

**Fall 2014**  
**Department of English**  
**Course and Section No: ENGL 4709A**  
**Studies in American Literature II**  
**The Beat Generation**  
**Location: *Pls confirm on Carleton Central***  
**Time: M, 8:35-11:25**  
**Instructor: Rob Holton                      Phone: 520-2600 ext. 2308**  
**Email: robert\_holton@carleton.ca**  
**Office: 1919 Dunton Tower**  
**Office Hours: TBA**  
**Prerequisite: fourth-year standing in Honours English or**  
**permission of the Department**

**COURSE DESCRIPTION:**

This course will examine the Beat Generation, a small group of American writers in the bohemian tradition who found their intellectual focus in the 1940s, produced their most significant work in the 1950s, and exerted a profound influence on the 1960s and since. We will consider the Beat Generation and its literature in the context of the bohemian tradition and in light of its specific relation to postwar American culture, politics, and aesthetics.

**EVALUATION:**

Essay 1 (7 pages minimum)	20 %	Exam	35%
Essay 2 (10 pages minimum)	35 %	Attendance/Participation	10 %

**The final deadline for all essays is December 8.**

Please note: while both the short essay and the final essay must be submitted by the final day of classes, you are strongly encouraged to submit work—particularly the short essay—earlier in the term. If you leave everything to the end, you will be trying to deal with two essays and a final exam—as well as work in your other courses—all at the same time.

- Secondary sources are required for both essays
- The essay topics must be cleared with me well before submission.
- The essays should follow MLA format.
- The participation mark will reflect both attendance and participation. In my experience, there is a close correlation between poor attendance and poor marks.
- If an assignment is lost, misplaced, or not received, you are responsible for having a backup copy that can be submitted immediately upon request.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. No grades are final until they have been approved by the Dean.

**TEXTS:**

Ann Charters (ed.)    *The Portable Beat Reader*  
 Jack Kerouac        *On the Road*  
 William Burroughs   *Junky*

These texts are available at Octopus Books, located at Bank and Third.  
 Other material will available on reserve and online.

## **Plagiarism**

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Please see the statement on Academic Integrity in the Undergraduate Calendar. You are responsible for understanding what plagiarism is. If you are in any doubt, consult me.

### **ACADEMIC ACCOMMODATION:**

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam in this course, please check the PMC website for details..

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at

<http://carleton.ca/equity/accommodation>

## Tentative Course Schedule

September 8	Introduction.
September 15	Allen Ginsberg: “Howl” ( <i>TBR</i> ), “Supermarket in California” ( <i>TBR</i> ), “Sunflower Sutra” ( <i>TBR</i> ), “America” ( <i>TBR</i> ), “Ecologue” (reserve)
September 22	Allen Ginsberg continued
September 29	Jack Kerouac - <i>On The Road</i>
October 6	Jack Kerouac - <i>On The Road</i> continued
October 20	Poems: Gregory Corso “Marriage” ( <i>TBR</i> ); Lawrence Ferlinghetti “Junkman’s Obbligato” (online), “In Goya’s Greatest Scenes” ( <i>TBR</i> ); John Weiners “A Poem for Tea Heads” ( <i>TBR</i> ), “A Poem for Trapped Things” (reserve), “A Poem for Cocksuckers” (reserve), “The Acts of Youth” (reserve); Lew Welch “Chicago” ( <i>TBR</i> )
November 3	William Burroughs – <i>Junky</i> ,
November 10	Burroughs continued -- <i>Naked Lunch</i> (excerpt in <i>TBR</i> )
November 17	Beat Women’s Memoirs: Carolyn Cassady ( <i>TBR</i> ), Hettie Jones ( <i>TBR</i> ), Jan Kerouac ( <i>TBR</i> ), Brenda Fraser/Bonnie Bremser ( <i>Troia</i> 1-32 reserve), Joyce Johnson ( <i>TBR</i> & reserve xxxi – 6), Diane di Prima ( <i>Memoirs of a Beatnik</i> 14 “We Set Out” (reserve), <i>Recollections of My Life as a Woman</i> (101-117 reserve)
November 24	Diane di Prima “Three Laments” ( <i>TBR</i> ), “Song for Baby-O, Unborn” ( <i>TBR</i> ), “Poetics” ( <i>TBR</i> ), “Brass Furnace Going Out” ( <i>TBR</i> ), “April Fool Birthday Poem for Grandpa” ( <i>TBR</i> ), “The Passionate Hipster to His Chick” (reserve), “Nightmare 7” (reserve), “The Colors of Brick” (reserve), “Revolutionary Letters” 1, 4, 24, 29 (reserve)
December 1	Gary Snyder “Mid-August . . .” ( <i>TBR</i> ), “Milton by Firelight” ( <i>TBR</i> ), “Riprap” ( <i>TBR</i> ), “Smokey the Bear Sutra” ( <i>TBR</i> ), “I Went Into the Maverick Bar” ( <i>TBR</i> ), “Pine Tree Tops” ( <i>TBR</i> ), “Above Pate Valley” (reserve), “Marin-An” (reserve), “After Work” (reserve), “How Poetry Comes to Me” (reserve), “A Curse on the Men in Washington” (online)
December 8	Bob Dylan