

Writing Through Media: Affect

<i>Course Number</i>	ENG 1131-1786, Spring 2016
<i>Class Periods</i>	M.W.F 12:50 to 1:40 pm @WEIL 0408D
<i>Screening</i>	M 7:20 to 10:10 pm @ARCH 0116
<i>Instructor</i>	Trevor Weisong Gao
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<i>Office</i>	Turlington 4212
<i>Office Hours</i>	M 2pm-4pm

Course Description

Love. Disgust. Happiness. Depression. Nostalgia. Shame. Pain. Failure. Fear...

Fredric Jameson has claimed that we live in postmodern times, characterized in part by a “waning of affect.” However, in recent years, many academic disciplines have witnessed a blossoming of interest in the study of affect, emotion, and feeling. This course will consider several questions related to the rise of affect theory: What is affect? How is it different from emotion and feeling? Are affects historicized, politicized, racialized, or gendered? If so, how? We will examine expressions of affects in literature, theory, and visual texts, as well as their significance in a broader historical and cultural context. Each week, we will focus on one particular affect to tease out the ways in which it is imagined, evoked, felt, narrativized, visualized, and transmitted. By doing so, we come to understand the ways that the private experience of affect enables individuals to partake voluntarily in social and historical events. Through the lens of affect, we will also focus our attention on debates surrounding issues like terrorism, vulnerability, sexuality, temporality, and precarity. As they are reading and learning about affect, students are expected to create their own media “archive of feelings,” an ongoing writing project that builds throughout the course. Each week, students will locate a primary, non-mainstream source (a performance, image, film, music video, podcast episode, or any other form of “media”) with a thematic focus on that week’s particular affect and archive it by writing a short introduction.

Note: Some of the texts we will read and discuss include frank and explicit descriptions of sex, violence, and bodies. Our aim is to understand these critical issues in literature and media texts and their significance in a broader historical and cultural context. Students who find such material troubling are invited to seek an alternate course.

Learning Goals

By the end of the semester you will be able to:

- Produce essays that have well developed arguments, coherent sentences and paragraphs, and active engagement with the existing repository of scholarship of a particular topic.
- Display the command of formal writing skills, including grammar, mechanics, and MLA format.
- Understand and accurately and effectively utilize related terminology to discuss affect theory and issues such as terrorism, sexuality and etc.
- Produce an archive of non-mainstream media primary sources with a thematic focus of a particular affect that interests you.

Required Texts

- Stewart, Kathleen. *Ordinary affects*. Duke University Press, 2007. ISBN 9780822390404

Note: Additional required readings can be accessed through Canvas.

Course Assignments

An Archive of Feelings (2400 words total) 25%

As they are reading and learning about affect, students are expected to create their own media “archive of feelings,” an ongoing writing project that builds throughout the course. Every two weeks, students will locate a primary, non-mainstream source (a performance, image, film, music video, podcast episode, or any other form of “media”) with a thematic focus on that week’s particular affect and archive it by writing a short passage introducing the source, pointing out in what ways this source is about the particular affect, and stating its significance (or reasons why you want to include it in your archive). Be prepared to talk about and share your entry with classmates in class. Each entry is a minimum 400 words. Entries due at 11:55pm on your designated Fridays.

Response Questions (600 words total) 10%

Every two weeks (in the week that you do not write archive entries), you will have to post 2-3 discussion questions regarding screening material that we watch. These questions will serve as springboard for our in-class discussions, so instead of simply asking questions, you are expected to reflect on your thoughts in an analytical manner. There are no guidelines as to how you should organize your questions. Thoughtfulness and reflection takes precedence over style. Although the writing style can be informal, well-considered and insightful ideas as well as grammatically and mechanically error-free writing is expected. All students should read all questions before Wednesday classes. Each entry of discussion questions is a minimum 100 words. This is due at 11:55pm on your designated Tuesdays.

