  **The History of Emotions**

Hist 324W/424

Tuesdays, 1-3pm, Rush Rhees 305

Office Hours: Lattimore 317G (please email [jbathe@ur.rochester.edu](mailto:jbathe@ur.rochester.edu) for appointments)

**Course Description**

The historical analysis of emotions – anger, fear, love, shame, joy and so on—has blossomed in the past twenty years. Arguing that emotions are at least partially defined culturally (in other words, that they are something more than universal biological reactions), historians have attempted to determine how past peoples understood and experienced emotions but also how these understandings helped to shape historical events and processes. In this course, we’ll read a variety of materials, including case studies and efforts to theorize the history of emotions, in order to answer various questions, beginning with: what are emotions and how can they be studied historically? In doing so, we will explore a topic that is central to human experience, but which has received relatively little direct attention until recent decades.

“**Sixteen faces expressing the human passions.” Colored engraving by J. Pass, 1821 (Wellcome Library)**

By emphasizing in-depth research, close reading of historical sources, and attention to theoretical perspectives, this seminar is intended to engage students in the practice of history at multiple levels. It provides opportunities both for collaborative work and for students to develop substantial and original research projects.

As many graduate students need to publish in order to be competitive on the job market, the course also includes explicit and practical discussion of publication—topics will include selecting appropriate venues, the submission process, dealing with reader reports, etc.

**Course Information**

*Course Website:* Please check our course’s Blackboard site regularly as I will post many of the course readings, details about upcoming assignments, and other items of interest. We may also conduct discussions on Blackboard.

*Communication:*Please come speak with me if you have any questions or concerns about the class. I can be more understanding of your needs if you bring them to my attention before they become a serious problem. I am available during regular office hours without an appointment. If you cannot make posted hours, please contact me to schedule a better time. You may, of course, also speak to me by e-mail or Zoom.

*Attendance:* Attendance at all class meetings is mandatory. As this seminar meets just once a week, any absences will detract from your ability to fully participate in the course. I reserve the right to lower grades for excessive absences or, in extraordinary cases, to withdraw students from the class. If you must miss class for an unavoidable reason, please let me know in advance.

*Credit hours:* The College’s credit hour policy on undergraduate courses is to award 4 credit hours for courses that meet for the equivalent of 3 periods of 50 minutes each week. Students enrolled in HIST 324W are expected to devote at least one hour each week, *in addition to regular reading and writing assignments*, to closely examining the readings and/or researching in depth their topics for the final paper. Those is HIST 424 should plan on two hours per week.

*Academic Honesty:* All assignments and activities associated with this course must be performed in accordance with the University of Rochester's Academic Honesty Policy. More information is available at: [www.rochester.edu/college/honesty/](http://www.rochester.edu/college/honesty/). You are encouraged to discuss course readings and assignments with your fellow students. However, all written work must be done independently and not in collaboration with another.

**Accommodation and Support**

*Accommodations:* I encourage you to talk with me about any concern or situation that affects your ability to complete your academic work successfully. Students requiring accommodations should contact the Center for Excellence in Teaching and Learning, 1-154 Dewey Hall, 585-275-9049. You can learn more about the process at: [www.rochester.edu/college/cetl/undergraduate/disability](http://www.rochester.edu/college/cetl/undergraduate/disability).

*Writing Help:* We will discuss each writing assignment in detail. I am also always willing to talk about writing assignments individually: to help you plan an essay, work through the process, or go over a past paper. Another very useful resource is the U of R Writing and Speaking Center, which is dedicated to helping writers at all skill levels to improve. You can schedule an online appointment with a writing tutor at <https://writing.rochester.edu/tutoring/virtual-tutoring.html>.

**Readings**

The course texts (listed below) are available for purchase at the bookstore or online. Most of our readings, however, will be available on blackboard, from online databases (e.g. jstor.org), or in the library. There will be other readings (assigned by your peers) that will be announced as the term progresses.

Books:

* *Sources for the History of Emotions: A Guide*, ed. Katie Barclay, Sharon Crozier-de Rosa, and Peter N. Stearns (Abingdon: Routledge, 2020), ISBN: 9780367261450
* Rob Boddice and Mark Smith, *Emotion, Sense, Experience* (Cambridge: Cambridge University Press, 2020), ISBN: 9781108813631

In weeks 7 and 8, we will conduct class in the form of a colloquium, in which each of you will read one book from a list and provide the others with an overview of the book’s themes, approaches, arguments, contributions, and weaknesses. This will allow us to discuss a number of books for the “price” of each student reading just one.

**Assignments**

The core of the course will be a research project, which should be a work of original scholarship that examines a historical subject through the lens of the history of emotions. Within those very broad limits, you have freedom to choose your topic.

