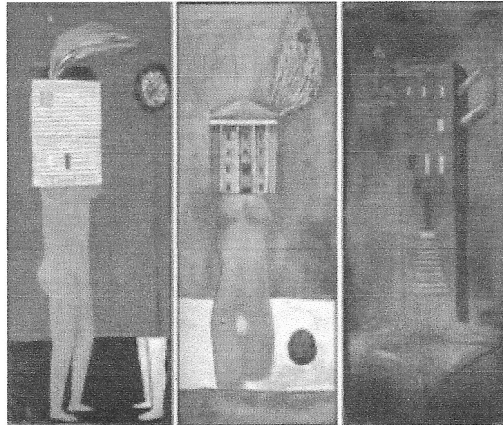


CPLT 389-2/FREN 341: Dreams of Interpretation: Literature and/as Psychoanalysis

Professor Elissa Marder

<http://french.emory.edu/home/people/faculty/marder-elissa.html>



Louise Bourgeois, *Femme maison*

Course Meeting Time:

Fall 2020: August 20-December 10, 2020

T/TH 2:40-3:55 via ZOOM at this link:

<https://emory.zoom.us/j/95998953204?pwd=RjREc1p5R2dYUCtsNnJCOHRJSGJPZz09>

This course will normally have **two synchronous** meetings per week unless indicated otherwise on the syllabus.

General Contact information:

The best way to reach me is by email: emarder@emory.edu.

During the week (M-F), I will respond to your emails within a 24-48 hours period. On weekends, the response time may be longer.

Office Hours and Availability:

I will hold regular office hours on Wednesdays 3-5 and by appointment on Zoom

<https://emory.zoom.us/my/emarderzoomemory?pwd=QXFoSkl4eTJJdEtTT1RqNVQ5bG5Fdz09>

To Schedule an Appointment:

Please use the Google Docs sheet (link provided on Canvas) to sign up for an available time-slot on Wednesday afternoons. If you are unable to attend my regular office house, please contact me via email and I will do my best to schedule another time for you during the same week.

Course Overview:

How can literary and psychoanalytic models of interpretation be read with, through and against each other? In this course we will examine how some key psychoanalytic concepts are based on

literary and rhetorical structures as well as how literary texts both articulate and challenge the psychoanalytic models of truth and knowledge. Throughout the course will ask the following questions: How do our acts of speaking to others tell us something unknown and new about ourselves? How do dreams resemble literary texts and what can they teach us about literary modes of expression? Although this course is taught in English, it engages with insights derived from French approaches to psychoanalysis and includes several literary texts that were originally written in French.

Required Reading

Longer works are available for purchase Emory Barnes & Noble bookstore.

All other texts will be available on Canvas and/or Emory Course Reserves. Where relevant, works will be made available in French as well as in English translation.

A word about Freud texts: The abbreviation *SE* refers to the *Standard Edition of the Complete Works of Sigmund Freud*. (24 volumes). Emory has access to the *Standard Edition* electronically via the PEP Archive database: <http://www.pep-web.org.proxy.library.emory.edu/>

However, I would prefer that you purchase paperback editions for the longer works rather than rely exclusively on the the PEP Archive. Electronic editions will be made available through Canvas.