Reflection Papers (1200 words total) 20%

You will have to produce 2 short reflection papers with a minimum 600 words per paper. These papers allow you to fully explore ideas, tease out nuances, and possibly connect your thoughts with outside sources. You can use this assignment to explore a particular argument or work out your own original arguments about one or more texts. You may do a comparative analysis of certain aspect of various readings, or you reflect upon your own experience/thoughts related to the topic of the materials. Outstanding papers should be insightful, cogent, and detailed. Specific due dates are listed in the weekly schedule.

Final Project [choose ONE from the two options] (1800 words total + presentation) 35%

Final Project Due at 11:55 pm on April. 25th

[Option 1: Research Paper]

Your final paper will be a research paper focused on the theme of affect studies. In this paper, you need to draw on seminar readings as well as outside academic sources to develop your original argument about a particular issue raised in our discussions. You are required to schedule a conference with the instructor before **April 4th** to discuss your potential paper topic. You will also need to do a 10-min presentation on your final paper during the last week of the semester. All topics must be approved by the instructor.

[Option 2: Archive Fever]

You will produce an archive of ONE affect with 4-5 entries of primary sources. For each entry, you will have to write a short passage introducing the source, pointing out in what ways this source is about the particular affect, and stating its significance (or reasons why you want to include it in your archive). On top of that, you need to write a minimum 400 words “foreword” for your complete archive. You will also need to do a 10-min presentation on your final paper during the last week of the semester.

Participation and Quizzes 10%

The success of our seminar is based vastly on student contributions to class discussion. You are expected to be an active participant in class. In order to do so, you need to read and digest the readings before coming to class and prepare some questions to ask your classmates to stimulate discussion. You should also be prepared for occasional quizzes on assigned readings. Unsatisfactory responses to quizzes will lower your participation grade.

Some texts in this course are explicit in their discussion of sex, bodies, violence, and issues that are in their nature provocative. Together we will create a safe and comfortable space for expressing ideas, asking questions, and engaging in discussion. As such, mutual respect and confidentiality are of utmost importance. Failure to abide by these rules will result in significant deduction in your participation grade.

Assignment Submission Policies

All assignments should reflect your best writing, so you are expected to re-read, revise and edit your work before submitting it. All essays should be written according to Modern Language Association (MLA) format with proper font, font size, and margins. Please submit assignments

in Microsoft Word format (.doc or .docx); assignments uploaded as PDFs will not be accepted. Title files with your last name, first name, and the title of the assignment, for example, GaoTrevorReflectionPaper1.docx.

All due dates and times are specified below within the weekly schedule. No late submissions will be accepted unless prior arrangements have been made with the instructor. Any type of emergencies, including computer or printer failures, Canvas malfunctions, power outage and so on, will not be considered excuses for late submissions.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grading Rubrics

For all written assignments, three major aspects of writing will be evaluated: content, paragraph development and mechanics.

The A-range essay, scoring over 90% of its total value, articulates a clear and insightful position, develops the position fully with compelling reasons and/or persuasive examples and sustains a well-organized analysis. It will also demonstrate superior facility with the conventions of standard written English.

The B-range essay, scoring between 80%-89% of the total score, means it needs a significant improvement in one of the three areas. Specific comments will be provided.

The C-range essay, scoring between 70%-79% of the total score, means it needs a significant improvement in two of the three areas. Specific comments will be provided.

The D-range essay, scoring between 60%-69% of the total score, means it needs a significant improvement in all of the areas. Specific comments will be provided.

Course Policies

Attendance and Punctuality

Attendance is mandatory and will be taken each class. Students are allowed to miss 3 of the regular 50 minute classes, and 1 of the 3-hour Monday night screenings without negatively affecting the final course grade. If you miss more than 3 regular class periods, or 1 screening session during the semester, each additional absence will lower your overall grade by 50 points.

If you miss more than 6 periods OR 3 screenings, you will fail the course. Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, family emergencies, and health issues for which you must provide appropriate documentation in advance of the absence. Please do not miss the class period in which you are presenting. If you must do so, please contact me as soon as possible to make other arrangements.

