Dr. Anne Marie Merline  
e-mail: Anne.Merline@colostate.edu  
Phone: 491-5679 Academic Village B101  
Office hours: Please send me an email to schedule an appointment  
Facebook: HONR 392 Beat Generation Writers

The Beat Generation is a term used to describe both a group of American writers who came to prominence in the late 1950s and early 1960s, and the cultural phenomena that they wrote about and inspired. This class will explore the influence of the legendary group of American writers who came to prominence during this era who challenged the values of American society after World War II, and paved the way for the counterculture of the 1960s and 1970s. We examine the lives and literature of Neal Cassady (Collected Letters), Allen Ginsberg (Howl, Kaddish, America), Jack Kerouac (On The Road), and William Burroughs (Naked Lunch) and other minor poets and poetry that exemplify this generation of writers.

“Academic Integrity: This course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the Student Conduct Code. By continuing in this class you agree that you “will not give, receive, or use any unauthorized assistance” on course assignments. Please refer to the Academic Integrity and Student Conduct policies in the General Catalog: [http://www.catalog.colostate.edu/FrontPDF/1.6POLICIES1112f.pdf](http://www.catalog.colostate.edu/FrontPDF/1.6POLICIES1112f.pdf) for appropriate and inappropriate behaviors.”

In light of allergy concerns, this is a perfume /cologne free classroom

Texts:  
Burroughs, William Naked Lunch 1959 (February 5, 1914 – August 2, 1997) 83 years  
Cassady, Neal Collected Letters 1944-1967 2004 (February 8, 1926 – February 4, 1968) 41 years  
Ginsberg, Allen Howl 1956 (June 3, 1926 – April 5, 1997) 70 years  
Holmes, John Cellon Go 1952 (March 12, 1926, March 30, 1988) 62 years  
Kerouac, Jack On the Road 1957 (March 12, 1922 – October 21, 1969) 47 years

Grading Scale  
A = 90-100% including all assignments,  
B = 80-89.9%  
C = 70–79.9%  
D = 60–69.9%, F = less than 60%  

Late Policy- 50% of credit for each unexcused late assignment, for up to one week.
Beat Generation Writers HONR 392 Course Expectations

Written Communication
Responses Three responses are due over the course of the semester. These responses will show competency in one of each: the interpretive response, the analytical response, and the dis/agree response. Each response will be no less than three pages. A written response is due to me on or before weeks Feb 21, March 14, April 11. 50 points each

Poetry Performance
Go to any spoken word performance and write an essay about the event. This is a “thought piece” that is unique to you. Write about the atmosphere, the poets, the poetry, the audience through your own senses. You need to highlight one poem that resonates with you. This can be because of topic or delivery, just explain your choice. There is no maximum length. The paper has to be complete and in depth enough that I get a sense of your experiences. Due April 11 100 points.

Bean Cycle 144 North College Ave hosts a poetry slam at 8 PM every first Friday of each month. If you want a seat, get there by 7 PM. The slam ends at 10PM. You must stay for the entire competition. Avogadro’s Number 605 Mason Street last Sunday of every month 7PM sign up, event at 7:30 The Mercury Café 2199 California Street Denver Sunday Nights Poetry Slam7pm Jam before the Slam, free 8pm Poetry Slam $5 The Youth Slam is the 2nd Sunday of the month

Final BGW Project.
Option 1. Argumentative paper: You have to argue that one piece of Beat writing is the foundation for the Beat Generation and the ideas that arose in society due to the literature that was produced as a result of that foundational piece. Five to seven pages. 200 points. Option 2. Creative Writing Portfolio: Write 10-15 pages of writing that coincides with five pieces of literature, each with a different focus. Due May 9. 200 points

Oral Communications
Informal "daily" seminar discussion. The seminar format promotes active student learning by providing ample opportunities for the students to discuss the readings and the issues that come up during discussion. Your contribution throughout the semester is worth 200 points (100 points for showing up and contributing as you are called on and 100 points for being a part of the deeper discussion).

