

GSWS 2240 - 1075, "Affect Studies, Gender, and Sexuality" Professor Nancy Glazener
 Mon 5:30-7:55 pm, 402E CL Office: 529D CL
 CN 27849 Ofc. hrs: Tues. 4-5:30
 E-mail: glazener@pitt.edu & by appt.

SYLLABUS

"How can we know the dancer from the dance?"
 –William Butler Yeats, "Among School Children" (1928)

"The affective subject is a collection of trajectories and circuits. You can recognize it through fragments of past moments glimpsed unsteadily in the light of the present like the flickering light of a candle. Or project it onto some kind of track to follow. Or inhabit it as a pattern you find yourself already caught up in (again) and there's nothing you can do about it now."
 —Kathleen Stewart, *Ordinary Affects* (2007)

SCHEDULE OF WORK

CLASS MEETINGS	ASSIGNED READINGS & HANDOUTS	Student Work Due and Related Events
Mon., Aug. 31 Week 1: Introduction	<ul style="list-style-type: none"> • Sara Ahmed, "Happy Objects" ATR • Anna Gibbs, "After Affect: Sympathy, Synchrony, and Mimetic Communication" ATR 	
Mon., Sept. 7 LABOR DAY - NO CLASS		
Mon., Sept. 14 Week 2: Psychoanalysis	<ul style="list-style-type: none"> • Alison Bechdel, <i>Are You My Mother?</i> • D. W. Winnicott, "Transitional Objects and Transitional Phenomena" CW • D.W. Winnicott, "Mirror Role of Mother. . ." CW • Sigmund Freud, "The Unconscious" (excerpt) CW 	
Mon., Sept. 21 Week 3: Affect Theory from Spinoza	<ul style="list-style-type: none"> • Baruch Spinoza, Part 3, "On the Origin and Nature of Emotions," <i>Ethics</i> CW • Gilles Deleuze, Ch. 6, "Spinoza and Us" from <i>Spinoza and Practical Philosophy</i> (online at http://projectlamar.com/media/Deleuze-Spinoza-Practical-Philosophy.pdf) 	

	<ul style="list-style-type: none"> Antonio Damasio, Ch. 2, “Of Appetites and Emotions” from <i>Looking for Spinoza</i> (online at https://ahandfulofleaves.files.wordpress.com/2013/07/looking-for-spinoza_damasio.pdf) 	
Mon., Sept. 28 Week 4: Affect Theory from Tomkins	<ul style="list-style-type: none"> Silvan Tomkins, “What are Affects” CW Eve Sedgwick, Ch. 3, “Shame in the Cybernetic Fold: Reading Silvan Tomkins” (with Adam Frank) CW Eve Sedgwick, “Melanie Klein and the Difference Affect Makes” CW 	
Mon., Oct. 5 Week 5: Science and Affect	<ul style="list-style-type: none"> Brian Massumi, “The Autonomy of Affect” and “Too-Blue: Color-Patch for an Expanded Empiricism,” from <i>Parables of the Virtual</i> CW Ruth Leys, “The Turn to Affect: A Critique” CW Bruno Latour, “How to Talk about the Body” CW <p>Optional:</p> <ul style="list-style-type: none"> Papoulias and Callard, “Biology’s Gift: Interrogating the Turn to Affect” CW 	
Mon., Oct. 12 Week 6: History/Modernity	<ul style="list-style-type: none"> Brenton J. Malin, Ch. 1, “Conflicted Feelings: Technology and Emotions from Colonial America to the New Age of Communication,” from <i>Feelings Mediated: A History of Media Technology and Emotion in America</i> (Access via Ebrary/Pittcat) Eugenie Brinkema, Ch. 1, “A Tear That Does Not Drop, but Folds” from <i>The Forms of the Affects</i> CW Barbara H. Rosenwein, “Working about Emotions in History” CW 	<ul style="list-style-type: none"> After class: Screening of Peter Sollett, <i>Raising Victor Vargas</i> (2003). Anyone who can’t make the screening can view the film at Hillman.
Thurs. Oct. 15-Sat. Oct. 17		<ul style="list-style-type: none"> Affect Theory Conf. at Millersville U, Lancaster PA (http://www.affecttheorymu.com) about 4 hrs away

