

*The pros and cons of the beat movement—with 39 pieces
beat writing—Kerouac, Ginsberg, and others*

A Casebook on the

BEAT

EDITED BY THOMAS PARKINSON

A Casebook On The Beat

Matt Theado



A Casebook On The Beat:

Beat Thomas Francis Parkinson,1969 *A Casebook on the Beat. Edited by Thomas Parkinson. [An Anthology of Prose and Verse by Various Authors.].* Thomas Francis PARKINSON (Assistant Professor of English, University of California.),1961

A Casebook on the Beat ,1968 A casebook on the Beat Thomas Francis Parkinson, **The Beats and the Academy** Erik Mortenson,Tony Trigilio,2023-04-01 The Beats and the Academy marks the first sustained effort to train a scholarly eye on the dynamics of the relationship between Beat writers and the academic institutions in which they taught Rather than assuming the relationship between Beat writers and institutions of higher education was only a hostile one The Beats and the Academy begins with the premise that influence between the two flows in both directions Beat writers suspicion of established institutions was a significant aspect of their postwar countercultural allure Their anti establishment aesthetic and countercultural stance led Beat writers to be critical of postwar academic institutions that tended to dismiss them as a passing social phenomenon Even today Beat writing still meets resistance in an academy that questions the relevance of their writing and ideas But this picture like any generalization is far too easy The Beat relationship to the academy is one of negotiation rather than negation Many Beats strove for academic recognition and quite a few received it And despite hostility to their work both in the postwar era and today Beat works have made it into syllabi conference presentations journal articles and monographs The Beats and the Academy deepens our understanding of this relationship by emphasizing how institutional friction between the Beats and institutions of higher education has shaped our understanding of Beat Generation literature and culture and what this relationship between Beat writers and the academy might suggest about their legacy for future scholars *The Cambridge Companion to the Beats* Steven Belletto,2017-02-13 This Companion offers an in depth overview of the Beat era one of the most popular literary periods in America *Blows Like a Horn* Preston Whaley,2009-06-30 Reopening the canons of the Beat Generation *Blows Like a Horn* traces the creative counterculture movement as it cooked in the heat of Bay Area streets and exploded into spectacles such as the scandal of the Howl trial and the pop culture joke of beatnik caricatures Preston Whaley shows Beat artists riding the glossy exteriors of late modernism like a wave Participants such as Lawrence Lipton Lawrence Ferlinghetti and at great personal cost even Jack Kerouac defied the traditional pride of avant garde anonymity They were ambitious to change the culture and used mass mediated scandal fame and distortion to attract knowing consumers to their poetry and prose *Blows Like a Horn* follows the Beats as they tweaked the volume of excluded American voices It watches vernacular energies marching through Beat texts on their migration from shadowy urban corners and rural backwoods to a fertile new hyper reality where they warped into stereotypes Some audiences were fooled Others discovered truths and were changed Mirroring the music of the era the book breaks new ground in showing how jazz much more than an ambient soundtrack shaped the very structures of Beat art and social life Jazz an American hybrid shot through with an earned in the woodshed African American style of spontaneous

intelligence also gave Beat poetry its velocity and charisma. *Blows Like a Horn* plumbs the actions and the art of celebrated and arcane Beat writers from Allen Ginsberg to Ruth Weiss. The poetry, the music, the style—all of these helped transform U.S. culture in ways that are still with us.

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Mr. Whaley in this book takes an academic approach to a subject that is just now beginning to attract scholarly interest. He thoroughly fleshes out a range of sources that span the artistic spectrum in order to give balance and objectivity to his treatment of American culture during the bebop and beat eras. The 1960s, with the Civil Rights Movement, the advent of hippie culture, and the protests against the Vietnam War, has long garnered attention from scholars, writers, musical historians, and filmmakers alike. In the popular conception of pop culture, the 1950s are often labeled boring or drab by comparison. Preston Whaley's analysis, however, will go a long way toward identifying the cultural movements of the 1940s and 1950s as part of a linear whole, a direct predecessor of the cultural revolution of the late 1960s.