Extemporaneous speech. You need to present a seven to eight minute extemporaneous speech that is persuasive. I have posted a list of authors who have been cited as influences of the Beat Generation Writers on google docs. I want each of you to pick a different author, look at some of their poetry, and compare it to any one piece of Beat Generation writing found in “The Portable Beat Reader” (except for pieces by Ginsberg, Kerouac, Burroughs, and Cassidy). Your persuasion should be that there are similarities between a BGW poem and a poem by an author on the list.

Poetry Read-in.
You will need to pick a poem and then read it to the class. I expect that you take the time to put thought into the physical delivery of the poem including tone, voice, emphasis and expression. 50 Points.
PICC Assessment To be completed by. Go to the link at honors.colostate.edu/picc Due by Feb 14
Beat Generation Writers Final Project
Option One: Argumentative Paper

Argumentative Paper Audience:
    Ann Charters, the Editor of The Portable Beat Reader, and biographer of Jack Kerouac.

Purpose:
    To write a paper that uses researched evidence that leads Ann Charters to believe that one piece
of Beat writing that we have examined this semester is the most influential and foundational piece of
writing of the major Beat Generation Writers. The choices are “Go,” “On the Road,” “Howl,”
“Collected Letters,” or “Naked Lunch.” The evidence should include social ideas, mores, and other
literature that followed the piece that you choose as foundational.

Originality:
    This is a narrative of your opinion, dove-tailed with the facts that can validate your individual
bias. This paper should be a compilation of your train of thought that has occurred throughout the
semester.

Grading Criteria: 200 points
1. Introduce the topic of the paper and the thesis statement. 10 points
2. State the facts of the case. The argument must always use sound reasoning and solid evidence by
stating facts, giving logical reasons, using examples, and quoting experts. 50 points
3. Prove the thesis with your arguments. 50 points
4. Conclusion 10 points
5. Mechanics The display of your critical thinking skills, how smoothly you tie in evidence to support
your thesis. Organization (does it give reader a sense of where your ideas are/or going, with smooth
transitions between paragraphs and points), grammar and punctuation 40 points
6. In-text citations and bibliography 40 points
You cannot receive an “A” on this paper unless I get an annotated bibliography and the outline/
diagram on the due dates listed below.

Length: Five to Seven pages double spaced, traditional font and margins.

Due Date- Annotated Bibliography: Thursday April 8 (Needed for an “A” on the paper)

Due Date- Diagram: Thursday April 25 (Needed for an “A” on the paper)

Due Date- Final Paper: Thursday May 9
Beat Generation Writers Final Project

Option Two: Creative Writing Portfolio
Four out of the five portfolio pieces should be based on a different poem from Ann Charter’s Beat Reader. The four poems that you choose for the portfolio should be poems that you have not yet responded to this semester, but not one of the five major writers. Each piece (not the poem) should be a minimum of three double-spaced pages.

Here’s an example:

Example of an introduction to the “day in the life” exercise

I chose the poem “Pine Tree Tops” by Gary Snyder as my inspirational poem for my day in the life journal entry. Although this poem is short in length, I immediately connected with it because it explores the beauty of nature. The poem shares vivid imagery with lines such as “the blue night” and “the sky glows with the moon pine tree tops bend snow-blue, fade into sky, frost, starlight.” One of my favorite activities to do in the summer time is to be outside and go hiking. I feel most alive when exploring and taking the time to appreciate the intricate details, the complexity, and the beauty of nature. Specifically, I enjoy hiking around Horsetooth and other destinations in Fort Collins. Being outside at night while looking at the stars—especially in the summer—inspires me to be self-reflective, and Snyder’s poem provided me with a similar experience. Therefore, I am writing a journal entry about a day I experienced going on a hike in nature in the warm months of summer.

