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Office hours: Mon 12:00-1:00 PM
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Summer 2015
LTMO 145B-01: Modern Literature
MW 1:00-4:30 PM
Hum & Soc Sci 250

The Manifesto
Course Syllabus

Karl Marx and Friedrich Engels's *Communist Manifesto* and the countless imitations and responses it still continues to inspire have made the manifesto a genre intimately connected with the development of modern life. This course will present the history and theory of the manifesto. We will begin with an in-depth look at the *Communist Manifesto*. Then we will examine the manifesto's rise to become a dominant mode of self-assertion among twentieth-century avant-garde movements such as Futurism and Surrealism. As its name suggests, this course will explore the formal and rhetorical properties of the manifesto, as well as its dual nature as a literary genre that seeks to effect real social or political change in the world. Often, the manifesto has global ambitions, and this course will accordingly emphasize its international character and scope. We will also pay particular attention to questions of identity and representation and the ways in which racial, ethnic, gender, and class struggles have been written into the manifesto's history. Because of their characteristic brevity, we will have the opportunity to read a good many manifestos this term. In addition to these primary texts, we will read critical work on the manifesto form by Martin Puchner, Marjorie Perloff, Jacques Derrida, and others.

Required Texts (Available at Bay Tree Bookstore)

Karl Marx and Friedrich Engels, *The Communist Manifesto* (Penguin Great Ideas edition)
Martin Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*
Course Reader

Course Requirements

The standing assignment is to arrive to each class on time and ready to discuss that day's material. You will be required to write a series of shorter weekly papers (3-4 pages) and a longer final paper (8-10 pages). You and a partner will also sign up to lead a portion of one day's class; this seminar format will include an initial presentation followed by any combination of class discussion, group work, and/or in-class writing. Be creative! Additionally, a brief reading response assignment (2-3 pages) will be due in week 1. Everyone is expected to be an active participant in class discussions and group activities and complete any assigned in-class writing, all of which will count toward your final grade in the course.

The grade breakdown is as follows:

- weekly papers (3 of 4 required): 40% (total) of final grade
- final paper: 30%
- in-class work and presentation 20%
- week 1 response paper: 10%

Paper Format

All papers must be typed, stapled, double spaced, and formatted according to MLA guidelines (Times New Roman, 12-point font, 1” margins, parenthetical notation, etc.). Please consult the *Purdue OWL* website for details: <https://owl.english.purdue.edu/owl/resource/747/01/>.

Academic Integrity

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community; it tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to present as their original work only that which is truly their own. In the event that a student is found in violation of the academic integrity policy, he or she may face both academic sanctions imposed by the instructor (i.e., failing the course) and disciplinary sanctions imposed either by the provost of his or her college or the academic tribunal convened to hear the case. Violations of the academic integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript.

Disability Statement

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the Disability Resource Center (DRC) to me during my office hours in a timely manner, preferably within the first weeks of the course. Contact the DRC at 831-459-2089 or by email at drc@ucsc.edu.

Schedule of Readings

Week 1 **Introduction and Precursors**

M 7/27 Mary Ann Caws, “The Poetics of the Manifesto: Nowness and Newness”
 Jean Moréas, “The Symbolist Manifesto”
 Martin Puchner, *Poetry of the Revolution*, introduction and chapters 1-2

The Communist Manifesto

W 7/29 Karl Marx and Friedrich Engels, “Manifesto of the Communist Party”
 Martin Puchner, *Poetry of the Revolution*, chapters 3-4
 Jacques Derrida, *Specters of Marx*, pp. 99-105
response paper due

The Avant-Garde Manifesto

Week 2 **Futurism**

M 8/3 Filippo Tommaso Marinetti, “Founding and Manifesto of Futurism”
 Umberto Boccioni et al., “Futurist Painting: Technical Manifesto”
 Various, “Futurist Synthesis of the War”

- Guillaume Apollinaire, "L'antitradition futuriste"
 Valentine de Saint-Point, "Manifesto of Futurist Woman," "Futurist Manifesto of Lust"
 Marjorie Perloff, "Violence and Precision: The Manifesto as Art Form"
 Puchner, chapter 5
weekly paper 1 due
- Dada**
- W 8/5 Peter Bürger, "The Avant-Garde as the Self-Criticism of Art in Bourgeois Society"
 Tristan Tzara, "Dada Manifesto," "Mr. Antipyrine's Manifesto," "Mr. AA the Antiphilosopher Has Sent Us This Manifesto," "Proclamation without Pretention"
 Hans Arp, "Manifesto of the Dada Crocodarium," "Infinite Millimeter Manifesto"
 Various, "Dada Excites Everything"
 Huelsenbeck et al., "L'amiral cherche une maison à louer"
 Janet Lyon, "Manifestoes and Public Spheres"
 Puchner, chapter 8
- Week 3 **Surrealism**
- M 8/10 André Breton, *Manifesto of Surrealism*, from *Second Manifesto of Surrealism*
 Breton and Diego Rivera [Leon Trotsky], "Manifesto for an Independent Revolutionary Art"
 Antonin Artaud, "The Theatre of Cruelty: First Manifesto"
 Puchner, chapters 10-11
weekly paper 2 due
- Lettrism and the Situationist International**
- W 8/12 Isidore Isou, "Manifesto of Lettrist Poetry"
 Guy Debord et al., "Introduction to a Critique of Urban Geography," "A User's Guide to Détournement," "Preliminary Problems in Constructing a Situation," "Theory of the Dérive," "Theses on Cultural Revolution"
 Various, "On the Poverty of Student Life"
 Puchner, chapter 13
- Week 4 **Modernism and the Worlded Manifesto**
- M 8/17 José Martí, "Manifiesto de Montecristi"
 Vicente Huidobro, "Non Serviam," "Avis aux touristes," "We Must Create"
 Étienne Léro et al., from *Légitime Défense*
 Aimé Césaire, "In the Guise of a Literary Manifesto"
 Suzanne Césaire, "The Domain of the Marvelous," "Surrealism and Us"
 Léopold Sédar Senghor, "Speech and Image: An African Tradition of the Surreal"
 Gloria Anzaldúa, from *Borderlands/La Frontera*
 Puchner, chapter 9
weekly paper 3 due
- Modernism and the Gendered Manifesto**
- W 8/19 Virginia Woolf, from *A Room of One's Own*

Mina Loy, "Feminist Manifesto"
 Valerie Solanas, *SCUM Manifesto*
 Janet Lyon, "A Second-Wave Problematic: How to Be a Radical"
 Puchner, chapter 12

Week 5

Race and the Black Power Manifesto

M 8/24

Langston Hughes, "The Negro Artist and the Racial Mountain"
 Amiri Baraka, "The Revolutionary Theatre"
 Hughey P. Newton and Bobby Seale, "The Black Panther Party Platform and Program"
 Ted Joans, "Proposition for a Black Power Manifesto"
 Laura Winkiel, "Manifestos, Race, and Modernity"
weekly paper 4 due

Conclusion: The Manifesto Today

W 8/26

Donna Haraway, "A Manifesto for Cyborgs"
 various contemporary manifestos (to be brought in by students)
 Puchner, chapter 14

M 8/31

final paper due (email by 5 pm)