

COMLIT 60AC All the Feels: Race, Literature, Emotion
 Fall 2019
 M/W/F 10am - 11am (3108 Etcheverry)

Professor Dora Zhang (dyzhang@berkeley.edu)
 Office Hours: Fridays 2.15pm - 4.15pm (442 Wheeler)

GSI

Howard Fisher (howard.fisher@berkeley.edu) DIS 101: 11am -
 12pm (223 Dwinelle)

DIS 103: 1pm - 2pm (79

Dwinelle)

Victor Vargas (vargv@berkeley.edu)
 1pm (130 Wheeler)

DIS 102: 12pm -

DIS 104: 2 - 3pm (4104

Dwinelle)

Course Overview

Joy, grief, anxiety, shame, desire, jealousy, fear, hope: emotions are a familiar part of ordinary life. We tend to think of feelings as private and individual, but emotions are also public, social, and political, at the same time that publics and politics are very much emotional. Emotions play a role in galvanizing social movements and political campaigns, and they serve to create collectives as well as to determine who is excluded. In this class, we will be particularly concerned with the complex affective experiences that accompany processes of racialization - and their intersections with gender, class, and sexuality - in American life. At the same time, the experience of being racialized subjects has psychic implications that accompany the more obvious economic and structural effects of discrimination.

We will think about these difficult topics by studying a range of aesthetic texts from the mid-20th century to the present (novels, memoirs, poems, plays, essays, documentaries, and narrative films). Critical readings from a range of theorists and scholars (from literary studies, psychology, cultural studies, sociology, and philosophy) will aid us in looking at the relations between larger social structures and the lived experience of individuals marked by race, gender, class, and sexuality. We will ask what emotions do, how they work, what their histories are,

how they circulate, or conversely how they “stick” to certain people or certain experiences. In examining these questions, we will pay especially close attention to the variety of aesthetic strategies that have been used to record, process, express, critique, and provoke emotions.

Required Texts

Books

Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (1594483299)

Toni Morrison, *The Bluest Eye* (0307278441)

Maxine Hong Kingston, *The Woman Warrior* (0679721886)

Mohsin Hamid, *The Reluctant Fundamentalist* (9780156034029)

Books are available at the Cal Student Store. You’re welcome to get them used, or to get them elsewhere (they’re widely available), but please make sure you get the same editions as the ones listed here, so that we can all be on the same page, so to speak, in class.

Course Reader

Critical texts, poems, and other prose are collected in a course reader, available at Copy Central (2411 Telegraph Ave.). Texts in the reader are designated “[CR].”

Supplementary materials may be added on occasion to bCourses.

Films (made available at Media Resources or online)

Anna Deveare Smith, *Twilight, Los Angeles* (1992)

Jim Hubbard, *United in Anger* (2012)

Jordan Peele, *Get Out* (2017)

Content note: Many of the texts in this course contain sensitive material. *The Bluest Eye* and *The Brief Wondrous Life of Oscar Wao* both feature frank depictions of sexual assault, and, in the case of *The Bluest Eye*, incest. Anna Deveare Smith’s film contains footage of a police beating and other scenes of violence. A number of the texts feature racial slurs, including the n-word, and other offensive language. We will treat these difficult topics in class and place them in aesthetic and social context.

I can't predict what material may cause stress and/or barriers to learning or what might adversely impact someone's ability to perform academically. If you are concerned or uncertain about this course, please closely review the course materials and decide whether you want to continue taking it. Please contact me if you have any concerns or questions.

Course Requirements

Attendance and participation		15%
Paper 1 (2-3pp)	15%	
Paper 2 (3-4pp)	20%	
Creative assignment (pass/no pass)		5%
Term paper (5-7pp)	25%	
Final concept map assignment		20%

Attendance and participation policy: You are expected to attend all lectures and sections meetings and to have completed the assigned reading on schedule. If you must miss a lecture for an extenuating reason please notify me in advance with an explanation. You may be asked for documentation. You are allowed up to *two* unexcused absences from lecture over the course of the semester, no questions asked. After that, every unexcused absence will result in the deduction of a grade increment from your attendance and participation grade (e.g. B+ → B).

Participation in lecture involves actively listening both to me and to your classmates. It will also include short, ungraded writing assignments from time to time.

Your GSIs will provide more details of attendance and participation policies for sections in class.

Paper policy: Guidelines for papers will be given out at least two weeks in advance of the deadline. Papers should conform to MLA conventions and be handed in on time in sections in hard copy (more detailed instructions will be given by GSIs). Late papers will be marked down one incremental grade (e.g. B+ → B) for each day that they are late, and we will not accept papers more than a week after the due date. Only exceptional circumstances will be considered legitimate reasons for lateness.

For many of you this is your first semester of college. Even if it isn't, you're all juggling many demands and it can become extremely stressful if you're really struggling to meet a deadline. If you find yourself in this situation, *please make sure to stay in touch with your GSIs* about your progress. If you send whatever you have of a paper – in the form of notes, drafts, etc. – before a deadline passes, the late penalty will be reduced in half.

Final concept-mapping assignment: In lieu of an exam, this take-home final assignment will ask you to use the graphic organization tool coggle.it to create a concept map for the entirety of the course materials. There is a free version that you can use, but you must sign up with an account. I recommend familiarizing yourself with this website in advance.

Academic Honesty

Taking text or ideas from someone else and calling it your own without proper attribution is a serious offense and the consequences will be severe. You will automatically receive an F for the assignment, and your ability to pass the class may be jeopardized. In addition, any incident of plagiarism or academic dishonesty will be reported to Student Judicial Affairs. You can avoid plagiarism in two simple ways: write your own essays, and be scrupulous about citing any secondary sources that you use. If you have any questions about how to cite sources, please contact your GSI *before* you hand in an essay. More information about academic dishonesty and the Code of Student Conduct can be found here <http://sa.berkeley.edu/code-of-conduct> It is your responsibility to make sure you're aware of campus guidelines regarding what counts as inappropriate behavior.