John Clellon Holmes Journal “A Day in the Life...(prose)” write a piece that might be written in a journal. Base this piece on an actual day that you have lived.

Neal Cassidy’s Letters: Write A Letter to a real person. You must include why you are writing this letter and tell the person why you want to connect with them via this medium. I will read this letter....

Allen Ginsberg Write “Your own Howl (poetry)” after responding to a poem from the Beat Reader that introduces the same or similar issue that you are passionate about.

Jack Kerouac Write a Travel Journal that is based off of an actual trip that you have taken.

Not based on a poem William Burroughs Write a Short Fictional Story (prose) based in creative writing.

Intent on handing in a Creative Writing Portfolio Due: April 18 (Needed for an “A” on the paper)

A listing of the poems used for the Creative Writing Portfolio Due: April 25 (Needed for an “A” on the paper)

Final paper due: May 9
Beat Generation Writers written responses
You have to write one each of the responses listed below. The responses are due, by email to me, before you step into class on each corresponding Thursday. A written response, no shorter than three pages, is due to me on or before Feb 21, March 14, April 11. You can respond to any piece in “The Portable Beat Reader” except pieces by Cassady, Ginsberg, Kerouac, or Burroughs.

When you send me a response via email, make sure it has your full name visible, “Beat Generation Writers” the type of response, and if this your first, second or third response of the semester. Please include these things as the heading of the response itself, as well as your email address. If one of these things is missing, I will return your paper to you for you to complete. Please send all responses to anne.merline@colostate.edu as an MSWord attachment. Please send each response as an original email, and not a “reply” to any email that I send you. If any one response does not follow the rubric or is not complete, you will have the opportunity to re-write it, with up to a 20% reduction in grade. If you do not re-write and turn in an incomplete or incorrect paper, you will receive 50% for the assignment.

Agree/Disagree Response
Summarize the poem to which you are responding. Take any one statement or several statements that the author states in the chapter and tell the reader if you agree or disagree with each statement(s). After each author statement and the statement of your opinion, tell the reader why you agree or disagree. In crafting a response, you don’t have to agree or disagree, you might find that you disagree with some of the author’s points, and agree with others. Again, this support can take the form of personal experience, evidence from the primary text, or evidence from other texts. Conclude the essay that summarizes your opinion of the poem as whole.

Interpretive/Reflective Response
Summarize the poem to which you are responding. In this type of response, you focus on a key passage(s) or idea(s) from the text, explaining and/or exploring it (them) further. You should reflect on your own experiences, attitudes, or observations in relation to the ideas of the text. Conclude your essay.

Analytic Response
Summarize the document to which you are responding in one paragraph. This sort of response analyzes key elements of the text, such as the purpose, the audience, the thesis and main ideas, the argument, the organization and focus, the evidence, and the style NOT THE CONTENT OF THE DOCUMENT. For example, how clear is the main idea? What sort of evidence is used to support the author’s thesis and is it effective? Is the argument organized and logical? How are elements such as the author’s style, tone, and voice working? For every claim that you make, you need to back this claim up with evidence from the text. This allows the audience to validate your criticism or praise. This type of response looks at the essay in terms of the effectiveness of specific elements, whether they are working or not. Part of the writer’s response might include suggestions for how the author could have made the essay more effective. Be sure to conclude your essay with a summary of your assessment of the piece.
Beat Generation Writers HONR 392 Speech Requirements Spring 2018

1. Sign up for the week/topic that you want to give your speech on google docs by February 7. If your name is not on the google document for the class by this date, you forfeit your chance to give a speech for the semester and you will lose the points for this requirement.

2. Two weeks before your speech you have to get your specific topic approved by me by emailing me the following information your name, “Beat Generation Writers” and the names the two poets, the names of the poems you will use for your speech. The thesis should be of similarities. These can be in content, theme, or style. If this is not done on-time you will lose 10% of the speech grade.

