English 489: Senior Capstone

Postwar American Counterculture
English 489: Senior Capstone, Spring 2007 (3 credit hours)

University of South Dakota

Meeting Time: Wednesdays 4:00-6:45
Instructor: Dr. Christopher Ervin
E-mail: Chris.Ervin@usd.edu
Office Location: 204 Dakota Hall

Class Location: Old Main 305
Office Phone: 677-6502
Office Hours: Wednesdays 1:00-3:00 and by appointment

Catalog Description and Prerequisites
This course, which meets the Regental exit requirement, is open only to English majors of senior standing and is required of all majors.

Instructional Methods
Discussion-based seminar with some lecture.

Course Goals
- to apply the tools of literary analysis, research, writing, and discussion to a series of texts that emerged out of Postwar America, specifically the American counterculture;
- to explore how Postwar American writers departed from conventional poetics and formal elements that characterized American modernism and carved out a space for avant garde poetics, highly experimental and unconventional in both form and content;
- to assess the English major at USD and to formulate a post-graduate plan of action;
- to plan and lead an engaging discussion of a single work of literary criticism.

Required Texts (listed in the order we’ll read them):

Course Activities

Writing Assignments (due dates listed in reading/assignment schedule, appendix four)

Assessment of your course of study. You will write a 3-5 page essay in which you evaluate and reflect upon the English major at USD and your own course of study. Assignment details TBA.

Post-Graduation Plan: Due during last class period. This will be a short research project that you share with your peers. All students will leave the course with at least 15 other post-graduate plans complete with details. Assignment details TBA.

Seminar Paper. Final draft of at least 15 pages (at least 4500 words). This paper will be the culminating project for this course and, in a sense, the culminating project for your English major. To write this essay, you should draw on the tools (theories, methods of analysis,
research tools such as the MLA International Bibliography and the Dictionary of Literary Biography, writing skills, etc.) you've acquired as an English major. Assignment details TBA. The seminar paper will include the following components:

1. Paper proposal (300-600 words)
2. Annotated bibliography (8-10 sources)
3. First draft (at least 2500 words, or around 8 MLA pages in correct MLA style)
4. Final draft (at least 4500 words, or at least 15 MLA pages in correct MLA style)

**Question & Response Papers.** 250-350 words (~1-1.5 typed double spaced pages). You will write seven Q&R papers this semester. **Q&R papers must be submitted via e-mail attachment by the beginning of each class.** You do not have to submit a Q&R paper for the class during which you'll be leading discussion. Assignment details TBA.

**Other Activities**

**Discussion Leader**
Each week, one student will lead discussion, pose questions, and help us to understand one of the critical articles or statements of poetics by or about the authors or the poetry/fiction we're reading for that week. I have assigned the articles each week; students will choose which week they wish to lead discussion. In addition to the assigned articles/statements of poetics, students are encouraged to prepare for their lead discussion class by doing additional research on the writers/texts we’re covering for that particular class. Additionally, each student will meet with me to discuss the student’s “lead discussion” focus and plan.

**Participation**
Your participation in each class is essential to the success of this course. Come to class having read the material, speak up and speak intelligently, don't be shy, ask questions, don't be late to class, don’t leave early. Fifteen percent of your final course grade will be my assessment of your participation, including the success of your “lead discussion” class.

**Course Policies**

**Attendance:** It’s simple: come to class. This course is designed as a seminar, and your participation is required. Since we meet only once per week, each absence is equivalent to an entire week’s worth of class. You are allowed one discretionary absence this semester. For each absence after the first, your final course grade will be reduced by 5 percentage points.

**Late work:** Except under extenuating circumstances, I do not accept late work. The definition of “extenuating” is left up to me to determine on a case-by-case basis. If you must miss a class, submit your work early via e-mail. Q&R papers that are not e-mailed by 4:00 each Wednesday will be considered late and will receive no credit.

**Grading Criteria and Assessment (see Appendix Two for grading criteria for written work)**

Your final grade will be calculated as follows:

<table>
<thead>
<tr>
<th>Assessment of your course of study</th>
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<tr>
<td>Post-graduation plan</td>
<td>5%</td>
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<tr>
<td>Q&amp;R papers</td>
<td>15%</td>
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<tr>
<td>Annotated bibliography</td>
<td>15%</td>
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<tr>
<td>Seminar paper</td>
<td>40%</td>
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<tr>
<td>Participation, including discussion leader class</td>
<td>15%</td>
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Final Course Grades: 100-90 = A; 89-80 = B; 79-70 = C; 69-60 = D; below 60 = F.

