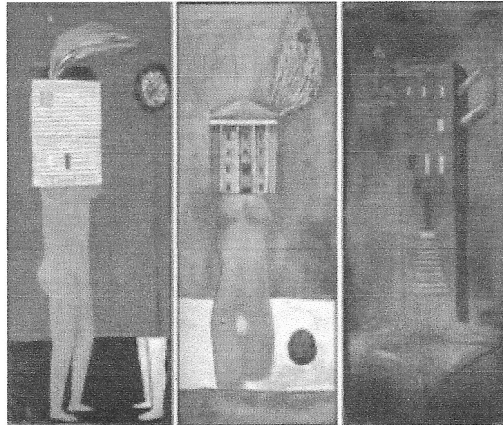


CPLT 389-2/FREN 341: Dreams of Interpretation: Literature and/as Psychoanalysis

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=QXFoSkI4eTJIdEtTT1RqNVQ5bG5Fdz09>

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

be factored into the final grade. For example, I might drop your lowest paper grade and/or put greater emphasis on your best paper grade when calculating your final grade. This flexibility must be earned by consistently engaged performance in the course throughout the semester. **All required work must be completed in order to receive a passing grade for the course.**



Iconographie photographique de la Salpêtrière

Weekly Schedule (Subject to Change)

Week	Topic	Readings	Assignments
Week One August 19	Introductions: Literature and/as Psychoanalysis	Felman. "To Open the Question."	
Week Two T. August 25 Th. August 27	Questions of Interpretation	Felman. "To Open the Question" Freud. "Screen Memories"; "Constructions in Analysis"	
Week Three T. September 1 Th. September 3	Primal Dramas	Sophocles. <i>Oedipus the King</i> Freud. "Remembering, Repeating, and Working Through." Freud. <i>The Interpretation of Dreams</i> (on <i>Oedipus</i>)	Submit Response #1 to Canvas before September 4.
Week Four T. September 8 Th. September 10	Dreams: The "Other" Scene	Freud. <i>The Interpretation of Dreams</i> (2-4) Freud. <i>The Interpretation of Dreams</i> (6, parts A & B)	
Week Five T. September 15	Specimen Dreams: "Irma" and the Burning Child	Freud. <i>The Interpretation of Dreams</i> "Irma's Injection" Bronfen. Knotted Subject (57-68)	Submit Response Paper #2 to Canvas before September 18

Th. September 17		"Burning Child Dream" Caruth, "Traumatic Awakenings"	
Week Six T. September 22 Th. September 24	Dora and the Writing of Hysteria	Freud. <i>Dora</i> Freud. "Hysterical Symptoms and their Relation to Bisexuality"	Submit Abstract of Paper 1 to Canvas before September 25 (Abstract counts as Response #3)
Week Seven T. September 29 Th. October 1	Acting Out: Hysteria, History, Sexuality	Racine, <i>Phèdre</i>	Submit title & topic for colloquium before October 5; Paper 1 Due before October 5
Week Eight T. October 6 Th. October 8	Mini-colloquium 1 & Primal Scenes 1	Mini-Colloquium Freud, "Wolf-Man" (I-IV)	
Week Nine T. October 13 Th. October 15	Primal Scenes 2	Freud. "Wolf-Man" Brooks. "Fictions of the Wolf Man"	Submit Response Paper #4 to Canvas before October 16
Week Ten T. October 20 Th. October 22	The Uncanny	Hoffmann. "The Sandman." Freud, "The Uncanny." Cixous. "Fictions and its Phantoms."	
Week Eleven T. October 27 Th. October 29	Death Driven: Repetition Compulsions	Poe, "The Imp of the Perverse." Baudelaire, "The Bad Glazier" Freud, <i>Beyond the Pleasure Principle</i> (selections)	Submit Response Paper #5 to Canvas before October 26
Week Twelve T. November 3 Th. November 5	Mourning Work	Freud, "Mourning and Melancholia." Freud, "Thoughts for the Times on War and Death" Anne Anlin Cheng, "The Melancholy of Race"	
Week Thirteen T. November 10 Th. November 12	Hauntings	Morrison. <i>Beloved</i>	Submit Abstract of Paper 2 to Canvas before November 13
Week Fourteen T. November 17 Th. November 19	Hauntings & Magical Thinking	Morrison, <i>Beloved</i>	Submit Paper 2 to Canvas by November 20 Submit title & topic for Mini-Colloquium before November 22

Week Fifteen T. November 24	The Return of the Repressed	(Discussions & Mini-Colloquium 2)	
TAKE-HOME FINAL DUE: After Thanksgiving			ALL WORK (including revisions of papers 1 & 2) MUST BE SUBMITTED BY THE DATE OF THE TAKE-HOME

Assessment

1) *Attendance, homework preparation, and participation in class and online discussions, peer-review and self-assessment exercises: 20%*

Attendance in class (via Zoom) is mandatory. Please make every effort to inform me prior to class (via email) if you must miss a class due to illness or some other urgent situation. I will take attendance by asking everyone to "sign in" in the collective chat window when class begins. If you cannot attend classes, you will be expected to watch the recorded video of the class after it has been uploaded to Canvas and to participate fully in class discussions by posting to the relevant assigned discussions on Canvas. If you have connectivity issues that prevent you from attending class or from using your camera, please let me know about that via email as well. If you have missed a live Zoom class session, contact a member of your working group to find out what you missed. As class discussions will be based on close readings of the required texts, please make sure that you have easy access to the readings during class. Unexcused absences will adversely affect your final grade. **Homework policy:** Before each class session, please identify a passage and/or a specific idea interests you and post it to the Homework Discussion Page (which you will find on the relevant Canvas module) at least 1 hour before class. Be prepared to discuss this question in your working group. These discussion questions will count as part of your "participation" grade and will be assessed as "complete/incomplete."

