

Beat

N. Grace

Farmyard Beat Lindsey Craig, 2012-05-08 Author Lindsey Craig teams up with Arthur creator and bestselling artist Marc Brown in a toe-tapping farmyard dance-a-thon-perfect for toddler and preschooler read-alouds. As soon as the sun goes down, the animals are up! (Sheep can't sleep. Sheep can't sleep. Sheep can't sleep 'cause they got that beat!) Before long, there's a giant farmyard dance party, complete with funny animal sounds. But what happens when all the racket wakes up Farmer Sue? Here's a colorful bedtime story that begs to be read aloud.

Jungle Beat Lynn Kleiner, 2005 The perfect mix of music, creativity, and fun for music teachers, classroom teachers, and childcare providers. Students will enjoy learning about the jungle and its creatures through captivating songs and activities. Includes many imaginative lesson ideas for young children that capture the delightful power and excitement of interactive musical learning. Classroom curriculum, singing and playing instruments, crafts, and snacks are integrated, overlapped, and joined for a joyful, inventive learning experience. This title has received the iParenting Media award as one of the Best Products of 2006.

Beat Drama Deborah Geis, 2016-07-28 Readers and acolytes of the vital early 1950s-mid 1960s writers known as the Beat Generation tend to be familiar with the prose and poetry by the seminal authors of this period: Jack Kerouac, Gregory Corso, Lawrence Ferlinghetti, Diane Di Prima, and many others. Yet all of these authors, as well as other less well-known Beat figures, also wrote plays-and these, together with their countercultural approaches to what could or should happen in the theatre-shaped the dramatic experiments of the playwrights who came after them, from Sam Shepard to Maria Irene Fornes, to the many vanguard performance artists of the seventies. This volume, the first of its kind, gathers essays about the exciting work in drama and performance by and about the Beat Generation, ranging from the well-known Beat figures such as Kerouac, Ginsberg and Burroughs, to the Afro-Beats†? - LeRoi Jones (Amiri Baraka), Bob Kaufman, and others. It offers original studies of the women Beats - Di Prima, Bunny Lang - as well as groups like the Living Theater who in this era first challenged the literal and physical boundaries of the performance space itself.

Charles Bukowski, Outsider Literature, and the Beat Movement Paul Clements, 2013-04-26 This book uses cultural and psycho-social analysis to examine the beat writer Charles Bukowski and his literature, focusing on representations of the anti-hero rebel and outsider. Clements considers the complexities, ambiguities, and contradictions represented by the author and his work, exploring Bukowski's visceral writing of the cultural ordinary and everyday self-narrative. The study considers Bukowski's apolitical, gendered, and working-class stance to understand how the writer represents reality and is represented with regards to counter-cultural literature. In addition, Clements provides a broader socio-cultural focus that evaluates counterculture in relation to the American beat movement and mythology, highlighting the male cool anti-hero. The cultural practices and discourses utilized to situate Bukowski include the individual and society, outsiderdom, cult celebrity, fan embodiment, and disneyfication, providing a greater understanding of the beat generation and counterculture literature.

The Beat Book Anne Waldman, 1996 An anthology of the best of the beats edited by Anne Waldman (who should know) and containing a chronology of the movement from Kerouac to Snyder. The emphasis is on the the poetry and prose excerpts; However, the volume includes brief biographical sketches, an introduction by Ginsberg, a recommended beat vacation guide of the places where the gang passed out or recovered, and more scholarly references. The writers selected for inclusion represent the core of beat: Corso, Kerouac, Ginsberg, Orlovsky, di Prima, Burroughs, Baraka, Ferlinghetti, Kyger, Kandel, Kaufman, Whalen, McClure, and Snyder. Annotation copyright by Book

News, Inc., Portland, OR

Ready For a Brand New Beat Mark Kurlansky, 2013-07-11 Can a song change a nation? In 1964, Marvin Gaye, record producer William "Mickey" Stevenson, and Motown songwriter Ivy Jo Hunter wrote "Dancing in the Street." The song was recorded at Motown's Hitsville USA Studio by Martha and the Vandellas, with lead singer Martha Reeves arranging her own vocals. Released on July 31, the song was supposed to be an upbeat dance recording—a precursor to disco, and a song about the joyousness of dance. But events overtook it, and the song became one of the icons of American pop culture. The Beatles had landed in the U.S. in early 1964. By the summer, the sixties were in full swing. The summer of 1964 was the Mississippi Freedom Summer, the Berkeley Free Speech Movement, the beginning of the Vietnam War, the passage of the Civil Rights Act, and the lead-up to a dramatic election. As the country grew more radicalized in those few months, "Dancing in the Street" gained currency as an activist anthem. The song took on new meanings, multiple meanings, for many different groups that were all changing as the country changed. Told by the writer who is legendary for finding the big story in unlikely places, Ready for a Brand New Beat chronicles that extraordinary summer of 1964 and showcases the momentous role that a simple song about dancing played in history.

The Beats Steven Belletto, 2020 A look into the Beat movement and its art beyond the scope of the lives of Kerouac, Ginsberg, and Burroughs.

