



## ENGL-1003H-A: Revolution! 2018FA - Peterborough Campus

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### Instructor:

Instructor: Brent Ryan Bellamy

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Office: TBA

Office Hours: TBA

### Meeting Times:

Lecture Wed 04:00PM-05:50PM, ECC, Room 201

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### Co-instructors and Teaching Assistants:

Christina Haddad-Lapointe

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### Department:

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### Description:

Revolutions may have many targets. They may have political designs on seizing state or sovereign power. The term has also been applied to industrial turnover and literary, or more generally aesthetic, coups. What deems a collective action worthy of the title "Revolution!?" Who steers

such historical reorderings? Who benefits from them? Often such epithets, titles, and determinations are applied in hindsight. We might ask, if it is only failed attempts to wrest power from the hegemonic forces that go by the name revolution, does the act of narrating history tend to carry a revanchist penchant to describe successful revolutions as history itself? What is certain is that the term revolution has an etymological bias, shaped as it was in the crucible of European dominance. In this course we will focus largely on twentieth- and twenty-first-century cultural movements that do not explicitly take up the mantle of revolution in order to better understand the ways that the concept has undergone its own transformation. Thus, in response to all of these provocations ENGL 1003H seeks to answer three questions: what are the genres of revolution, who writes them, and whom do they serve?

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## Learning Outcomes:

Upon completion of this course, students will be able to:

- *Identify and understand various understandings and genres of revolution and revolutionary writings;*
  - *Demonstrate understanding of the cultural, historical, and political contexts in which revolution manifests;*
  - *Apply techniques of critical analysis as appropriate to literary forms, genres, and media;*
  - *Use literary study to develop skills for careful reading and clear writing;*
  - *Read and discuss literature on the levels of content, form, and politics.*
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## Texts:

- Karl Marx and Friedrich Engels, *The Communist Manifesto* (Broadview Edition)
- China Miéville, *October*
- Julianna Spahr, *That Winter the Wolf Came*

*\*All other readings will be made available through Blackboard*

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## Assessments, Assignments and Tests:

Discussion Inaugurator - 500 Words - 10% - Sign up in Seminar

Manifesto - 1000 Words - 20% - Oct 3

Essay - 1500 Words - 30% - Nov 28

Exam - 2HRS - 30% - TBA

Seminar Participation - n/a - 10% - n/a

**Discussion Inaugurator:** Each student will have one day in which they are expected to inaugurate seminar discussion based on the assigned readings. The requirements for this are necessarily very loose, as each day of the course will have a very different type of text to be discussed; in general, however, the discussion inaugurator will be asked to (1) articulate a response to the material and (2) direct attention to questions raised by the reading for that day. Students will compose a 500-

word script to read from, including the response and questions to be raised. A signup sheet for this role will be distributed in seminar.

**Manifesto:** Students will select an ongoing or historical struggle and devise a 1000-word manifesto based on the aims of that movement. For instance, a student might choose to write a manifesto for the 1970s Wages for Housework movement, basing the tenets and expressions on historical documents. Alternatively, if a student wrote on an active movement such as Black Lives Matter, they might refer to BLM media (web pages, twitter accounts, and so on) when drafting their manifesto. Students might experiment with the manifesto form as suits the particular movement they choose. Students will be graded on their grasp of the movement's goals, how the student expresses those goals, and the ways in which the student chooses to construct, build, and present the manifesto.

**Essay** Students will write a 1500-word analytic essay on *Hamilton*, *October*, or *Born in Flames*, addressing the ways that the text characterizes revolution. Depending on which text they choose to write on, they might answer some of the following questions:

1. What does "revolution" mean for the text? How does the text theorize revolution?
2. Who are the revolutionary actors and what are their aims? How are they represented? What does this representation say about the context of revolutionary activity?
3. What is the relationship between revolutionary action and violence? Does the text condone or critique the use of violence in the fight for equality? How is violence shown in the text?
4. Does the text innovate on a historical account of the revolution in question? If so, how? For instance, is the story told through a series of events in order, or does it flip the script? What new understandings might such narrative twists produce?

**Final Exam:** The exam may include all course material, including readings and material covered in lectures. No books, notes, or electronic devices are permitted in the exam, which will include essay answers. The exam is worth 30% of the final grade in the course. Date TBA.

**Seminar Participation:** Class discussion is an essential component of this seminar. It is important that you come to seminar having read the required material and being prepared to discuss it. Consequently, attendance in this class is mandatory. You should plan on attending every class. Please email me and your seminar leader (in advance if possible) if you ever find you will need to miss a class meeting. Merely being present in class is insufficient to earn an "A" for class participation. Each student is expected to participate in and contribute to our discussions.

**Format of Written Work:** Written work must be typed in twelve-point font, double-spaced with one-inch margins (unless otherwise specified). I expect you to edit and proofread all written work. Drafts that contain excessive typos or grammar mistakes may be returned to the author for correction before I offer comments. Please give each piece of writing an original title, and include your name, assignment, and due date in a header on the first page. Insert page numbers if your work spans more than one page. All sources relied upon for the writing of your paper, including the primary text, must be appropriately cited.

**Paper Submission:** All written work should be submitted by class time on the due date. Late papers will be penalized a full grade for each day that it is late; papers turned in after the exam will not be accepted at all. Remember to keep copies of all your work in case anything goes astray.