The typical length for a scholarly article (and, in many cases, an expectation imposed by editors or publishers) is 8,000 words or roughly 30 pages. So that will be our goal. Remember also that this paper must be completed in a semester, just a few short months. You should plan your research project with these limitations in mind, and also remembering that most research papers make a relatively restricted contribution to the field. Think small and keep your topic focused.

There will also be a number of other assignments. Some of these are intended to facilitate our class discussions. Some of them will familiarize your audience (this class) with your materials in a way that should allow us to respond more effectively to your work. All of them should help your research project evolve over the course of the semester.

***List of assignments:***

1. Leading class discussion [in pairs, rotating responsibility]
2. List of preliminary ideas for topic **[Jan 29]**
3. Bring a source of some kind (an object, an image, a text) and be prepared to introduce it for a few minutes. The goal here is to think about how various types of sources can provide insight into past understanding of emotion. **[Feb 4]**
4. Writer’s Portfolio (description of current and future writing projects) **[Feb 4]**
5. An exemplar of an article from your field (preferably with history of emotions focus) **[Feb 4]**
6. Potential target journals for your essay **[Feb 11]**
7. Topic proposal & annotated bibliography **[Feb 18]**
8. Analysis of primary source and revised topic proposal & bibliography (with preparation of reading assignment for the class) **[March 25 or Apr 1]**
9. Rough draft, with revised title and abstract **[Apr 15]**
10. Critique of another student’s draft paper **[Apr 22]**
11. Final paper **[May 12]**

***Leading Class Discussion:*** Each student (in pairs) is responsible for leading discussion three times during the semester. When leading, you need to meet with your partner at least a couple of days in advance, develop a list of 5-10 discussion questions and then use these and other questions to start and sustain class conversation. You may divide up the various tasks (e.g. if there are multiple readings, individual members of the pair might be each “in charge” of one text), but each person should have an active role in running the actual class discussion.

***Writer’s Portfolio:*** Each person’s scholarship has a particular path (this might be consciously chosen or it might be created by default decisions, such as the courses you’ve taken). Create a portfolio of your past, current, and future writing projects. You can divide them by semester and then list future writing projects. List possibilities for each; that is, all possibilities you are currently entertaining. If you were to consciously plan it out, how would you make choices about your writing activities for the rest of the semester, or year? How might they best come together to prepare you for a long-term goal, such as a dissertation or senior thesis or future career? Work out some possible scenarios for yourself, including the project you want to tackle for this class. Into which of these two categories would you place it: drawing on current skills and interests or new things you want to explore?

***Exemplar:***Find an academic article that you admire. It can be in any field, although it might be useful if it’s connected to emotions. If it relates to something you are writing about this semester, so much the better. In a few paragraphs, explain why you think this is a great article. What task did the author set for themself? How was this achieved? Can it serve as a model for the essay you are writing this semester?

***Potential target journals:*** Choose three journals that you think might be potential publication sites for your paper. You may rely on your favorites but do explore at least one with which you are less familiar. Consider a variety of types of journals, including those that focus on graduate student writing. Please comment on the following for each journal:

1. Do you see any recent trends in their area of interest? (And does this fit with what you are planning to do in this course?)
2. What kinds of scholars tend publish in this journal? (Mostly from a single country or more international? Grad students, early career, or established scholars? Historians only, or from a range of disciplines?
3. What are the journal’s guidelines for submission? How might these affect you were you to submit to them? (you may download these from their website and attach it to your paper, if they are too lengthy to summarize).

***Topic proposal & annotated bibliography:***This consists of a title for your project, a one-page abstract, and a list of sources (primary and secondary) you will use for your paper. For the abstract, make sure that your argument, key questions, and main sources are clear while limiting yourself to 250 words. For the bibliography, include at least 10 sources, which are very briefly described as to the contents and use for you. Please identify one or two sources that you think will be “conversants” for your essay.

***Primary source analysis and revised topic proposal & bibliography*:** This should be at least five pages long, but you are encouraged to write more (since much of this will likely end up in your final paper). The suggested page lengths below apply to a potential 5-page submission. Simply scale them up (except for the abstract) if you wish to write more.

1. Page one is a revised version of the title and abstract you did for the topic proposal, above.
2. Describe how your analysis of the primary source you have chosen will address the following questions: a) How your paper makes a significant departure from the existing scholarship; b) Why that departure is important and interesting to the conversation you are joining; c) Address some of the implications of your work (what do we gain by your analysis?). (Please note that the latter question is often the most difficult assessment to make – just give a tentative conclusion at this stage of the writing). (one to two pages)
3. Analyze one of your primary sources (or part of one). Show the reader how it relates to the question you are asking in your paper as stated in your abstract. If possible, attach a copy of the portion(s) of the source you are addressing. (one to two pages)
4. The bibliography should contain between 15 and 20 items. The main conversants for your paper should be identified.