Douglas Brinkley, author of *World War II: The Axis Assault 1939–1942*, This book has a nice exuberance and conviction, a consistent vision, and a persuasively engaging tone. It has a winsome, masculinist, optimistic, expansive style that is reminiscent of beat literature itself. Maria Damon, author of *The Dark End of the Street: Margins in American Vanguard Poetry*, Whaley's *Blows Like a Horn* made me want to read Ruth Weiss's *see The Subterraneans*, reread *Visions of Cody*, and well, I already listen to Coltrane and read *Howl* all the time, but these are signs to me of a very effective book. Whaley wants to find a new way of talking about the Beats and post-Beat culture, one that doesn't fall into the rhetoric of liberation and resistance that is so common in the analyses of this genre, or to the cultural studies critiques of the Beats that have pointed out the movement's appropriation by the hegemonic structures of Western white patriarchal hetero-capitalism and left it there. Whaley looks for a hitherto ignored space in Beat culture in which the aspirations, experiments, and prejudices of the Beats can be directly related to precisely the kind of struggles that cultural studies itself is engaged in as a field. The Beats may not solve all problems, but they are aware of many of them to varying degrees. There's a subtle improvisatory quality to Whaley's writing that mirrors the kind of in situ politics and aesthetics that he's trying to evoke in Beat culture. He moves between high and low, personal and theoretical, as the situation needs. He talks to the reader directly. There's a refreshing directness here, a willingness to address fundamental human situations.

Marcus Boon, author of *The Road of Excess: A History of Writers on Drugs* The Beats Nancy Grace, 2021-03-11 This survey of the many little magazines carrying the Beat message is impressive in its coverage, drawing attention to the importance of their paratextual content in providing valuable socio-political context. The collection contains a range of insightful close readings, astute contextualizing, and inventive lateral pedagogical thinking, charting the transformation of the Beat scene from its free-wheeling, self-help, heady revolutionary 1960s days to its contemporary position as an increasingly respectable component of the curriculum. *The Beats: A Teaching Companion* is successful on a number of levels; it is a noteworthy contribution to the

ever expanding field of Beat studies and more broadly cultural studies and it is a collection that at its best gives hope that in referring to its ideas the inspired teacher may still be able to enlarge the lives of their students John Shapcott Keele University **Rebels** Leerom Medovoi,2005-11-23 A cultural history of the political legitimization of youth rebellion during the Cold War era **Golden Dreams** Kevin Starr,2011-09-09 A narrative tour de force that combines wide ranging scholarship with captivating prose Kevin Starr s acclaimed multi volume Americans and the California Dream is an unparalleled work of cultural history In this new volume Starr covers the crucial postwar period 1950 to 1963 when the California we know today first burst into prominence In a powerful blend of telling events colorful personalities and insightful analyses he brilliantly illuminates the dominant economic social and cultural forces in California in these pivotal years

Charlie Chaplin's Little Tramp in America, 1947-77 Lisa Stein Haven,2016-11-09 This book focuses on the re invigoration of Charlie Chaplin s Little Tramp persona in America from the point at which Chaplin reached the acme of his disfavor in the States promoted by the media through his departure from America forever in 1952 and ending with his death in Switzerland in 1977 By considering factions of America as diverse as 8mm film collectors Beat poets and writers and readers of Chaplin biographies this cultural study determines conclusively that Chaplin s Little Tramp never died but in fact experienced a resurgence which began slowly even before 1950 and was wholly in effect by 1965 and then confirmed by 1972 the year in which Chaplin returned to the United States for the final time to receive accolades in both New York and Los Angeles where he received an Oscar for a lifetime of achievement in film **Experimental Cinema** Wheeler W. Dixon,Gwendolyn Audrey Foster,2002 Brings together key writings on American avant garde cinema to explore the long tradition of underground filmmaking from its origins in the 1920s to the work of contemporary film and video artists **A Companion to American Literature and Culture** Paul Lauter,2020-09-21 This expansive Companion offers a set of fresh perspectives on the wealth of texts produced in and around what is now the United States Highlights the diverse voices that constitute American literature embracing oral traditions slave narratives regional writing literature of the environment and more Demonstrates that American literature was multicultural before Europeans arrived on the continent and even more so thereafter Offers three distinct paradigms for thinking about American literature focusing on genealogies of American literary study writers and issues and contemporary theories and practices Enables students and researchers to generate richer more varied and more comprehensive readings of American literature **A Companion to Twentieth-Century Poetry** Neil Roberts,2008-06-09 In the twentieth century more people spoke English and more people wrote poetry than in the whole of previous history and this Companion strives to make sense of this crowded poetical era The original contributions by leading international scholars and practising poets were written as the contributors adjusted to the idea that the possibilities of twentieth century poetry were exhausted and finite However the volume also looks forward to the poetry and readings that the new century will bring The Companion embraces the extraordinary development of poetry over the century in twenty