Technology Policy

No electronic devices with an Internet connection will be allowed in class. We are aware that there may be reasons (e.g. disability-related) that you require an exception to this policy. If this is the case, please contact us to make arrangements as soon as possible. I highly recommend visiting the Disabled Students' Program office if you think you need accommodations.

Schedule of Readings

*The reading schedule is subject to change. Any changes will be discussed and announced in advance.

- Aug. 28 Introduction
Shame
- Aug. 30 Audre Lorde, "Poetry is not a Luxury" [CR]
Toni Morrison, *The Bluest Eye* (Foreword - p.32)
Section
- Sep. 2 NO CLASS (Labor Day)
- Sep. 4 Toni Morrison, *The Bluest Eye* (pp.33 - 80)
- Sep. 6 Toni Morrison, *The Bluest Eye* (pp.81 - 93)
Silvan Tomkins, excerpt [CR]
Section
- Sep. 9 Toni Morrison, *The Bluest Eye* (pp. 97 - 131)
- Sep. 11 Toni Morrison, *The Bluest Eye* (pp.132 - 163)
- Sep. 13 Toni Morrison, *The Bluest Eye* (pp.164 - end)
Section
- (Racial) Melancholia
- Sep. 16 Maxine Hong Kingston, *The Woman Warrior* (pp.1
- 45)
- Sep. 18 Maxine Hong Kingston, *The Woman Warrior*
(pp.45 - 75)
Sigmund Freud, "Mourning and Melancholia" excerpt
[CR]
- Sep. 20 NO CLASS - independent assignment (Climate
Walkout)
- Sep. 23 Maxine Hong Kingston, *The Woman Warrior*
(pp.75 - 128)
David L. Eng and Shinhee Han, "A Dialogue on Racial
Melancholia" excerpt [CR]
- Sep. 25 Maxine Hong Kingston, *The Woman Warrior*
(pp.128 - 160)
- Sep. 27 Maxine Hong Kingston, *The Woman Warrior*
(pp.163 - end)
Section
- Paper 1 due**

- Shame/Melancholia/Decolonial Love
- Sep. 30 Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.1 - 50)
- Gloria Anzaldua, "How to Tame a Wild Tongue" [CR]
- Oct. 2 Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.51 - 113)
- Oct. 4 Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.114 - 165)
Section
- Oct. 7 Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.167 - 223)
- Oct. 9 ~~Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.223 - 261)~~
Class canceled - PG&E power outage
- Oct. 11 ~~Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.263 - end)~~
~~Paula M. L. Moya, "The Search for Decolonial Love: an
Interview with Junot Diaz" [CR]~~
Class canceled - PG&E power outage
Section
- Fear/Paranoia
- Oct. 14 Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
(pp.263 - end)
Paula M. L. Moya, "The Search for Decolonial Love: an
Interview with Junot Diaz" [CR]
- Oct. 16 NO CLASS (conference travel)
- Oct. 18 NO CLASS (conference travel)
Section **Creative Assignment Due**
- Oct. 21 Mohsin Hamid, *The Reluctant Fundamentalist* (pp. 1-
92)
- Oct. 23 Mohsin Hamid, *The Reluctant Fundamentalist* (pp. 93 -
138)
- Oct. 25 Mohsin Hamid, *The Reluctant Fundamentalist* (pp. 139
- end)
Sara Ahmed, "The Affective Politics of Fear" [CR]
- Oct. 28 Mohsin Hamid, *The Reluctant Fundamentalist*
continued
Sara Ahmed, "The Affective Politics of Fear" [CR]

Oct. 30 Jordan Peele, *Get Out*
bell hooks, "Representations of Whiteness in the Black
Imagination" [CR]

Nov. 1 Jordan Peele, *Get Out*
Section

Anger/Rage

Nov. 4 Jordan Peele, *Get Out*
bell hooks, "Representations of Whiteness in the Black
Imagination" [CR]

Nov. 6 James Baldwin, "Notes of a Native Son" [CR]

Nov. 8 Artist visit from Xandra Ibarra
Section **Paper 2 due**

Nov. 11 NO CLASS (Veteran's Day)

Nov. 13 Martha Nussbaum, "Beyond Anger" [CR]
Amia Srinivasan, "The Aptness of Anger" excerpt [CR]

Nov. 15 Anna Deveare Smith, *Twilight, Los Angeles*
Section

Nov. 18 Anna Deveare Smith, *Twilight, Los Angeles*

Nov. 20 Anna Deveare Smith, *Twilight, Los Angeles*

Nov. 22 Jim Hubbard, *United in Anger*
Deborah Gould, *Moving Politics* excerpt [CR]
Section

Nov. 25 Gran Fury (digital collection accessible through the
New York Public
Library)

Douglas Crimp, interview with Gran Fury [CR]

Nov. 27 NO CLASS (Thanksgiving)

Nov. 29 NO CLASS (Thanksgiving)

Hope

Dec. 2 ~~Sara Ahmed, "Feminist Killjoys"; *Cultural Politics*~~
~~of Emotion~~ excerpt [CR]

In-class concept map activity

Dec. 4 Ernst Bloch, "Can Hope be Disappointed?" [CR]

Jose Esteban Munoz, *Cruising Utopia* excerpt [CR]

Dec. 6 Audre Lorde, "A Litany for Survival," "Poetry is
not a Luxury" "The

Transformation of Silence into Language and Action”
[CR]
Section

Dec. 9 **Term paper due** (on bCourses by 9am)

Dec. 16 **Concept map assignment due** (on bCourses by
5pm)