Grading Scale for Written Work:

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<tr>
<td>A+</td>
<td>100</td>
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<tr>
<td>A</td>
<td>95</td>
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<td>A-</td>
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<td>59</td>
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<td>F</td>
<td>below 60</td>
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Web CT

Course materials and reading assignments will be posted in Web CT. Students are expected to make use of Web CT this semester.

The College of Arts and Sciences Policy on Academic Dishonesty

The College of Arts and Sciences considers plagiarism, cheating, and other forms of academic dishonesty inimical to the objectives of higher education. The College supports the imposition of penalties on students who engage in academic dishonesty, as defined in the “Conduct” section of the University of South Dakota Student Handbook.

No credit can be given for a dishonest assignment. At the discretion of the instructor, a student caught engaging in any form of academic dishonesty may be:

a. Given a zero for that assignment.
b. Allowed to rewrite and resubmit the assignment for credit.
c. Assigned a reduced grade for the course.
d. Dropped from the course.
e. Failed in the course.

Plagiarism occurs when a student submits another person’s writing as his/her own, or has another person dictate what should be written. Academic dishonesty also includes the following, as outlined in the student code of conduct: “Cheating, which is defined as, but not limited to the following: a. use or giving of any unauthorized assistance in taking quizzes, tests, or examinations; b. use of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; or c. acquisition, without permission, of tests or other academic material belonging to a member of the institutional faculty or staff.”

Plagiarism or academic dishonesty in any single assignment, including quizzes and drafts, will be referred to the Director of Writing for individual consideration. **The default penalty for plagiarism or academic dishonesty in this course is failure for the course.**

Students who appear to have provided writing or other inappropriate assistance to other students for the purposes of plagiarism or cheating will be referred to the Office of Student Rights and Responsibilities for punitive action.
Appendix One: Required and Supplemental Materials

**Required Reading: Articles on E-Reserves or Web CT**

- **Fick, "The Hipster, the Hero, and the Psychic Frontier in One Flew Over the Cuckoo's Nest."** *Rocky Mountain Review of Language and Literature* 43.1/2 (1989): 19-34. (Web CT)
- **Holtin, Robert.** "Kerouac Among the Fellahin: On the Road to the Postmodern." *Modern Fiction Studies* 41.2 (Summer 1995): 265-83. (Web CT)
- **Kerouac, Jack.** "Belief and Technique for Modern Prose." (e-reserves)
- **---.** "Essentials of Spontaneous Prose." (e-reserves)
- **---.** *Mexico City Blues*; "221st Chorus," "239th Chorus," "240th Chorus," and "241st Chorus" (e-reserves)
- **Loewinsohn, Ron.** "'Gentle Reader, I Fain Would Spare You This, but My Pen Hath Its Will like the Ancient Mariner': Narrator(s) and Audience in William S. Burroughs' Naked Lunch." *Contemporary Literature* 39.4 (1998): 560-85. (Web CT)
- **Rexroth, Kenneth.** "Thou Shalt Not Kill: A Memorial for Dylan Thomas." (e-reserves)

**Books on Course Reserves**

- **Davidson, Michael.** *San Francisco Renaissance: Poetics and Community at Mid-Century.*
- **Harris, Oliver.** *William Burroughs and the Secret Fascination.*
- **Johnson, Ronna C., and Nancy M. Grace.** *Girls Who Wore Black.*
- **Lydenberg, Robin.** *Word Cultures: Radical Theory and Practice in William S. Burroughs’ Fiction.*
- **Murphy, Timothy.** *Wising Up the Marks: The Amodern William Burroughs.*
Gizzi, Peter. *The House that Jack Built.*

**Audio/Video Available in I.D. Weeks:**
*Kerouac.* Dir. John Antonelli. VHS. Mystic Fire. 4 April 1995.

**Supplemental Scholarship (e-reserves or Web CT)**
Herring, Scott. "'Her Brothers Dead in Riverside or Russia': 'Kaddish' and the Holocaust.” *Contemporary Literature* 42.3 (2001): 535-56. (Web CT)