***In-class presentation of your research topic*:** You will give a presentation of roughly 15 minutes, giving an overview of your research project, its major questions, and your sources. So that we are best able to understand your topic, please circulate a short background reading the week before (this can be an important scholarly article or section of one, a chapter from a book, a primary source, even an image – the idea is to give us all some kind of background or insight, or to stimulate our curiosity). My only limitation on the reading is that it be *brief*, no more than 10 pages maximum.

*C****ritique of another student's paper:***Write a short essay (about 2-3 pages) which analyzes another student's paper. Your critique should be graciously written in a spirit of good will and *constructive* criticism. But criticisms and advice for the author are required, so be sure to include your own opinions and suggestions about how their paper could be improved. Your critique will not affect the author's grade, nor will it affect the grade you receive on your own final paper. You may find it helpful to present your thoughts in the form of a letter; that’s a more conversational approach. In any event, a good critique should address the following concerns:

1. Brief summary of the paper's argument and its main points.
2. Analysis of the argument: Did the paper have a thesis statement which was clearly articulated? Is the argument logical? Did the author's evidence back up their argument? Does the author engage with existing scholarship? What’s missing?
3. Analysis of methodology: Is the author’s argument centered on primary sources and is their use of the sources appropriate? Are there ways they could potentially do more with their sources?
4. Analysis of organization: Is this a well-organized paper? Do the parts of it fit together in a coherent whole? Does each paragraph express a main idea, substantiated by evidence or examples?
5. Style and grammar: Is the essay well written? Did you enjoy reading it? Are key terms defined? Do problems of spelling, awkwardness, or inappropriate word choice interfere with the author's ambitions? Is the footnoting done correctly?

These are the kinds of issues that are frequently raised in the reports one receives from journals. You may address them in this order, or in any order that makes sense to you. You may also, of course, bring up any other issues that come to your attention.

**Grading**

Participation and attendance: 25%

Preliminary writing assignments 35%

Final paper: 40%

**Research Aids**

Identifying a viable topic and finding sources will be two of the central challenges you’ll face in this course. Reading widely and with attention to the potential emotional content of texts should help you identify potential topics. But such topics will only be feasible if you can then find further source material. Although there are a number of online finding aids available, the range of interests in our group means that describing them all at length here would be difficult. I’m available to help, of course, and you should feel free to check in with me at any time. There are also various people in Rush Rhees whose assistance and advice may well be invaluable, both in terms of identifying a topic and of locating sources for a topic you’ve already conceived. These include:

* Lara Nicosia, History Outreach Librarian

[lnicosia@library.rochester.edu](mailto:lnicosia@library.rochester.edu)

* Anna Siebach-Larsen, Director of Robbins Library

[alarsen@library.rochester.edu](mailto:alarsen@library.rochester.edu)

* **Miranda Mims, Director of Rare Books and Special Collections**

[mmims@library.rochester.edu](mailto:mmims@library.rochester.edu)

* Andrea Reithmayr, Special Collections Librarian

[areithmayr@library.rochester.edu](mailto:areithmayr@library.rochester.edu)

* Melissa Mead, University Archivist

[mmead@library.rochester.edu](mailto:mmead@library.rochester.edu)

Please take advantage of their knowledge and insight! Even if you have a topic figured out and know about some sources, they’ve a great deal of experience and there’s a strong chance that they’ll be able to suggest other possible avenues of research.

**Schedule of Meetings and Readings**

**Tuesday, Jan 21:** Introductions: to the course, to each other.

**Wednesday, Jan 29:** Guest: Mikko Salmela (University of Helsinki)

*Readings:*

* Mikko Salmela, “*Ressentiment*: A Complex Emotion or an Emotional Mechanism of Psychic Defences?” *Politics and Governance* 9.3 (2021): 191–203 (**on BlackBoard)**

Writing for the week: Bring a list of at least 2 potential topics for your research project – write three to five sentences for each. At this point, it would also be wise to start searching for items you might have to borrow on interlibrary loan (or make other arrangements to see).