This is the Beat Generation James Campbell, 1999 Jack Kerouac, Allen Ginsberg and William Burroughs had all seen the inside of mental hospitals and prisons by the age of 30. This book charts the transformation of these experiences into a literary movement that spread across the globe in the decade and a half that followed World War II.

Drugs and the "Beats" John Long, 2005 In this fascinating and informative exploration of the relationship between drugs and literature, the reader will discover the lives and writings of three celebrated beat writers: Jack Kerouac, Allen Ginsberg, and William S. Burroughs. In examining the drugs they used and the consequent effects on how they lived, what they wrote about, and how they wrote, the author offers an intriguing study of the role of drugs in the creative process. No literary movement had ever explored such a variety of drugs (heroin, morphine, alcohol, amphetamines, marijuana, LSD, etc.) with such such intensity as these three iconic writers. As precursors to and models for a whole generation of flower children, they had a profound impact not only in literature but on the whole of society.

Step on the Beat Kate Kuper, 2011-09-01 Grades K5 Special features of this resource include Step It Up! activities to make the dances more challenging and Tie it Together ideas for connecting dance with other core-curriculum subjects, along with entertaining Kate Says quotes from the instructor to help you avoid pitfalls.

The Philosophy of the Beats Sharin N. Elkholy, 2012-01-01 The phrase beat generation -- introduced by Jack Kerouac in 1948 -- characterized the underground, nonconformist youths who gathered in New York City at that time. Together, these writers, artists, and activists created an inimitably American cultural phenomenon that would have a global influence. In their constant search for meaning, the Beats struggled with anxiety, alienation, and their role as the pioneers of the cultural revolution of the 1960s. The Philosophy of the Beats explores the enduring literary, cultural, and philosophical contributions of the Beats in a variety of contexts. Editor Sharin N. Elkholy has gathered leading scholars in Beat studies and philosophy to analyze the cultural, literary, and biographical aspects of the movement, including the drug experience in the works of Kerouac and Allen Ginsberg, feminism and the Beat heroine in Diane Di Prima's writings, Gary Snyder's environmental ethics, and the issue of

self in Bob Kaufman's poetry. The Philosophy of the Beats provides a thorough and compelling analysis of the philosophical underpinnings that defined the beat generation and their unique place in modern American culture.

The Cambridge Companion to the Beats Steven Belletto, 2017-02-06 The Cambridge Companion to the Beats offers an in-depth overview of one of the most innovative and popular literary periods in America, the Beat era. The Beats were a literary and cultural phenomenon originating in New York City in the 1940s that reached worldwide significance. Although its most well-known figures are Jack Kerouac, Allen Ginsberg, and William S. Burroughs, the Beat movement radiates out to encompass a rich diversity of figures and texts that merit further study. Consummate innovators, the Beats had a profound effect not only on the direction of American literature, but also on models of socio-political critique that would become more widespread in the 1960s and beyond. Bringing together the most influential Beat scholars writing today, this Companion provides a comprehensive exploration of the Beat movement, asking critical questions about its associated figures and arguing for their importance to postwar American letters.

The Transnational Beat Generation N. Grace, 2012-03-15 This collection maps the Beat Generation movement, exploring American Beat writers alongside parallel movements in other countries that shared a critique of global capitalism. Ranging from the immediate post-World War II period and continuing into the 1990s, the essays illustrate Beat participation in the global circulation of a poetics of dissent.

The Rolling Stone Book of the Beats Holly George-Warren, 1999-07-28 Featuring Rolling Stone pieces by William Burroughs and Lester Bangs, reminiscences by Ken Kesey, Kurt Vonnegut, Norman Mailer, and Bono, and photographs by Annie Leibovitz and Gerard Malanga, this treasury of Beat lore and literature is a true collector's item. 40 photos.

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.

Beat Thing David Meltzer, 2004 During the late 1950s, David Meltzer was an active poet in the San Francisco North Beach scene often reading with jazz musicians at various bars and coffeehouses. Beat Thing is part poetry and part exposé, both tribute to the down in the street wildness and rant against the romantic commodification which surrounds the Beat Generation. Invoking real people as real history, Meltzer takes aim at the fantasy which Beat has become and juxtaposes simultaneously its still-needed legacy. He brings forth the original spirit of Beat in an encyclopedic cascade of details whose dense, deep, fierce, funny, raucous, free-associative jazz energy infuses every line. This is a grizzled hipster vision looking back at a period where the beast of war from Auschwitz to H-bomb to Joe McCarthy prevailed side-by-side with a cultural complacency while a wide-ranging constellation of writers and artists refused its numbing protocol. Beat Thing rises up as an ecstatic chant of defiance and celebration. David Meltzer is the author of many volumes of poetry, including *The Clown*, *The Process*, *Yesod*, *Arrows: Selected Poetry, 1957-1992*, and *No Eyes: Lester Young*. He has also published fiction, including *The Agency Trilogy*, *Orf*, *Under*, and book-length essays, including *Two-Way Mirror: A Poetry Notebook*. He has edited numerous anthologies and collections of interviews, including *The Secret Garden: An Anthology in the Kabbalah*; *Birth: Anthology of Ancients Texts, Songs, Prayers, and Stories*; *Death: Anthology of Texts, Songs, Charms, Prayers, and Tales*; *Reading Jazz*; *Writing Jazz*; and *San Francisco Beat: Talking With the Poets*. His musical recordings include *Serpent Power* and *Poet Song* How easily narrative falls into place, realizes itself through a story-telling historian who sets out to frame a tangled constantly permutating chaos into a familiar & repeatable story w/out shadows or dead-ends; how impulsively memory organizes into a choir to tell a story of what it remembers