**Audio Provided (CDs):**
Allen Ginsberg CD: “Howl,” “Kaddish,” “Sunflower Sutra,” and “A Supermarket in California”

**Credit for Photography Used in this Syllabus**
Appendix Two: Grading Criteria for All Written Work

A: Writer responds to the writing prompt. Audience is considered: context provided, terms defined, opposing viewpoints considered. Thesis statement is clear and specific. Content is both unified and coherent; the writing reads as a single line of thought. Paragraphs have clear topic sentences with transitions that provide direction between ideas/paragraphs. Grammatical/mechanical or documentation errors are minimal, with no patterns of serious error. Writer uses grammatically correct and stylistically appropriate language. Sentence patterns are varied. Diction is tight, fresh, and appropriate to audience and purpose. Evidence from primary texts and secondary scholarly source material is abundant and directly develops thesis statement, which supports a cogent, persuasive argument; MLA style documentation of secondary source material is accurate. “A” writing is thoughtful and avoids the obvious and is imaginative and moves well beyond standard expectations for English majors in the third or fourth year.

B: Writer responds to the writing prompt. Thesis statement is clear and specific. Content is organized and generally coherent with topic sentences and transitions that provide direction. Writing may contain grammatical/mechanical and documentation errors, but those errors do not detract from the content. Sentence patterns are generally varied but may show some repetition. Diction is generally concise, accurate, and appropriate to audience and purpose. Key ideas are supported with details from primary texts and secondary scholarly source material; MLA style documentation is sufficient with few errors. “B” writing offers substantial information with few distractions and exceeds standard expectations for English majors in the third or fourth year.

C: “C” writing tends to depend upon the self-evident and the cliché. Thesis statement is non-specific. Content may be ineffectively organized, with weak or missing transitions. Grammatical/mechanical errors may be repeated or frequent. Diction is limited in range, occasionally marred by repetition, redundancy, imprecision. Sentences may be choppy, monotonous. Generalizations are not developed with appropriate details. Source material may be used, but ineffectively; MLA style documentation contains some errors but may still be judged as sufficient. “C” writing meets standard expectations for English majors in the third or fourth year.

D: Thesis statement may be unclear or missing. Content is disorganized. Writing fails to provide the reader with clear direction and focus, and transitions between ideas are missing. Ideas are left undeveloped. Generalizations are not supported, with source material frequently used inaccurately or ineffectively. Grammatical or sentence structure errors detract from content. Mechanical errors or problems with MLA style documentation are evident. Diction is limited in range and may be inappropriate. Evidence of proofreading is scanty. “D” writing often gives the impression of having been conceived and written in haste and falls below standard expectations for English majors in the third or fourth year.

F: Writing that demonstrates incompetence. Essay lacks thesis statements, unity. Writing is marginally coherent. Few ideas are developed or supported, and inaccuracies are common. Errors in MLA style documentation are frequent, or documentation is missing. Grammar, spelling, and sentence structure are weak. In short, the ideas, organization and style fall far below what is acceptable for English majors in the third or fourth year.
Appendix Three: Question and Response Papers

Each week, prepare at least two meaningful questions that will initiate class discussion about the text(s) we read for that week (either literary texts or critical articles). Respond to one of those questions in a 250-350 word response paper in correct MLA style. Your questions and responses should focus on some topic appropriate to the course theme: literature of postwar American counterculture. Unless you draw on sources that we did not read for class, a works cited page is unnecessary. E-mail Q&R papers to me (cervin@usd.edu) by 4:00 each Wednesday when one is due. Example Q&R paper (reformatted for this syllabus—not in MLA style, but it does meet the 1-1.5 page length requirement; 289 words) follows:

Q&R #1: Howl

Questions
(1) What is the cultural/personal significance of madness for Ginsberg in Howl?
(2) In what ways does Ginsberg's poetry depart from conventional twentieth century poetics?

Response to Question #1

Howl begins and ends with madness. Ginsberg opens the poem, "I saw the best minds of my generation destroyed by madness, starving hysterical naked" (182). Part III, which we are not reading, is a celebration of Ginsberg's friendship with Carl Solomon, who spent time in mental hospitals (Ginsberg was no stranger to the psychiatric ward himself), and thus Part III can be read as a celebration of madness. Even Kerouac wrote that "the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved" (On the Road 5).

On a personal level, madness in Howl is a celebration of the unconventional, the personal (everyone is mad in some way), the unique, the extraordinary. But a cultural and political madness pervades the poem, as well. Post World War II prosperity had created a sense of complacency and false confidence in mainstream America that seemed to ignore real world events that Ginsberg and his cohorts noticed with increasing urgency. McCarthyism had a stranglehold on freedom of speech and artistic integrity. The BOMB that had decimated Hiroshima and Nagasaki had hit (figuratively) close to home. The U.S. had engaged itself in yet another war in Asia, and Eisenhower's industrial military complex prospered. Howl, then, was Ginsberg's response to the madness he saw in the world, perpetuated by “Moloch,” a god to whom humans are sacrificed. For Ginsberg, Moloch is the government whose vast machine of war, with no conscience and no remorse, plows over soldiers, women, and children in far-off Asian places. Ginsberg's Moloch created the madness that destroyed “the best minds of [his] generation,” leaving them “dragging themselves through the negro streets at dawn looking for an angry fix” (182).