**Tuesday, Feb 4:** What do we mean by the ‘history of emotions’?

*Readings*:

* Jan Plamper, *The History of Emotions: An Introduction* (Oxford: Oxford University Press, 2012), 1-39 (**on BlackBoard**)
* “AHR Conversation: The Historical Study of Emotions,” *The American Historical Review* 117 (2012): 1487-1531 (**on BlackBoard**)
* Thomas Dixon, ‘Emotion: History of a Keyword in Crisis,’ *Emotion Review* 4.4 (2012): 338-344 (**on BlackBoard**)

Writing for the week, part 1: Bring a source of some kind (an object, an image, a text) and be prepared to introduce it for a few minutes.

Writing for the week, part 2: Writer’s Portfolio

Writing for the week, part 3: Exemplar

**Tuesday, Feb 11:** How can we get at historical emotions?

*Readings*:

* *Sources for the History of Emotions: A Guide*, ed. Katie Barclay, Sharon Crozier-de Rosa, and Peter N. Stearns (Abingdon: Routledge, 2021)

Writing for the week: Potential Target Journals for your essay

**Tuesday, Feb 18:** Old paradigms

*Readings*:

* Johann Huizinga, *The Autumn of the Middle Ages*, trans. R. Payton & U. Mammitzsch (Chicago: University of Chicago Press, 1996), chap. 1 (Originally published 1919) (**on BlackBoard**)
* Lucien Febvre, “Sensibility and History: How to Reconstitute the Emo­tional Life of the Past,” in *A New Kind of History: From the Writings of Febvre*, ed. Peter Burke (New York: Harper & Row, 1973), 12-26 (Originally published 1941) (**on BlackBoard**)
* Norbert Elias, *The Civilizing Process*, trans. E. Jephcott, volume 1 (New York: Urizon, 1978), selections (Originally published 1939) (**on BlackBoard**)

Writing for the week: Topic proposal & annotated bibliography

**Tuesday, Feb 25:** New Paradigms 1

*Readings*:

* Peter Stearns and Carol Stearns, “Emotionology: Clarifying the history of emotions and emotional standards. *The American Historical Review* 90 (1985): 813–836 (**on BlackBoard**)
* William Reddy, *The Navigation of Feeling: A Framework for the History of Emotions*. (Cambridge, UK: Cambridge University Press, 2001), pp. 63-137, 315-33 (**on BlackBoard**)
* Barbara H. Rosenwein, “Worrying about Emotions in History,” *The American Historical Review* 107.3 (2002): 821-845 (**on BlackBoard**)

**Tuesday, March 4:** New Paradigms 2

*Readings*:

* Daniel Lord Smail, *On Deep History and the Brain* (Berkeley: University of California Press, 2007), chapter five, “Civilization and Psychotropy” (**on BlackBoard**)
* Monique Scheer, “Are emotions a kind of practice (and is that what makes them have a history)? A Bourdieuian approach to understanding emotion,” *History and Theory* 51.2 (2012): 193-220 (**on BlackBoard**)
* Rob Boddice and Mark Smith, *Emotion, Sense, Experience* (Cambridge: Cambridge University Press, 2020)

**Tuesday, March 11:** spring break, no class

**Tuesday, March 18**: Guest, Marika Räsänen (University of Turku; University of Rochester) (Devaney away)

*Readings:*

* To be determined

Writing for the week: If you’re scheduled to present an overview of your paper next week:

* Please have ready whatever reading assignment is necessary for the class to prepare for your presentation. It would be helpful if your reading is by one of the “conversants” for your paper, but you may choose anything that will make us better prepared for your presentation.

**Tuesday, March 25:** Presentations in class of revised topic proposal and bibliography

*Readings*:

* As selected by presenting students

Writing for the week: If you’re presenting today:

* Analysis of primary source and revised topic proposal & bibliography

If you’re scheduled to present next week:

* Please have ready whatever reading assignment is necessary for the class to prepare for your presentation. It would be helpful if your reading is by one of the “conversants” for your paper, but you may choose anything that will make us better prepared for your presentation.

**Tuesday, April 1:** Presentations in class of revised topic proposal and bibliography, continued

*Readings*:

* As selected by presenting students.

Writing for the week: If you’re presenting today:

* Analysis of primary source and revised topic proposal & bibliography

**Tuesday, April 8:** Colloquium

*Readings*: Please see list at end of this syllabus for possible choices. You are not limited to these, however; just let me know if you’ve identified another relevant book.

**Tuesday, April 15:** The History of Emotions and the Historian’s Emotions

*Readings*:

* Jill Lepore, “Historians Who Love Too Much: Much: Reflections on Microhistory and Biography,” *Journal of American History* 88.1 (2001): 129-144 (**on BlackBoard**)
* Emily Robinson, “Touching the Void: Affective History and the Impossible,” *Rethinking History* 14.4 (2010): 503-20 (**on BlackBoard**)
* Leena Rossi, Tuija Aarnio, “Feelings Matter: Historian’s Emotions,” *Historyka. Studia Metodologiczne* 42 (2012): 165–185 (**on BlackBoard**)

Writing for the week: Rough draft of essays due, with revised abstract and title.

