commemorate Neal Cassady’s birthday (February 8, 1926) in some way during the week: For example, wear black turtlenecks & sunglasses; drink expresso in a hip coffee shop; sit in a bus station. Describe and/or Post a photo (with a subject line).


READINGS:  Beat Reader: Allen Ginsberg (60-101; 543-556); Carl Solomon (167-170); “Lawrence Ferlinghetti” (245-263; 534-543); “John Clellon Holmes, from The Game of the Name” (615-622)

HISTORY-CULTURAL CONTEXTS // Sputnik I and the Space Race: Abriel Garrick & Sloan Hohensee

VIEW FILM: Access through an online streaming service or a library one of the films listed on the final page of this syllabus. Let me know if you have trouble finding a film. PLAN FOR THIS!

DISCUSSANTS:

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 6 [FEB 20-24] The San Francisco Renaissance

READINGS: Beat Reader: “Constantly Risking Absurdity: Some San Francisco Renaissance Poets” (227-231); “Kenneth Rexroth” (232-244); “Michael McClure” (264-287; 506-510); “Gary Snyder” (288-306; 569-579); “Philip Whalen” (307-316); “Alan Watts, Beat Zen, Square Zen, and Zen” (606-614)

HISTORY-CULTURAL CONTEXTS // 1950s Music: Amy Jackson & Ashley Johnson

DISCUSSANTS: ___________________________________________________________

ASSIGNMENTS: ➔DUE by FRIDAY: New York Beats Analytic Essay (#2)

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 7 [FEB 27-MAR 3] West & East

READINGS: 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); “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)

“LeRoi Jones’s Radio and the Literary ‘Break’” (available in Week 7 folder)

HISTORY-CULTURAL CONTEXTS // Eisenhower Interstate Highway System: Joseph Karwin & Siphokazi Lali

DISCUSSANTS: ___________________________________________________________

ASSIGNMENTS: RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 8 [MAR 6-10] Other Brothers

READINGS: Beat Reader: “Tales of Beatnik Glory: Memoirs and Posthumous Tributes” (435-437); “Charles Bukowski” (438-441); “Brion Gysin” (472-5); “Ken Kesey” (495-505); “Michael McClure” (506-510); “Ed Sanders” (511-16)

HISTORY-CULTURAL CONTEXTS // Levittown, NY / Malls/ and Suburban Planning: Erica Lucas & Alexander Mauldin

DISCUSSANTS: ___________________________________________________________

ASSIGNMENTS: ➔DUE by FRIDAY: West & East Coasts Analytic Essay (#3)

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.
WEEK 9 [MAR 13-17]  
SPRING BREAK

NO CLASS

WEEK 10 [MAR 20-24]  
Beat Women: Precursors & Muses

READINGS:  
*Women of the Beat Generation*: “Forward” (ix-xii); “Sisters, Saints and Sibyls” (1-6); “Afterword” (335-341); “The Precursors” (7-45); “The Muses (47-114)

HISTORY-CULTURAL CONTEXTS// *Brown v. Board of Education*: Lindy Merriman & Michael Morgan

DISCUSSANTS:  
_____________________________________________

ASSIGNMENTS:  
RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 11 [MAR 27-31]  
Beat Women Writers

READINGS:  

HISTORY-CULTURAL CONTEXTS// *Equal Rights Amendment*: Heather Richmond & Kristen Rotherham

DISCUSSANTS:  
_____________________________________________

ASSIGNMENTS:  
RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 12 [APR 3-7]  
Joyce Johnson’s Beat Memoir: Looking Back

READINGS:  
*Minor Characters*: Ann Douglas, “Strange Lives, Chosen Lives” (xiii-xxix); “Forward” (xxxi-xxxv); *Joyce Johnson*: (1-100)

HISTORY-CULTURAL CONTEXTS// *The Kinsey Reports*: Angela Verner & Amanda Ware

DISCUSSANTS:  
_____________________________________________

ASSIGNMENTS:  
DUE: Final Paper Abstract & Annotated Bibliography  
DUE by FRIDAY: Beat Women Analytic Essay (#4)

RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.

WEEK 13 [APR 10-14]  
MEMOIR: Looking Back & Forward

READINGS:  
*Minor Characters*: (101-end)

HISTORY-CULTURAL CONTEXTS// *Mad Magazine*: Amy Wedgeworth & ???

DISCUSSANTS:  
_____________________________________________

ASSIGNMENTS:  
RESPOND to the Discussants’ prompts and feel free to add additional insights to the conversation.
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<thead>
<tr>
<th>WEEK 14 [APR 17-21]</th>
<th>Research Paper Drafting &amp; Exchange</th>
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<tr>
<td>ASSIGNMTS:</td>
<td><strong>DUE: Rough Draft Exchange</strong></td>
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<td></td>
<td>RESPOND in detail to the Work Group drafts</td>
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<th>WEEK 15 [APR 24-28]</th>
<th>Research &amp; Writing</th>
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<td>ASSIGNMTS:</td>
<td>Continue drafting and revising</td>
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<th>WEEK 16</th>
<th>Finals Week</th>
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<td>MAY 2/W</td>
<td>Final Papers Due</td>
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SOME FILMS ABOUT THE BEATS

Beat (2000)
Big Sur (2013)
Corso: The Last Beat (2009)
The Flower Thief (1960)
Heart Beat (1980)
Howl (2010)
Jack Kerouac: King of the Beats (1999)
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)