Appendix Four: Assignment Assessing English Major (Final Length: 3-5 pages)

The purpose of this assignment is for you to reflect on the English major at USD and offer an evaluation two facets of that major: (1) the curriculum and (2) your work in that curriculum. The essay, then, should consist of discrete sections.

Section 1: As you draft this section, look back at the courses you took, what you learned in those courses, what you did not learn or were not exposed to at all. Then evaluate the curriculum. What classes should be offered that aren’t? What experiences might have made your English major more useful to you? What experiences will you carry forward post-USD? And so on. Be honest, but remember that you’re evaluating the curriculum, not individual faculty.

Section 2: As you draft this section, think about those same questions, only apply them to yourself. What should you have done differently as you progressed through the curriculum here at USD? What opportunities did you take that proved useful, and what opportunities should you have taken that you didn’t? What classes do you wish you had taken, and why? What interests did you pursue, what extracurricular activities were useful, and what activities do you wish you had pursued?
Appendix Five: The Fine Print

Required Departmental, University, and Board of Regents Policies

English Department Policy on Fair Evaluation
Rights and Responsibilities: The English Department believes that each student is entitled to earn and receive a fair grade in each course for which he or she enrolls. The department believes equally that it is the right and the responsibility of an instructor to establish criteria for evaluation for each course which he or she teaches and to determine the degree to which an individual student has fulfilled the standards set for the course.

Resolving Complaints: Students making a complaint about a grade should first attempt to resolve the problem directly with the course instructor. If that attempt is unsuccessful, the Director of Writing will review complaints regarding grades in ENGL 101 and 210. The Chair will consider other student complaints regarding grades as well as complaints from 101 and 210 not resolved by the Director of Writing. However, the burden of proof will lie with the student registering the complaint; he or she must demonstrate that an instructor has made an error in computation or that the instructor has violated the criteria set down in the printed syllabus for the course.

Syllabus Policy: To assist the Director and the Chair in determining whether grade changes are needed, individual faculty will be responsible for providing evaluation criteria for each course on the syllabus for that course, and for providing a copy of each syllabus to the Department Secretary by the second week of each semester.

Other Factors: Students should be apprised that extraneous factors, such as the eligibility of a student for sorority or fraternity membership, for scholarship and fellowship awards, or for admission to graduate schools, have no bearing on the determination of the fairness of a grade or grades received. The quality of the student's overall performance with respect to evaluation standards will be the only criterion for judgment.

Statement on Freedom in Learning: The following statement is required by the South Dakota Board of Regents: Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

Assessment Disclaimer: Any written work submitted for this course may be used for purposes of program review and/or faculty development.

Disabilities: Any student who feels s/he may need academic accommodations or access accommodations based on the impact of a documented disability should contact and register with Disability Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered with Disability Services must obtain a new accommodation memo each semester. For information contact:

Ernetta L. Fox, Director
Disability Services, Room 119 Service Center
(605) 677-6389
www.usd.edu/ds
dservices@usd.edu
# Appendix Six: Reading/Assignment Schedule

**NOTE:** YOU ARE EXPECTED TO DOWNLOAD, PRINT, AND READ ALL MATERIALS ON E-RESERVES (CRITICAL ARTICLES AND LITERARY TEXTS). BRING THOSE MATERIALS TO CLASS ON THE DAYS WE’LL BE DISCUSSING THEM.