<p>TUES., OCT 20 Fall Break Adjustment Week 7: Transnational Affect</p>	<ul style="list-style-type: none"> • Discuss Peter Sollett, <i>Raising Victor Vargas</i> (2003) • Adrián Perez Melgosa, Ch. 5, “Capturing a Moving Identity” from <i>Cinema and Inter-American Relations</i> CW [The book is also available through Ebrary/Pittcat] • Leela Gandhi, Ch. 5, “God,” from <i>Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship</i> CW <p>Optional:</p> <ul style="list-style-type: none"> • Carl Plantinga, “Art Moods and Human Moods in Narrative Cinema” CW 	
<p>Mon., Oct. 26 Week 8: Politics</p>	<ul style="list-style-type: none"> • Lauren Berlant, “Cruel Optimism” ATR • Ben Anderson, “Modulating the Excess of Affect: Morale in a State of ‘Total War’” ATR • Nigel Thrift, Ch. 10, “Turbulent Passions,” from <i>Non-Representational Theory</i> CW 	
<p>Mon., Nov. 2 Week 9: Collective Feelings and Social Movements</p>	<ul style="list-style-type: none"> • Deborah B. Gould, Ch. 4, “The Emotion Work of Movements,” from <i>Moving Politics</i> CW • Ann Cvetkovich, “AIDS Activism and Public Feelings: Documenting ACT UP’s Lesbians,” from <i>An Archive of Feelings</i> CW • Sigmund Freud, “Mourning and Melancholia” CW 	<ul style="list-style-type: none"> • Take a Look: ACT UP Oral History Project (http://www.actuporalhistory.org)
<p>Thurs., Nov. 5</p>		<ul style="list-style-type: none"> • Lecture: Lucas Gottzèn, “Affective Atmospheres and Domestic Violence,” 4-5:30 p.m., 1228 CL
<p>Mon., Nov. 9 Week 10: Media Affects</p>	<ul style="list-style-type: none"> • Anthony McCosker, Ch. 4, “Disaster: Intensive Encounters,” from <i>Intensive Media: Aversive Affect and Visual Culture</i> (Ebrary/Pittcat) • Zizi Papacharissi, Ch. 1, “The Present Affect,” from <i>Affective Publics:</i> 	

	<p><i>Sentiment, Technology, and Publics</i> (Ebrary/Pittcat)</p> <ul style="list-style-type: none"> • Additional reading TBA 	
		<ul style="list-style-type: none"> • Informal proposal (1.5-3 pp.) for final paper due to Nancy by 5 p.m. via email. You are welcome to submit the proposal as early as you have a direction for your essay.
<p>Mon., Nov. 16 Week 11: Affects Oiling Capitalism</p>	<ul style="list-style-type: none"> • Pascal Bruckner, Ch. 1, “Life is a Dream and a Lie,” and Ch. 6, “Real Life is Not Absent,” from <i>Perpetual Euphoria</i> CW • Daniel Harris, “Quaintness,” from <i>Cute, Quaint, Hungry and Romantic: The Aesthetics of Consumerism</i> CW • Mark Gawne, “FCJ-115 The Modulation and Ordering of Affect: From Emotion Recognition Technology to the Critique of Class Composition,” <i>Fibreculture Journal</i> issue 21, 2012, online at http://twentyone.fibreculturejournal.org/fcj-151-the-modulation-and-ordering-of-affect-from-emotion-recognition-technology-to-the-critique-of-class-composition/#sthash.CQfh6MTI.dpbs 	
<p>Mon., Nov. 23 Week of Thanksgiving Break No Class</p>		<ul style="list-style-type: none"> • Work on your drafts
<p>Mon., Nov. 30 Week 12: Affects and Ethical Philosophy</p>	<ul style="list-style-type: none"> • Martha Nussbaum, “Things Such as Might Happen” plus “Compassion: Tragic Predicaments” from <i>Upheavals of Thought</i> CW • Teresa Brennan, Ch. 6, “The Education of the Senses,” from <i>The Transmission of Affect</i> CW 	
<p>Sat., Dec. 5</p>		<ul style="list-style-type: none"> • Draft of final essay due to be

		uploaded to Courseweb by 5 p.m.
Mon. Dec. 7 Week 13: Shame and Taste	<ul style="list-style-type: none"> • Elsbeth Probyn, “Writing Shame” ATR • Ben Highmore, “Bitter after Taste: Affect, Food, and Social Aesthetics” ATR 	
Mon. Dec. 14 Finals Week No Class		<ul style="list-style-type: none"> • No class: work on your final essay
Wed. Dec. 16		<ul style="list-style-type: none"> • Final essay due to be uploaded to Courseweb by 5 p.m.