Primary Texts

- Baudelaire, Charles. "le mauvais vitrier" ("The Bad Glazier"). *Paris Spleen*. [Canvas]
Felman, Shoshana. "To Open the Question." *Literature and Psychoanalysis*. 5-10. [Canvas]
Freud, Sigmund. *Beyond the Pleasure Principle* (selections) (1920). *SE*, 18 [Canvas]
Freud, Sigmund. "Fetishism (1927)." *SE*, 21 (147-157) [Canvas]
Freud, Sigmund. *The Interpretation of Dreams* (1900) (selections) *SE*, 4-5. [Purchase]
Freud, Sigmund. *Fragment of an Analysis of a Case of Hysteria* ("Dora,") *SE*, 7. [Purchase]
Freud, Sigmund. *From the History of an Infantile Neurosis* ("Wolf Man") (1918). *SE*, 17 [Canvas]
Freud, Sigmund. "Thoughts for the Times on War and Death (1915). *SE*, 14 [Canvas]
Freud, Sigmund. "Mourning and Melancholia (1917)" *SE*, 14 (273-302) [Canvas]
Freud, Sigmund. "Screen Memories (1899)." *SE*, 3 (301-322) [Canvas]
Freud, Sigmund. "The Uncanny (1919)." *SE*, 17. (253-256) [Canvas]
Hoffmann. E.T.A. "The Sandman" [Canvas]
Morrison, Toni. *Beloved*. [Purchase]
Poe, Edgar Allan. "The Imp of the Perverse." [Canvas]
Racine. *Phèdre*. [Purchase or Canvas]
Sophocles. *Oedipus the King. The Three Theban Plays*. Trans. Robert Fagles. [Purchase]

Secondary Texts (Available on Canvas and e-reserves.)

- Abraham, Nicolas and Torok, Maria. "Mourning or Melancholia: Introjection versus Incorporation." *The Shell and the Kernel*.
Brooks, Peter. "Fictions of the Wolfman." *Reading for the Plot*. (264-285)
Bronfen, Elisabeth. "Irma's Injection." *The Knotted Subject* (57-68)
Caruth, Cathy. "Traumatic Awakenings." *Unclaimed Experience*
Chen, Anne Anlin. "The Melancholy of Race." *The Melancholy of Race*.
Cixous, Hélène. "Fictions and its Phantoms."

Learning Space

I strive to create a dynamic and challenging classroom environment space that encourages you to grow as a writer and a thinker. The class will consist of a mix of lecture and discussions about the assigned readings. These discussions will sometimes be led by the professor and sometimes by students. In all cases, students should expect to have the readings (and/or other texts) readily available and easy to access. In order to help build lateral connections among students and promote student-student learning, at the beginning of the semester, students will be assigned to small working groups (3 students in a group). Students will be encouraged to check-in briefly on a weekly basis (either via video call or messaging) with members of their working group. Working groups will be used to provide a space for informal discussion and serve as sounding boards for writing ideas and assignments.

Classroom Netiquette

Please arrive in class on time and plan on remaining in class during the entire class session. Late arrivals and students who leave the room (even virtually!) during the class session disrupt the flow of the discussion for everyone. **Students are strongly encouraged to keep cameras on during class time.** The ability to see one another's faces during class greatly enhances the atmosphere of the class and enlivens class discussion. If you turn your camera off, please be aware that I may call on you at any time to make sure that you are fully participating in the class discussion. Please refer to this link for further information about Emory's Netiquette policies: <http://college.emory.edu/oisp/remoteteaching/documents/netiquette.pdf>

Learning goals:

- Demonstrate a familiarity with the literary, artistic, and filmic works and authors studied
- Show an understanding of key concepts of psychoanalytic theory and literary theory
- Write clearly and persuasively about literary, filmic and/or artistic works in ways that engage (rather than apply) insights generated by psychoanalytic concepts
- Cultivate curiosity and excitement about the encounter with works and ideas that resist immediate understanding and mastery
- Engage in activities of re-reading, re-writing, and collective critical analysis to develop critical thinking skills and deepen understanding and appreciation of literary and theoretical works.

General Remarks About Course Requirements and Grading Policy

The requirements for this class are designed to help you read more astutely, argue more convincingly, think more deeply and write more persuasively. I am convinced that developing these skills will enhance your ability to succeed in your future endeavors. True learning involves taking intellectual risks rather than relying on easy answers. I have organized this course to motivate you to discover how asking good questions (even if you can't answer them!) is essential to the learning process. I understand that different students have different strengths, different interests, and that not everyone learns in the same way. Students who attend class regularly, participate fully in course discussions, and complete all the required assigned work will become eligible for some flexibility in how grades for the higher stake writing exercises will