Notes on the Use of Electronic Devices

Cellphones should be muted to silence, meaning no sound or vibration, as it is disruptive to the class. If you are expecting a call, please let me know before class starts.

You can use computers or tablets in classroom as reading devices if you decide not to print out the readings, and you can also keep notes electronically. Please keep in mind that the class is discussion based, so you are advised to fully participate and engage and only use these devices when necessary. The instructor reserves the right to suspend the usage of electronic devices in class if they are being abused or disruptive.

Statement of Student Disability Services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

Statement on Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Statement on Academic Honesty

All students must abide by the UF Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>



Statement of Composition (C) and Humanities (H) credit




This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>





Statement of Writing requirement (WR)




This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Schedule and Due Dates

Themes	DATES	READINGS	DUE
Introduction	W(1.6)	<ul style="list-style-type: none"> Course Overview 	
	F(1.8)	<ul style="list-style-type: none"> <i>A Tree, A Rock, A Cloud</i> by Carson McCullers. Pp.1-4 	
Love	M(1.11)	<ul style="list-style-type: none"> Badiou, Alain. "Love Under Threat," "The Construction of Love," and "The Truth of Love" from <i>In Praise Of Love</i>. Pp. 5-11, 27-52. 	Gp. B Qs Tuesday
		<ul style="list-style-type: none">  <i>Her</i> (2013) *126 mins* 	
	W(1.13)	<ul style="list-style-type: none"> [Movie Discussion] 	
	F(1.15)	<ul style="list-style-type: none"> Cvetkovich, Ann. "Affect." <i>Keywords for American Cultural Studies</i>. P. 13. 	Gp A. Archive
Depression	M(1.18)	Holiday - No Class. Recommended Movie: <i>The Hours</i> (2002)	
	W(1.20)	<ul style="list-style-type: none"> Read <i>Ordinary Affects</i> Pp. 1-14. [Archive of Love Discussion] 	
	F(1.22)	<ul style="list-style-type: none"> Cvetkovich, Ann. Excerpts from "The Utopia of Ordinary Habit." In <i>Depression: A public feeling</i>. Pp.154-161; 189-202. 	Gp B. Archive
Shame	M(1.25)	<ul style="list-style-type: none"> Read <i>Ordinary Affects</i> Pp. 14-24. [Archive of Depression Discussion] 	Gp. B Qs Tuesday
		<ul style="list-style-type: none">  <i>Intentions of Murder (赤い殺意)</i> (1964) *150 mins* 	
	W(1.27)	<ul style="list-style-type: none"> [Movie Discussion] Sedgwick, Eve. Excerpts from Chapter One in <i>Touching feeling</i>. Pp. 35-38. 	
	F(1.29)	<ul style="list-style-type: none"> Warner, Michael. "Hierarchies of Shame." <i>The trouble with normal</i>. Pp. 24-33. 	Gp A. Archive

Utopia & Dystopia	M(2.1)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 24-35. • [Archive of Shame Discussion] 	Gp. A Qs Tuesday
		 <i>Tisee: A Documentary on Three Mosuo Women</i> (2001) *56 mins*	
	W(2.3)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(2.5)	<ul style="list-style-type: none"> • <i>Created He Them</i> by Alice Eleanor Jones. 	Gp B. Archive
Failure	M(2.8)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 35-45. • [Archive of Utopia/Dystopia Discussion] 	Gp. B Qs Tuesday
		 <i>Little Miss Sunshine</i> (2006) *101 mins*	
	W(2.10)	<ul style="list-style-type: none"> • Excerpt from Halberstam, Judith. <i>The queer art of failure</i>. Pp. 4-5. • [Movie Discussion] 	
	F(2.12)	<ul style="list-style-type: none"> • Browse “30 powerful quotes on failure” at http://www.forbes.com/sites/ekaterinawalter/2013/12/30/30-powerful-quotes-on-failure/. Pick one quote that strikes you and be prepared to talk about its significance. 	Gp A. Archive Reflection #1
Horror	M(2.15)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 45-55. • [Archive of Failure Discussion] 	Gp. A Qs Tuesday
		 <i>Nosferatu the Vampyre ("Nosferatu: Phantom der Nacht")</i> (1979) *96 mins*	
	W(2.17)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(2.19)	<ul style="list-style-type: none"> • Beck, Bernard. Fearless Vampire Kissers: Bloodsuckers We Love in Twilight, True Blood and Others. Pp. 90-92. 	Gp B. Archive

