First-year Foundation Course 100:

Meet the Beats:
The Literature and Culture of the Beat Generation in 1950s America

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Chapman University
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COURSE SYLLABUS
First-year Foundation Course 100
Fall 2018
TITLE:
Meet the Beats

COURSE DESCRIPTION:

By the end of WWII, Americans had experienced years of mass death and devastation, including modern warfare, the Holocaust, and the dropping of two atomic bombs. As soldiers returned home, many Americans tried to return to a "normal" life, even as the normalcy they craved was invented by them anew: the nuclear family with a stay-at-home mom, the baby boom, life in the suburbs, corporate careers, etc. But a small group of "hipsters" dissented. Dubbed the "beats," this young generation sought to create alternative lifestyles revolving around the creation of avant garde art and literature, jazz, free love, travel, drugs, and Eastern religious traditions such as Buddhism. These "beatniks" helped to dramatically transform an already-evolving American culture and paved the way for the radical upheavals of the 1960s and 70s. In this class, we will read and assess their works from the vantage point of the 21st century. What remains radical about the Beat Generation? What have we absorbed from them as the new normal? What have we rejected or tried to reject and why?

CATALOGUE COURSE DESCRIPTION:

This course engages students in interdisciplinary, university-level critical inquiry and reflection. The FFC course focuses more on critical engagement, exploration, and communication related to complex issues than on mastering a body of material. The section topics vary, and students select a topic according to their academic and personal interests. Must be taken for a letter grade. (Offered every semester.) 3 credits.

PROGAM LEARNING OUTCOMES:

Students will be able to critically appreciate and analyze a body of literary work that defines a pivotal moment in modern history. They will be able to communicate its enduring appeal as well as its limitations for modern audiences. They will be able to understand and replicate its tone, form, and content.

COURSE LEARNING OUTCOMES:

* Understanding the social/political/cultural contexts of post WWII America, the era in which the Beats wrote and which they helped to transform.
* Confronting the eccentric lifestyles which Beats practiced and helped to popularize as a part of their transformation of American culture.
* Analyzing major texts of Beat literature, including novels, poetry, memoirs, and film.
* Grasping the formal, stylistic, and thematic innovations that Beat texts introduced into the tradition of American artforms.
* Exploring the frissons and tensions within Beat literature as they pertain to issues of race, class, gender, religion, sexuality, etc.
* Writing critically about works of Beat literature.
* Producing one's own piece of Beat art or literature and performing, displaying, or previewing it for the class at the end of term.

FFC PROGRAM LEARNING OUTCOME:
The student critically analyzes and communicates complex issues and ideas.

REQUIRED TEXTS:

1. Jack Kerouac *On the Road / The Dharma Bums / The Subterraneans*. Paperback, 1993. Quality Paperback Book Club. ISBN-13: 978-0965415934.
2. William Burroughs, *Junky*, Paperback, 1992. Grove Press. ISBN-10: 0802120423.
3. Allen Ginsberg, *Howl and Other Poems,* City Lights' Pocket Poets Series #4, ISBN-10: 0872860175.
4. Leroi Jones (Amiri Baraka), *Dutchman and the Slave*, Paperback. Harper, 1971. ISBN-10: 0688210848
5. Joyce Johnson, *Minor Characters: A Beat Memoir*, Paperback. Penguin, 1999. ISBN-10: 9780140283570
6. Diane Di Prima, *Memoirs of a Beatnik*, Paperback. Penguin, 1998. ISBN-10: 0140235396.

ESSENTIAL FACILITY:
Access to computer lab; seminar setting. Access to printer and paper to print out all readings for which internet links are provided and bring them to class in hard copy form. Access to writing paper and pen for in-class writing quizzes. Access to notebooks and pens for in-class note-taking.

INSTRUCTIONAL METHODS:
This course uses a combination of hands-on learning in Socratic roundtable discussions of readings, response papers, two expository papers, and one creative piece. Students are expected to bring the assigned reading to each discussion in book or hard copy form.

INSTRUCTIONAL STRATEGIES/LEARNING ACTIVITIES:
1. Assigned readings.
2. Video/film/power point presentations.
3. Class discussions.
4. Written and oral analyses.
5. Lectures.

ASSIGNMENTS AND METHODS OF EVALUATION:
1. Attendance and participation in class discussions, including leading discussion (10% of the final grade). Attendance means that students are on time for class and that they have their copies of the assigned book or printed-out text open in front of them on your desk. No laptops or phones on the desk unless the professor specifies otherwise. If a laptop is open or a phone is out (without special permission), the student is not present. Participation means coming to class having done the reading, offering consistent and informed contributions to class discussion, whether in the form of citations of specific passages (highly recommended), comments or observations about the readings or another student's remarks, hypotheses, questions, etc.
2. One Creative Piece (20%), inspired by Beat Literature, to be previewed, displayed or performed during finals at our "Beat Gallery & Café." This assignment may be fulfilled by any one of the following options: performing a short piece of original literature (a poem, a very short

story, a one-act play, a memoir); previewing a short film; performing a short dance; performing live and or playing a recording of an original piece of music; or displaying a work of art (a painting, a sculpture, a collage). Other ideas are welcome.