symphonically, i.e., formally; even experimentalists practice w/in or against forms that have formed their relationship to writing & telling stories; history is the story of writing--Epilogue from Beat Thing

The Beat of My Own Drum Sheila E.,2014-09-02 From the Grammy-nominated singer, drummer, and percussionist who is world renowned for her contributions throughout the music industry, a moving memoir about the healing power of music and spiritual growth inspired by five decades of life and love on the stage. She was born Sheila Escovedo in 1957, but the world knows her as Sheila E. She first picked up the drumsticks and started making music at the precocious age of three, taught by her legendary father, percussionist Pete Escovedo. As the goddaughter of Tito Puente, music was the heartbeat of her family, and despite Sheila's impoverished childhood in Oakland, California, her family stayed strong, inspired by the music they played nightly in their living room. When she was only five, Sheila delivered her first solo performance to a live audience. By nineteen, she had fallen in love with Carlos Santana. By twenty-one, she met Prince at one of her concerts. Sheila E. and Prince would eventually join forces and collaborate for more than two decades, creating hits that catapulted Sheila to her own pop superstardom. The Beat of My Own Drum is both a walk through four decades of Latin and pop music—from her tours with Marvin Gaye, Lionel Richie, Prince, and Ringo Starr to her own solo career. At the same time, it's also a heartbreaking, ultimately redemptive look at how the sanctity of music can save a person's life. Having repeatedly endured sexual abuse as a child, Sheila credits her parents, music, and God with giving her the will to carry on and to build a lasting legacy. Rich in musical detail, pop, and Latin music history, this is a fascinating walk through some of the biggest moments in music from the '70s and '80s. But as Sheila's personal story, this memoir is a unique glimpse into a world-famous drummer's singular life—a treat for both new and longtime fans of Sheila E. And above all, The Beat of My Own Drum is a testament to how the positive power of music has fueled Sheila's heart and soul—and how it can transform your life as well.

Beat the Book Tim Bugbird,2016-02-09 Introducing an innovative new book packed with fun, weird, crazy and perplexing activities! The book is filled with interactive activities and challenges. Transform the page into a mini soccer pitch and score three goals, or lay the book on the floor and drop pens until you've scored a bull's-eye! Some challenges are a cinch while others require practice and skill - but all are guaranteed to make you want to beat the book! Kids will love using the awesome silicone cover and movable silicone pieces to complete challenges or get creative with their own ideas! Do you think you can Beat This Book?

We Got the Beat Charlotte Caffey,2020-10-06 An exuberant celebration of dance and play in picture book form, based on Charlotte Caffey's joyful classic made famous by the Go-Go's. See the people walking down the street Fall in line just watching all their feet They don't know where they want to go But they're walking in time They got the beat... We Got the Beat is a children's picture book based on the hit song by the 1980s new wave group the Go-Go's. Consisting of five members, the all-female band rocked the nation with their charisma and musical genius. Their hit song We Got the Beat spent three weeks at #2 on the Billboard 100 and became their signature song. Says the New York Times: the Go-Go's taught a new generation the power of the girl gang. With lyrics by Go-Go's member Charlotte Caffey and illustrations by Kaitlyn Shea O'Connor, this picture book tells the story of what it is like to live life dancing to the beat, while enjoying friends, nature, and the fun that surrounds you. We Got the Beat will make both parents and children get their groove on and show off their best dance moves. Songs like 'We Got the Beat' were built with a timeless durability as solidly constructed as a Motown hit. --New York Times

The Beats, Black Mountain, and New Modes in American Poetry Matt Theado,2021-09-15 The Beats, Black Mountain, and New Modes of American Poetry explores correspondences amongst the Black Mountain and Beat Generation writers,

two of most well-known and influential groups of poets in the 1950s. The division of writers as Beat or Black Mountain has hindered our understanding of the ways that these poets developed from mutual influences, benefitted from direct relations, and overlapped their boundaries. This collection of academic essays refines and adds context to Beat Studies and Black Mountain Studies by investigating the groups' intersections and undercurrents. One goal of the book is to deconstruct the Beat and Black Mountain labels in order to reveal the shifting and fluid relationships among the individual poets who developed a revolutionary poetics in the 1950s and beyond. Taken together, these essays clarify the radical experimentation with poetics undertaken by these poets.

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