English speaking countries a century which began with a bipolar transatlantic connection in modernism and ended with the decentred heterogeneity of post colonialism Representation of the canonical and the marginal is therefore balanced including the full integration of women poets and feminist approaches and the in depth treatment of post colonial poets from various national traditions Discussion of context intertextualities and formal approaches illustrates the increasing self consciousness and self reflexivity of the period whilst a Readings section offers new readings of key selected texts The volume as a whole offers critical and contextual coverage of the full range of English language poetry in the last century Gary Snyder and the Pacific Rim Timothy Gray,2006-10 In Gary Snyder and the Pacific Rim Timothy Gray draws upon previously unpublished journals and letters as well as his own close readings of Gary Snyder s well crafted poetry and prose to track the early career of a maverick intellectual whose writings powered the San Francisco Renaissance of the 1950s and 1960s Exploring various aspects of cultural geography Gray asserts that this west coast literary community seized upon the idea of a Pacific Rim regional structure in part to recognize their Orientalist desires and in part to consolidate their opposition to America s cold war ideology which tended to divide East from West The geographical consciousness of Snyder s writing was particularly influential Gray argues because it gave San Francisco s Beat and hippie cultures a set of physical coordinates by which they could chart their utopian visions of peace and love Gray s introduction tracks the increased use of Pacific Rim discourse by politicians and business leaders following World War II Ensuing chapters analyze Snyder s countercultural invocation of this regional idea concentrating on the poet s migratory or creaturely sensibility his gift for literary translation his physical embodiment of trans Pacific ideals his role as tribal spokesperson for Haight Ashbury hippies and his burgeoning interest in environmental issues Throughout Gray s citations of such writers as Allen Ginsberg Philip Whalen and Joanne Kyger shed light on Snyder s communal role providing an amazingly intimate portrait of the west coast counterculture An interdisciplinary project that utilizes models of ecology sociology and comparative religion to supplement traditional methods of literary biography Gary Snyder and the Pacific Rim offers a unique perspective on Snyder s life and work This book will fascinate literary and Asian studies scholars as well as the general reader interested in the Beat movement and multicultural influences on poetry **Jack Kerouac's On the Road** Harold Bloom,2004 Presents ten critical essays published between 1973 and 2001 on Jack Kerouac s On the Road and includes a chronology a bibliography and an introduction by Harold Bloom

The Beat Generation William Lawlor,1998-04-30 Discusses the appropriate place for the Beats in the literary canon and curriculum and provides an overview of teaching practices at schools and universities throughout the United States Individual chapters on general Beat literature Burroughs Ginsberg and Kerouac provide the substance of the bibliography Annotated references for primary and secondary materials include audio tapes videos CD ROMs and web sites as well as standard printed sources Besides the famous triumvirate of Beat writers The Beat Generation features a section entitled Other Beats which includes bibliographical paragraphs on seventy five authors and editors associated with the Beat

movement **Off the Page** Tom Lavazzi, 2016-11-01 Off the Page offers a series of critical scripts exploring various cultural texts and a working definition of performative criticism grounded in poststructuralist literary cultural and performance theory Kerouac, the Word and the Way Benedict Giamo, 2000 Jack Kerouac a ragged priest of the word according to Ben Giamo embarked on a spiritual quest for the ultimate meaning of existence and suffering and the celebration of joy in the meantime For Kerouac the quest was a sustained and creative experiment in literary form Intuitive and innovative Kerouac created prose styles that reflected his search for personal meaning and spiritual intensity These styles varied from an exuberant brand of conventional narrative On the Road The Dharma Bums and Desolation Angels to spontaneous bop prosody Visions of Cody Doctor Sax and The Subterraneans Giamo's primary purpose is to chronicle and clarify Kerouac's various spiritual quests through close examinations of the novels Kerouac began his quest with On the Road which also is Giamo's real starting point To establish early themes spiritual struggles and stylistic shifts however Giamo begins with the first novel Town and Country and ends with Big Sur the final turning point in Kerouac's quest Kerouac was primarily a religious writer bent on testing and celebrating the profane depths and transcendent heights of experience and reporting both truly Baptized and buried a Catholic he was also heavily influenced by Buddhism especially from 1954 until 1957 when he integrated traditional Eastern belief into several novels Catholicism remained an essential force in his writing but his study of Buddhism was serious and not solely in the service of his literary art As he wrote to Malcolm Cowley in 1954 Since I saw you I took up the study of Buddhism and for me it's the word and the way I was looking for Giamo also seeks IT a vital force in the experience of living that takes one by surprise suspending for the moment belief in the real concrete grey everyday of facts of self and selfhood its various meanings paths and oscillations from romantic lyricism to the ragged and ecstatic joy of pure being and from the void pit of the Great World Snake to the joyous pain of amorous love and finally from Catholic Buddhist serenity to the onset of penitential martyrhood **Understanding Jack Kerouac** Matt Theado, 2000 Theado offers close readings of the works that make up the Duluoz Legend Kerouac's series of barely fictionalized re-creations of his life and reveals how his awareness of his writing self increased over the course of his career

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