2) *5 short response papers (400-500 words): 20%*

Every several weeks, I will ask you to post a short response paper on Canvas (400-500 words). Periodically, I may also ask you to share some of these written responses with the whole class and/or with smaller working groups. These short papers are designed to demonstrate your understanding of the readings and to help you formulate the questions and ideas that will form the basis of your formal papers. Response papers will be graded as A, A-, B. They are meant to provide you with a (relatively) low-stakes way of putting preliminary ideas on paper. Prompts for these papers will be posted to Canvas.

3) *Oral presentation(s). 15%*

You will be expected to do one or more short oral presentations (between 4-7 minutes) during the semester. Some presentations will be assigned prior to a particular unit. Other presentations will be assigned during class-time as a way of inviting students to continue a line of thought or to expand on an idea that emerged during class discussions. All students will be expected to participate in (at least) one of the two mini-colloquium events. You may pre-record an audio or video presentation prior to the class session. Your grade for the oral presentation will be based on your best performance(s) during the semester.

4) Two Papers (30%)

You will be expected to write two formal papers 4-5 pages (1000-1500 words) each. You will receive guidelines about how to work on these papers during the semester. You may be asked to work with a partner (peer-review) to help you formulate your ideas and assess the effectiveness of your presentation of your argument. You will also be given the opportunity to revise and resubmit your paper if you choose.

5) Take-home final: 10%

Option #1: A take-home essay in which you be expected to write an essay (1000 words) that uses a thematic keyword (chosen by you) that links together 5-6 texts we have studied in this course. Details will be provided in class and on Canvas during the semester.

Option #2: You may propose your own research topic and write 1000 words linking your topic to the questions and materials studied in class.

Extra credit: Throughout the semester, I may provide you with ways to earn "extra credit" for the course. These may include attending virtual events and lectures online.

Late Assignment Policy

All assignments must be completed by the dates listed on the course schedule. In exceptional circumstances, I will consider offering brief extensions to facilitate group-work and/or if a student makes an extremely compelling case for why an extension is warranted. Requests for extensions must be made prior to the deadline. To receive credit for the course, all required work must be completed by the day of the take-home final.

Honor Code

Please adhere to Emory's Honor Code. Plagiarism is a serious issue and will not be tolerated. While you are encouraged to collaborate with your peers, your written work must be your own. The Honor Code applies to all work submitted for courses in Emory College. Students who violate the Honor Code may be subject to a written mark on their record, failure of the course, suspension, permanent exclusion, or a combination of these and other sanctions. The Honor Code may be reviewed online at: <http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>.

Writing Resources Support:

Tutors in the Emory Writing Center and the ESL Program are available to support Emory College students as they work on any type of writing assignment, at any stage of the composing process. For details, please visit: <http://college.emory.edu/oue/student-support/index.html> for a list of support programs and appointment directions.

For help with writing questions (formatting, style, etc.) you will find many valuable resources on the Purdue OWL site: https://owl.purdue.edu/owl/purdue_owl.html

Emory University Grading Scale

93.00-100	A
90.00-92.99	A-
86.00-89.99	B+
83.00-85.99	B
80.00-82.99	B-
76.00-79.99	C+
73.00-75.99	C
70.00-72.99	C-
66.00-69.99	D+
60.00-65.99	D
0-59.99	F

Accessibility and Accommodations

As the instructor of this course I endeavor to provide an inclusive learning environment. I want every student to succeed. The Department of Accessibility Services (DAS) works with students who have disabilities to provide reasonable accommodations. It is your responsibility to request accommodations. In order to receive consideration for reasonable accommodations, you must register with the DAS at <http://accessibility.emory.edu/students/>. Accommodations cannot be retroactively applied so you need to contact DAS as early as possible and contact me as early as possible in the semester to discuss the plan for implementation of your accommodations. For additional information about accessibility and accommodations, please contact the Department of Accessibility Services at (404) 727-9877 or accessibility@emory.edu.

Health Considerations

At the very first sign of not feeling well, *stay at home* and reach out for a health consultation. Please consult the campus FAQ for how to get the health consultation. As you know, Emory does contact tracing if someone has been diagnosed with COVID-19. A close contact is defined as someone you spend more than 15 minutes with, at a distance less than 6 feet, not wearing facial coverings. This typically means your roommates, for example.

Class Session Recording

Our class sessions on Zoom / our in-person class sessions will all be audio visually recorded for students in the class to refer back to the information, and for enrolled students who are unable to attend live. Lectures and other classroom presentations presented through video conferencing and other materials posted on Canvas are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation and may also be a violation of other state and federal laws, such as the Copyright Act. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are

agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live.

Please read the Rules of Zoom Engagement for further advice on participating in our Zoom class sessions.