Panic	M(2.22)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 55-66. • [Archive of Horror Discussion] 	Gp. B Qs Tuesday
		 <i>Children of Men</i> (2006) *114 mins*	
	W(2.24)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(2.26)	<ul style="list-style-type: none"> • Writing Workshop #1 	Gp A. Archive
Fun	M(2.29)	<ul style="list-style-type: none"> • Enjoy Spring Break! 	
	W(3.2)		
	F(3.4)		
Jealousy	M(3.7)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 67-77. • [Archive of Panic Discussion] 	Gp. A Qs Tuesday
		 <i>Raise the Red Lantern (大红灯笼高高挂)</i> (1991) *126 mins*	
	W(3.9)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(3.11)	<ul style="list-style-type: none"> • Freud, Sigmund. Some Neurotic Mechanisms in Jealousy, Paranoia, and Homosexuality, Pp. 213-221 	Gp B. Archive
Happiness	M(3.14)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 77-88. • [Archive of Jealousy Discussion] 	Gp. B Qs Tuesday
		 <i>Happy-Go-Lucky</i> (2008) *118 mins*	
	W(3.16)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(3.18)	<ul style="list-style-type: none"> • Ahmed, Sara. Excerpts from “Happiness, Ethics, Possibility” in <i>The promise of happiness</i>. Pp. 199-205; 208-217. 	Gp A. Archive
Nostalgia	M(3.21)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 88-98. • [Archive of Happiness Discussion] 	Gp. A Qs Tuesday
		 <i>Midnight in Paris</i> (2011) *100 mins*	
	W(3.23)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(3.25)	<ul style="list-style-type: none"> • <i>A Good Man Is Hard to Find</i> by Flannery O'Connor 	Gp B. Archive Reflection #2

Pain	M(3.28)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 98-109. • [Archive of Nostalgia Discussion] 	Gp. B Qs Tuesday
		 <i>Pain Matters Documentary</i> (2013) *53 mins* Scenes from <i>Sick: The Life and Death of Bob Flanagan</i> (1997) *20 mins*	
	W(3.30)	<ul style="list-style-type: none"> • Musser, Amber. Chapter 5 in <i>Sensational Flesh: Race, Power and Masochism</i>. Pp. 120-133. • [Movie Discussion] 	
	F(4.1)	<ul style="list-style-type: none"> • [Movie Discussion] 	Gp A. Archive
Melancholy	M(4.4)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 109-120. • [Archive of Pain Discussion] 	Gp. A Qs Tuesday
		 <i>Gattaca</i> (1997) *108 mins*	
	W(4.6)	<ul style="list-style-type: none"> • Freud. Mourning and melancholia. Pp. 243-258. • [Movie Discussion] 	
	F(4.8)	<ul style="list-style-type: none"> • Writing Workshop #2 	Gp B. Archive
Constellation of Affects	M(4.11)	<ul style="list-style-type: none"> • Read <i>Ordinary Affects</i> Pp. 120-129. • [Archive of Melancholy Discussion] 	Gp. A Qs Tuesday
		 <i>Inside Out</i> (2015) *102 mins*	
	W(4.13)	<ul style="list-style-type: none"> • [Movie Discussion] 	
	F(4.15)	<ul style="list-style-type: none"> • Final Presentations 	
	M(4.18)	<ul style="list-style-type: none"> • Final Presentations 	
	W(4.20)	<ul style="list-style-type: none"> • Final Presentations 	