3. One week before you give your speech, you need to hand in an e-copy of your full-sentence outline and bibliography (which is modeled in Chapter 11 of The Speaker’s Handbook). If this is not done on-time you will lose 10% of the speech grade.

4. Because extemporaneous speeches are based in research, your speech outline must include a bibliography. It must include six references above and beyond the books/chapters that have been assigned for class. Only two of these six can be internet based (not including articles from databases from the library).

5. The day that you give your speech, hand in your critique sheet to me with your name, thesis, poet names, place and date of birth and the name of the poems’ name and dates of publication.

6. If you fail to deliver your speech the day that is on google drive on February 7, you start your speech at 80%. You can reschedule your speech if there is sufficient time during the semester. If not, you lose all points for the speech requirement.

7. After your speech, outside of class, fill out the self-evaluation worksheet

8. Make an appointment via email with me to discuss your speech. Please state your name and the class that you are in, your cell phone number, and the times that you are generally available. I will get back to you via email with an agreed upon time. The meetings will take place in my office, AV-B 101

9. Bring your completed self-evaluation worksheet. If at the time of our meeting I have determined that your speech was not extemporaneous, I will allow you to re-present your speech to me, and not the class, with my recommended changes.

10. Only after all of these steps are carried out, will you receive a grade for your extemporaneous speech, via the addition of your points earned on Canvas.

11. Make-up of the speech
   15% I) statement of persuasion and II) the introduction of the two authors. Only three pieces of biographical information can be presented for each author. 1) place and date of birth/socialization 2) One interesting character trait/life event that you want to share with the class 3) what piece of literature or poem for which the author is best known and why.
   70% explicating the poem
   10% outside research
   5% conclusion. Be sure to tie this back in to your statement of persuasion.
I want each of you to pick a different author, look at some of their poetry, and compare it to any one piece of Beat Generation writing found in “The Portable Beat Reader” (except for pieces by Ginsberg, Kerouac, Burroughs, and Cassidy). Your persuasion should be that there are similarities/differences between authors on the list and the Beat Generation Writers. This can be content, theme, or style.

<table>
<thead>
<tr>
<th>Author</th>
<th>Nationality</th>
<th>Author</th>
<th>Nationality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marcel Duchamp</td>
<td>French</td>
<td>Thomas Wolfe</td>
<td>American</td>
</tr>
<tr>
<td>Ted Joans</td>
<td>American</td>
<td>G. Apollinaire</td>
<td>French</td>
</tr>
<tr>
<td>William Blake</td>
<td>English</td>
<td>Arthur Rimbaud</td>
<td>French</td>
</tr>
<tr>
<td>HD Thoreau</td>
<td>American</td>
<td>Charles Baudelaire</td>
<td>French</td>
</tr>
<tr>
<td>John Keats</td>
<td>English</td>
<td>Ezra Pound</td>
<td>American ex-pat in England</td>
</tr>
<tr>
<td>Ralph W Emerson</td>
<td>American</td>
<td>W. C, Williams</td>
<td>American</td>
</tr>
<tr>
<td>Herman Melville</td>
<td>American</td>
<td>Gertrude Stein</td>
<td>American</td>
</tr>
<tr>
<td>Walt Whitman</td>
<td>American</td>
<td>Marcel Proust</td>
<td>French</td>
</tr>
<tr>
<td>Edgar Allen Poe</td>
<td>American</td>
<td>Ernest Hemingway</td>
<td>American</td>
</tr>
<tr>
<td>Emily Dickenson</td>
<td>American</td>
<td>Percy B. Shelley</td>
<td>British</td>
</tr>
<tr>
<td>Jack Black</td>
<td>Canadian</td>
<td>John Ashbury</td>
<td>American</td>
</tr>
<tr>
<td>Antonin Artaud</td>
<td>French</td>
<td>Ron Padgett</td>
<td>American</td>
</tr>
<tr>
<td>Andre Brenton</td>
<td>French</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>