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**Grading:**

**Grading:** Grades will follow the following rubric:

- To earn a **C**, you must clearly restate the meaning or project of the text in your own terms. A **C** paper may volunteer an original argument, but will likely lack evidence or analysis of its sources. **C** papers are clearly written, though they might display some grammatical weakness.
- To earn a **B**, you must begin to raise important questions about the text under consideration and to use those questions to drive your own interpretive agenda. A **B** paper typically advances an original argument and provides solid analysis of the text(s) under consideration. **B** papers are clear, concise, and free of grammatical errors.
- To earn an **A**, you must construct a paper that does more than simply comment on the work of others; you must forward, counter, or transform what they have to say. An **A** paper advances an original argument that builds toward a climax and makes a persuasive case for its own significance. **A** papers are clearly written, and often eloquent.
- A **D** means that you have not written in clear prose or that you seem to have deeply misunderstood the text. An **F** means that you did not fully or seriously engage the assignment.
- Papers that fall between these categories will be given a '+' or '-' depending on which grade they seem closest to.

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## Grade Total by Withdrawal Date:

minimum 25%

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## Schedule:

Sept 12 – Introducing Revolution

Sept 19 – The Classic Manifesto

- Marx and Engels, *The Communist Manifesto*

Sept 26 – A Current Manifesto

- *The Leap Manifesto* [leapmanifesto.org/en/the-leap-manifesto/](http://leapmanifesto.org/en/the-leap-manifesto/).

Oct 3 – Narrating the Russian Revolution

- China Miéville, *October*
- **Manifestos Due October 3rd**

Oct 10 – Revolution Today

- China Miéville, *October*

Oct 17 – Historical Revisions

- Lin-Manuel Miranda. *Hamilton: An American Musical* (select clips)

Oct 24 – **Reading Week**

Oct 31 – Imagined Feminist Revolution

- *Born in Flames* (dir. Lizzie Borden 1983)

Nov 07 – Poetry and Nonrevolution

- Juliana Spahr, *That Winter the Wolf Came*

Nov 14 – Queer Resistance

- Screening of *Pride*

Nov 21 - Essay Writing and Revising Workshop

Nov 28 – Teaching Contemporary Struggles

- Students review the Black Lives Matter Syllabus. Available at: [www.blacklivesmattersyllabus.com/fall2016/](http://www.blacklivesmattersyllabus.com/fall2016/).
- Students review the Standing Rock Syllabus. Available at: [nycstandswithstandingrock.wordpress.com/standingrocksyllabus/](http://nycstandswithstandingrock.wordpress.com/standingrocksyllabus/)

Dec 05 – Course Review and Summary

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## Course Guidelines:

**Email:** Students in this class are required to check their official university email account at least once a day, in case there are any last-minute announcements or disruptions.

**Laptop Policy:** In-class use of laptops, Kindles, iPads, etc. is permitted for access to electronic versions of our texts, for notetaking, and for in-class research. However, students must refrain from non-class related computer use, including email, instant messaging, Facebook, Twitter, and the like. Seminar leaders reserve the right to ban individual technological devices if this becomes a problem. No use of cell phones will be permitted during class time; please set your phones to silent and put them out of sight.

**Academic Skills Centre:** Students are strongly encouraged to make use of the Academic Skills Centre at any stage of the course or writing process. Please visit their website: <http://www.trentu.ca/academicskills/>.

**Flexibility:** If it will benefit the class, changes may be made to the above after an in-class discussion.

**Accommodations:** Students with disabilities who believe they will require accommodations in this course should contact me early in the semester so your learning needs can be appropriately met. If you are unsure of what you need to do to qualify for services, you can begin by visiting the Student Accessibility Services in Suite 132, Blackburn Hall, or by visiting their website at <https://www.trentu.ca/wellness/sas>

**Academic Integrity:** The university expects that all students will be held to the highest level of academic integrity. The university's standards for academic integrity are outlined in the [Undergraduate Academic Integrity Policy](#). For questions, please consult the Academic Integrity [FAQ](#).

**Academic Freedom:** We all enter this classroom with pre-existing political, ethical, philosophical, and intellectual commitments. You are all required to engage the material—but you are absolutely not required to agree either with any of the writers we will discuss in whole or in part.

**Respect:** This classroom is a community. It is crucial that we treat each other with the appropriate level of courtesy and respect. No one should be made to feel unwelcome here. Failure to treat other students with the respect they deserve will severely negatively impact your class participation grade.

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## University Policies:

### Academic Integrity

Academic dishonesty, which includes plagiarism and cheating, is an extremely serious academic offence and carries penalties varying from failure on an assignment to expulsion from the University. Definitions, penalties, and procedures for dealing with plagiarism and cheating are set out in Trent University's *Academic Integrity Policy*. You have a responsibility to educate yourself – unfamiliarity with the policy is not an excuse. You are strongly encouraged to visit Trent's Academic Integrity website to learn more: [www.trentu.ca/academicintegrity](http://www.trentu.ca/academicintegrity).

### Access to Instruction

It is Trent University's intent to create an inclusive learning environment. If a student has a disability and documentation from a regulated health care practitioner and feels that they may need accommodations to succeed in a course, the student should contact the Student Accessibility Services Office (SAS) at the respective campus as soon as possible.

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