**ALL WRITING ASSIGNMENTS ARE DUE VIA E-MAIL ATTACHMENT BY 4:00 P.M. ON THE DAY DUE**

**KEY:**
- 📖 = READING ASSIGNMENT
- 🇺 = WRITING ASSIGNMENT DUE
- 🎧 = LISTEN TO SELECTION ON CD
- 🛡️ = LINK FOR AUDIO AVAILABLE VIA WEB CT

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>1/17</td>
<td>Introduction to the course, cultural context for Postwar American Counterculture Literature</td>
</tr>
<tr>
<td></td>
<td>📖 (1) Allen Ginsberg, &quot;Howl,&quot; in <strong>NAP</strong>, pp. 182-190</td>
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<tr>
<td>1/24</td>
<td>Six Poets at Six Gallery</td>
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<tr>
<td></td>
<td>📖 (2) Kenneth Rexroth, &quot;Thou Shalt Not Kill: A Memorial for Dylan Thomas&quot; (e-reserves)</td>
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<td>📖 (8) Begin reading <strong>On the Road</strong> now.</td>
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<td>🎧 &quot;Kaddish,&quot; &quot;Sunflower Sutra,&quot; and &quot;A Supermarket in California&quot; (Ginsberg CD)</td>
</tr>
<tr>
<td></td>
<td>🇺 First draft of essay assessing English major (at least 900 words)</td>
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<td><strong>Discussion text:</strong> Trigilio; <strong>Discussion leader:</strong> Chris Ervin.</td>
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**Supplemental Texts:**

2. Shumacher, Dharma Lion (course reserves)
1/31--On the Road, Jazz, and Spontaneous Prose (or Spontaneous Bop Prosody)

(1) Kerouac, On the Road, parts 1 and 2
(2) Kerouac, "Belief and Technique for Modern Prose" and "The Essentials of Spontaneous Prose" (e-reserves)

(1) "Readings from On the Road and Visions of Cody" from Steve Allen show (Kerouac CD, track 1)
(2) "Visions of Neal" parts I and II on Kerouac CD, tracks 3 and 4

Q&R #1 on On the Road, focus on spontaneous prose, jazz influence, language, etc. (e-mail as attachment by 4:00 today)

Discussion text 1: Quinn. Discussion leader: Amy White
Discussion text 2: Dardess. Discussion leader: Stacey Gleason

Supplemental texts:


(3) Nicosia, Memory Babe (course reserves)

2/7--On the Road, continued.

(1) Kerouac, On the Road, parts 3 and 4

Excerpt of part 3, chapter 4 of OTR is available on CD; listen to "Jazz of the Beat Generation" on Kerouac CD, track 2

Q&R #2 on On the Road (e-mail as attachment by 4:00 today)

Discussion text 1: Weinreich. Discussion leader: Vanessa Barnes

Supplemental texts:
(1) Nicosia, Memory Babe: A Critical Biography of Jack Kerouac (course reserves)
(2) Hunt, Timothy. "An American Education." (ch. 1 of Kerouac's Crooked Road on course-reserves)
2/14--Tristessa and the Emergence of Beat Counterculture

1.
Kerouac, Tristessa

2.

3.
Holton, Robert. "Kerouac Among the Fellahin: On the Road to the Postmodern." Modern Fiction Studies 41.2 (Summer 1995): 265-83. (Web CT)

4.
Kerouac, from Mexico City Blues, "221st Chorus," "239th Chorus," "240th Chorus," and "241st Chorus" (e-reserves)

Final draft of essay assessing English major

Discussion text 1: Grace. Discussion leader: Sahina Mistic
Discussion text 2: Holton. Discussion leader: Dan Kofoed

Supplemental texts:

1.

2.
Nicosia, Memory Babe.

3.

2/21--William S. Burroughs: Gentleman Junky

1.
Burroughs, Junky

2.

Excerpt from Junky at www.ubu.com:
http://ubu.wfmu.org/sound/dial_a_poem_poets/giorno_burroughs/Giorno-Burroughs_08_burroughs_junkie.mp3 (also linked from Web CT, Required Readings section)

Q&R #3 on Junky

Discussion text: Murphy. Discussion leader: Mark Messmer

Supplemental texts:

1.
Lydenberg, Robin. Word Cultures: Radical Theory and Practice in William Burroughs' Fiction. (course reserves)

2.
Harris, Oliver. William Burroughs and the Secret of Fascination. (course reserves)
2/28--Naked Lunch

(1) Loewinsohn, Ron. "'Gentle Reader, I Fain Would Spare You This, but My Pen Hath Its Will like the Ancient Mariner': Narrator(s) and Audience in William S. Burroughs' Naked Lunch." Contemporary Literature 39.4 (1998): 560-85. (Web CT)

(2) Burroughs, Naked Lunch, beginning through "A.J.'s Annual Party."

Excerpt from Naked Lunch at www.ubu.com: http://ubu.wfmu.org/sound/dial_a_poem_poets/big_ego/Big_Ego_12-burroughs.mp3 (also linked from Web CT, "Required Readings" section)

Q&R #4 on Naked Lunch
Discussion text: Loewinsohn. Discussion leader: Bridget Welch

Supplemental texts:
(1) Lydenberg, Robin. Word Cultures: Radical Theory and Practice in William Burroughs' Fiction. (course reserves)
(2) Harris, Oliver. William Burroughs and the Secret of Fascination. (course reserves)

3/7--No class. Spring break.