**Tuesday, April 22:** Guest: Alex Cushing (Religion & Classics)

*Readings:*

* To be determined

Writing for the week: Critique of another student’s draft paper (bring a printed copy)

**Tuesday, April 29:** the last class

Writing for the week: Work on essays based on responses to rough draft from peer reader and me; schedule meeting with me if necessary.

**Monday, May 12:** Final draft of paper due

**Possible Books for Colloquium**

* Peter Gay, *The Bourgeois Experience: Victoria to Freud Volume 1: Education of the Senses* (Oxford: Oxford University Press, 1984)
* Karen Lystra, *Searching the Heart: Women, Men, and Romantic Love in Nineteenth-Century America* (New York: Oxford University Press, 1989)
* Peter Stearns, *American Cool: Constructing a Twentieth-Century Emotional Style*. New York: New York University Press, 1994)
* Michael Heyd, *Be Sober and Reasonable: The Critique of Enthusiasm in the Seventeenth and Early Eighteenth Centuries* (Leiden: Brill, 1995)
* Julie Ellison, *Cato’s Tears and the Making of Anglo-American Emotion* (Chicago: University of Chicago Press, 1999)
* Susan Matt, *Keeping up with the Joneses: Envy in American consumer society, 1890–1930* (Philadelphia: University of Pennsylvania Press, 2003)
* Martha Tomhave Blauvelt, *The Work of the Heart: Young Women and Emotion, 1780–1830* (Charlottesville: University of Virginia Press, 2007)
* Nicole Eustace, *Passion is the Gale: Emotion, Power, and the Coming of the American Revolution* (Chapel Hill: University of North Carolina Press, 2008)
* Sarah Knott, *Sensibility and the American Revolution* (Chapel Hill: University of North Carolina Press, 2008)
* Nicole Eustace, *1812: War and the Passions of Patriotism* (Philadelphia: University of Pennsylvania Press, 2012)
* Thomas Dixon, *Weeping Britannia: Portrait of a Nation in Tears* (Oxford: Oxford University Press, 2015)
* Rob Boddice, The Science of Sympathy: Morality, Evolution, and Victorian Civilization (Urbana-Champaign: University of Illinois Press, 2016)
* Katie Barclay, *Caritas: Neighbourly Love and the Early Modern Self* (Oxford: Oxford University Press, 2021)
* Arlie Russell Hochschild, *The Managed Heart: Commercialization of Human Feeling* (Berkeley: University of California Press, 1983)
* Catherine Lutz, *Unnatural Emotions: Everyday Sentiments on a Micronesian Atoll and Their Challenge to Western Theory* (Chicago: University of Chicago Press, 1988)
* Jean Delumeau, *Sin and Fear: The Emergence of a Western Guilt Culture, 13th-18th Centuries*, trans. Eric Nicholson (New York, 1990)
* C. Stephen Jaeger, *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999)
* Martha C Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (Cambridge: Cambridge University Press, 2001)
* William Harris, *Restraining Rage: The Ideology of Anger Control in Classical antiquity* (Cambridge: Harvard University Press, 2002)
* Daniel Lord Smail, *The Consumption of Justice: Emotions, Publicity, and Legal Culture in Marseille, 1264-1423* (Ithaca: Cornell University Press, 2003)
* Sara Ahmed, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2004)
* Joanna Bourke, *Fear, a Cultural History* (London: Virago Press, 2005)
* Susan Karant-Nunn, *The Reformation of Feeling: Shaping the Religious Emotions in Early Modern Germany* (New York: Oxford University Press, 2010)
* Jan Plamper, Benjamin Lazier (eds.), *Fear: Across the Disciplines* (Pittsburgh: University of Pittsburg Press, 2012) *and* Jan Plamper, “Fear: Soldiers and Emotion in Early Twentieth-Century Russian Military Psychology,” in *Slavic Review* 68.2 (2009): 259-83
* Barbara H. Rosenwein, *Generations of Feeling: A History of Emotions, 600–1700* (Cambridge: Cambridge University Press, 2016)
* Damien Bouquet and Piroska Nagy,*Medieval Sensibilities: A History of Emotions in the Middle Ages* (Cambridge, Polity Press, 2018)
* Ville Kivimäki, Sami Suodenjoki, and Tanja Vahtikari (Eds.), *Lived Nation as the History of Experiences and Emotions in Finland, 1800-2000* (Palgrave Macmillan, 2021)