3. Four 3-page Response Pages (10% each each for a total of 40%), to be completed during the first half of the semester. The student chooses which readings to respond to; all four responses must be completed by the end of week 7. Responses can consist of critical and/or personal reactions to a reading assignment. The main purpose is to demonstrate that the student has read and thought about the assigned reading.

4. Two 5-page essays (15% each for a total of 30% of the final grade). These essay assignments will be graded for the following:

a). The discussion contains an original, easily-discernible thesis devised by the student on a topic related to the course readings and/or themes. (NOTE: Students may wish to develop their essay topics and thesis statements in conjunction with the professor during individual conferences.)

b). The writing is coherent, lively, engaging, and interesting to read.

c). The argument is informed and based upon a thorough knowledge of the text or texts under discussion. Examples are used and these examples adequately and appropriately illustrate the thesis.

d. The essay is well organized. It contains an introduction and a conclusion. The body moves coherently from point to point. Paragraphs are unified and properly denote shifts in the argument.

e). The essay follows proper MLA (Modern Language Association) style for formatting, quotation, punctuation, and documentation practices, including a Works Cited Page for each and every work that is directly or indirectly used as a source in the essay.

ATTENDANCE POLICY:

Because of the interactive nature of the class, attendance is an essential component. Excessive tardies constitute absences; six absences may result in failure (Undergraduate Catalog 2017-2018, "Academic Policies and Procedures"). Missed in-class work cannot be made up and, as stated, students who do not have their books/texts with them in class or who have phones or laptops open on their desks will be counted absent.

STUDENTS WITH DISABILITIES:

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or (www.chapman.edu/students/student-health-services/disability-services) if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

CHAPMAN UNIVERSITY'S ACADEMIC INTEGRITY POLICY:
Chapman University is a community of scholars, which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university.

CHAPMAN UNIVERSITY'S EQUITY AND DIVERSITY POLICY:
Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy. Please see the full description of this policy at http://www.chapman.edu/faculty-staff/human-resources/ eoo.aspx. Any violations of this policy should be discussed with the professor, the dean of students and/or otherwise reported in accordance with this policy.

READING SCHEDULE:

Week One
T 8/28: Introduction: Post WWII America. **Discussion of Academic Integrity Policy**.
R 8/30: Discuss *Kill Your Darlings* (2013 film). View on your own before class.

Week Two
T 9/4: Have read Jack Kerouac, *On the Road* (1951/1957), chapters
R 9/:6 Have read *On the Road*, chapters

Week Three
T 9/11: Have read *On the Road*, chapters
R 9/13: Have read William Burroughs, *Junky* (1953), chapters

Week Four
T 9/18: Have read *Junky*, chapters
R 9/20: Have read *Junky*, chapters

Week Five
T 925: Have read Allen Ginsberg, *Howl* (1956), pp.
R 9/27: Have read *Howl*, pp. **Essay #1 due.**

Week Six
T 10/2: View and discuss in class the film, "Pull my Daisy" (1959).
R 10/4: Have read Jack Kerouac, *The Subterraneans* (1958), chapters .

Week Seven
T 10/9: Have read *The Subterraneans*, chapters .
R 10/11: Library visit. Students report to Leatherby Library.

Week Eight
T 10/16: Have read Leroi Jones, *Dutchman* (1961).

R 10/18: Have read *Dutchman*.

Week Nine
T 10/23: Have read Jack Kerouac, *The Dharma Bums* (1958), chapters
R 10/25: Have read *The Dharma Bums*, chapters

Week Ten
T 10/30: Have read *The Dharma Bums*, chapters . **Essay #2 due.**
R 11/1: Have read Leroi Jones, *The Slave* (1964).

Week Eleven
T 11/6: Have read *The Slave*.
R 11/8: Have read Joyce Johnson, *Minor Characters: A Beat Memoir* (1999), chapters. .

Week Twelve
T 11/13: Have read *Minor Characters,* chapters .
R 11/15: Have read *Minor Characters,* chapters .

Week Thirteen - Thanksgiving Holiday - NO CLASS

Week Fourteen
T11/27: Have read Lenore Kandel, *Misc. Poems* (1960's). Read the work at these two links:
5 https://thefiendjournal.wordpress.com/2014/02/17/lenore-kandel-poems-and-prose-6/
http://michaeldennispoet.blogspot.com/2014/01/collected-poems-of-lenore-kandel-lenore.html
R 11/29: Have read Diane Di Prima, *Memoirs of a Beatnik* (1969), chapters .

Week Fifteen
T 12/4: Have read *Memoirs of a Beatnik*, chapters .
R 12/6: Have read *Memoirs of a Beatnik,* chapters .

Week Sixteen - Finals Week
Meet on the scheduled final exam day/time. **Perform, preview or display your final piece in our Beat Gallery & Café.**