3/14--Naked Lunch, continued


(3) Burroughs, Naked Lunch, the remainder.

Discussion text 1: Eburne. Discussion leader: Sarah Hoffman

Discussion text 2: Lydenberg. Discussion leader: Laura Jones

Supplemental texts:
(1) Murphy, Timothy. Wising Up the Marks. (course reserves)

3/21--No class. You should be working on your annotated bibliography and reading Acid Test for next week.
English 489: Senior Capstone
Postwar American Counterculture Literature

Updated Schedule of Assignments: 3/28 - 5/7
Revised Reading/Assignment Schedule, Distributed March 15, 2007 via e-mail

3/21—No class. You should be working on your annotated bibliography and reading Acid Test for next week. Due: Seminar Paper Proposal e-mailed to me by 4:00 for those of you who know what you're writing about. Last chance to submit seminar paper proposals is April 4.

3/28--The Sixties, New Journalism, Pranksters, and Angels

1. Wolfe, The Electric Kool-Aid Acid Test (all)

Q&R #5 on Acid Test and new journalism

Acid Test audio (Web CT)

Discussion text: “Hell’s Angels and the Illusion of Counterculture.” Discussion leader: Phil Squires

Supplemental Texts:

4/4—One Flew over the Cuckoo’s Nest

1. Kesey, One Flew over the Cuckoo’s Nest
2. Fick, “The Hipster, the Hero, and the Psychic Frontier in One Flew Over the Cuckoo’s Nest.” Rocky Mountain Review of Language and Literature 43.1/2 (1989): 19-34. (Web CT)

Q&R #6 on Cuckoo’s Nest

Seminar Paper Proposal last chance submission.

Discussion text: Fick. Discussion leader: Katie Jones

Supplemental text:

4/11—Gonzo Journalism; Guest Lecturer: Ryan Allen

1. Thompson, Fear and Loathing in Las Vegas

Annotated bibliography, first draft (at least 4 entries, 75-200 words each) due, e-mailed by 4:00

Outline of paper due in class for peer review and e-mailed to me by 4:00

Discussion text: “The Half-Baked Cultural Detective.” Discussion leader: Aaron Monson
Discussion text: “Fear and Loathing on the Buffalo Trail.” Discussion leader: Jenny Pohlman
4/18--Black Mountain and San Francisco Poets

(1) Robert Duncan, "This Place Rumord to Have Been Sodom," “The Dance,” and “Food for Fire, Food for Thought” (Donald Allen anthology) and “Often I Am Permitted to Return to a Meadow” (e-reserves)

(2) Denise Levertov, all poems in Allen anthology.

(3) Robert Creeley, all poems in Allen anthology.

(4) Jack Spicer, all poems in Allen anthology.

(5) Robin Blaser, all poems in Allen anthology.


Listen to poets reading their work (links available via Web CT)

Final draft of annotated bibliography (at least 8 entries, 75-200 words each) due, e-mailed by 4:00

Discussion text: “Towards and Open Universe” and “Ideas of the Meaning of Form.” Discussion leader: Caitlin Dill

Discussion text: “Vancouver Lecture 1.” Discussion leader: Lindsey Royal

Supplemental Texts:

4/25--More Beat Poets and Performance Poetry; Guest Lecturer: Annie Christain

(1) Specific poems from the Donald Allen anthology and on e-reserves to be announced.


Listen to poets reading their work (links available via Web CT)

First draft (at least 2500 words, or around 8 MLA pages in correct MLA style) plus revised outline due, e-mailed by 4:00 (possible conference on these drafts)

Discussion text: “From Revolution to Creation.” Discussion leader: Georgie Gibbs

5/2—No class. Instead, we will meet Thursday evening (see below).

Thursday, 5/3—7:00-9:00: Roundtable for undergraduate English majors and graduate students in Old Main 106. Topic: Post-graduation directions. Panelists include Brenda Paulson (University of Sioux Falls), Laura Furlan-Szanto (University of South Dakota), Christopher Ervin (University of South Dakota), and Ashley Zellmer (McGraw-Hill textbook publisher). Other panelists to be arranged.

Final papers due Monday, May 7, by 5:30 pm. E-mail to me. No final exam period meeting.