Notes

CW=available for download in the Courseweb collection for this class

ATR=Affect Theory Reader

Required Texts: Books

Alison Bechdel, *Are You My Mother?*

Melissa Gregg and Gregory J. Seigworth, eds., *The Affect Theory Reader* [ATR]

Course Requirements

- *Regular attendance and attentive participation* (which includes respectful listening, helping to find passages, and making way for others to join the conversation). This course is a seminar, and if you are not mainly present and engaged, you are not fulfilling an important obligation of the course. Please contact the instructor about any absences. You are responsible for finding out about what you have missed.

- *Completion of four reading responses* (at least 400 words each), to be posted on Blackboard by 8 p.m. on the Sunday before the class meeting at which the reading(s) is/are assigned. Each response should focus on one or more of the readings assigned for the next class meeting. Each response should be a coherent offering, but it may take many forms (in keeping with the wide variety of writing that contributes to affect studies). You may offer responses, polemics, close analyses of particular passages or moments or terms, ways of connecting new readings back to earlier readings or conversations, and so forth. Because the discussion board is also available for optional informal responses, please label and number your assigned responses so that I will know they are being submitted for a grade. For example: “Reading Response #1.”

The reading responses may address reading questions that I circulate in advance or they may engage the week’s readings in some other way.

- *One 15-20 minute oral presentation*, in collaboration with one or more other students. Each presentation should help to introduce the class to the week's work by offering an example for us to consider: something happening in the world, something short that we could read or view together, some object, etc., that sheds light on how gender and/or sexuality can be part of affect studies. The presentation may focus on just one of the week's readings or on two or more of them, although the presenters should be familiar with all readings and ready to address questions or continue the discussion in relation to any readings not addressed. **It is crucial that the presentation be a joint project, not simply a juxtaposition of separate presentations that are loosely coordinated. Presenters will need to meet outside of class and spend time brainstorming and preparing.**

- *A final essay* of at least 20 double-spaced pages that engages affect studies in relation to gender and/or sexuality. The essay may take many forms. It may be an analytic paper taking up some aspect of affect studies or its significance for some phenomenon, a reflective essay taking up questions of affect, a focused discussion of the affective interest of a cultural work or artifact, or some other kind of affective inquiry or investigation. If you would like to work on a final essay that will be submitted for another course you are taking in addition to this one, I would be happy to consider that option. You would also need to consult the instructor of the other course. In the service of the final essay and contributing to the grade on the final essay, you must also submit:

- *A proposal* (1.5-3 pages) for the essay. The proposal should lay out the questions, hypotheses, or provocations that fuel your final essay, addressing as well the kinds of additional reading or research that may be required. Academic essays can take many forms and be written in many styles, as the readings for this course will demonstrate. If you would like to write something other than an academic essay, say something in your proposal about the form you have in mind.
- *A draft of the final essay* that is at least 12 pages long. Feel free to turn in a draft that is full-length: the most useful draft will be one that lays out your argument or discussion as fully as possible. If you turn in a draft shorter than the final paper, you may either think of it as a starter version (containing all the ingredients but needing to be worked out further) or a partial version (setting up the first part of the paper but not complete). If you turn in a partial version, write me a note about where you envision the rest of the paper going.

The Writing Center

Located on the third floor of the O'Hara Student Center, the Writing Center offers events, courses, and one-on-one tutorials for undergraduate students. Although consultants do not correct, edit, or proofread papers, they can teach you strategies for organizing, editing, and revising your writing. You can meet with a consultant once or regularly over the course of the semester. In some cases, your teacher may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse the services they offer or make an appointment by visiting www.writingcenter.pitt.edu.

Liaison Librarian for the English Department

Robin Kear | 207G Hillman Library | rlk25@pitt.edu | 412-648-7728

Please see academic policies relevant to this course in the “Syllabus” section of the course’s Courseweb site.