

## ENG4015 Psychological Approaches to Literature

### What is a Dream?

Section 1PB2 Class #24730



Dreaming has always attracted the curiosity of scientists and intellectuals throughout history, becoming a subject of study in philosophy, psychology, anthropology, and cognitive sciences. What exactly is a dream? At first glance, it seems to be merely a succession of images, emotions, and sensations that occur in the mind during certain stages of sleep. However, upon closer examination, a dream is also an experience through which we articulate wishes and desires that we might not be able to acknowledge in our waking life. This particular aspect captured the interest of Sigmund Freud and the discipline of psychoanalysis at the beginning of the 20<sup>th</sup> century. How is it possible to experience thoughts and ideas that typically remain outside our awareness? How can we perceive ourselves as enigmas rather than transparent beings?

Through a journey that intertwines film, philosophy, psychoanalysis, and anthropology, we will explore the many nuanced understandings of the concept of dreaming.

**Instructor Name:** Pietro Bianchi

**Course meeting times:** Tuesday Period 5 - 6 (11:45 AM - 1:40 PM) – Thursday Period 6 (12:50 PM - 1:40 PM) Matherly 114

**Office Hours:** Tuesday (2:30 – 4:30) at Turlington 4342 or on Zoom (personal ID: 561 851 9876). (NB: Zoom appointments have to be scheduled in advance by email, even during office hours).

**Course website:** [elearning.ufl.edu](http://elearning.ufl.edu)

**Instructor Email:** [pietrobianchi@ufl.edu](mailto:pietrobianchi@ufl.edu)

## Course Objectives

Through active and persistent engagement with course materials, activities, and class discussions, students will:

- Become familiar with the different theories of dreams presented in class.
- Develop the ability to conceptually and historically contextualize the theoretical debates studied during the semester.
- Acquire advanced skills in reading and interpreting works of critical theory, philosophy, critical sociology, and film studies.
- Enhance critical analysis skills in the process of analyzing and writing about films and theoretical texts.
- Gain familiarity with basic concepts of psychoanalytic theory and practice.
- Locate and utilize scholarly research on psychoanalysis, theory, and film studies in an academic essay.

## Required Books

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (any edition, also digital) Note: Most of Freud's work is in public domain and can be easily found online, like [here](#)

Bruce Fink, *A Clinical Introduction to Freud: Techniques for Everyday Practice* (any edition, also digital)

(recommended) Sigmund Freud, *The Interpretation of Dreams* (any edition, also [digital](#))

## Required Films

**These films are easily available online and can be rented for a couple of dollars on AmazonPrime, Google, YouTube, AppleTv etc. All other films will be provided by the instructor or screened in class**

*Nightmare on Elm Street* (Wes Craven, 1984, United States)

*Mulholland Dr* (David Lynch, 2001, United States)

*Lost Highway* (David Lynch, 1997, United States)

*Inland Empire* (David Lynch, 2006, United States)

## Required Readings and Films

All readings – except Bruce Fink’s *A Clinical Introduction to Freud* – will be available on Canvas in the Files section of the website. While the number of pages should normally not exceed 50 per week, they must be read and studied thoroughly and with extreme care. Since the readings will inform much of our work, it is crucial that you keep up with them, devoting the necessary time and energy to understanding them. The readings will consist of psychoanalytic theoretical and clinical texts, as well as reviews and scholarly articles that provide interpretations or analyses of the films we will watch. While every reading will be thoroughly explained in class, you are expected to come to class prepared and capable of faithfully summarizing the content of each assigned article or book chapter. If you encounter any difficulties with the readings, please schedule an appointment with me or visit during office hours, and I will be happy to guide you through them.

Occasionally, films will be assigned to watch before coming to class, and you will be expected to discuss them or share your opinions about them. Films are an integral part of the class assignments and should be watched with care and attention. This means avoiding breaking the viewing into parts, refraining from using your cell phone while watching, and keeping a notebook to jot down your impressions during the viewing. Some films will be available online for free, while others may not be. These can usually be found on major streaming platforms (e.g., Amazon, Netflix, YouTube) **and can be rented for a couple of dollars**. If you have trouble accessing a film, you should email me at least a week before the assignment is due, and I will help you find a digital copy. **Be aware that most of the films required for this course include scenes of menace, violence, sexual violence, and the deaths of humans and other living beings. Some may also include nudity and scenes of sexual activity.**

All assigned materials (readings, films, and lectures) will form the basis for class assignments, in-class discussions, presentations, two in-class quizzes (a midterm and a final exam), and a conference report. Students are encouraged to employ critical thinking and to rely on verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

## Organization of the Class

This is a discussion-based course where participation is essential and will be significantly factored into the final grade. Students are strongly encouraged to participate actively in class discussions by asking questions, drawing attention to passages in the readings, or offering possible interpretations. The course will be organized as follows: when the syllabus indicates that a presentation is scheduled (typically on a Tuesday during a two-period class), two or three students will briefly introduce the class with a five-minute presentation, sharing their reflections on the assigned film and/or readings and initiating a discussion in which everyone should contribute. In the second part of that class (if it is a Tuesday, or most Thursdays), I will comment on and lecture about the assigned material, possibly presenting additional sources or excerpts from other books or films, and we will continue our discussion.

### Attendance and Participation (10%)

The core of this class will be the in-class discussions, where your active participation will not only be graded but will also serve as a fundamental component for the success of the course. *I firmly believe that, more than an individual performance, a university class is a collective effort to enhance the knowledge of everyone, and we should all share responsibility for its success.* Please be an active participant in this class! Additionally, be aware that, especially in this course, discussions will often include reviews of materials not listed among the assigned texts or films. For these reasons, your presence in class is essential, and attendance is mandatory.

**No more than three unexcused absences for personal reasons will be tolerated.** Each additional unexcused absence will reduce your total final grade by 3 percentage points (for example, if your final grade is 91% and you have five unexcused absences, your final grade will be 85%). **More than six unexcused absences will result in the automatic failure of the class.** (Note: keep in mind that being absent during a double-period class on Tuesday will count as two absences.)

For any other absences (due to medical reasons or family emergencies), you must provide documentation as soon as possible and make up the material covered in class, including viewing films and obtaining notes from class discussions. Absences for religious reasons do not require written documentation, but students must inform me in advance so that credit for attendance can be reflected appropriately. Attendance will be taken at the beginning of class. If a student arrives after attendance is taken **within the first five minutes**, they will be considered tardy. Three instances of tardiness will count as one unexcused absence. Latecomers who arrive after the first five minutes of class will be marked as absent but must see me after class to confirm their attendance.

Requirements for class attendance, make-up exams, assignments, and other work in this course are consistent with university policies, which can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>.

### Post on Canvas and short introduction to the class discussion (20% + 5%)

- When the syllabus indicates that a discussion post is scheduled, you will be required to post a short paragraph (around 150 words) in the Discussion section of Canvas. This post should include a brief reflection and/or a few questions regarding the material assigned for the day. The purpose of this assignment is not to test your knowledge of the reading or film (you are not required to summarize them!) but to encourage you to share the most interesting issues and questions that arise from them. This can take the form of a question or a series of questions. Both an original post and a response to someone else's post will be counted (discussions are encouraged!). **The deadline for posts on Canvas is typically the day before class at 4:00 PM** (e.g., if a discussion post is scheduled for Tuesday, the deadline is Monday at 4:00 PM; if it is scheduled for Thursday, the deadline is Wednesday at 4:00 PM). You are allowed to skip this assignment once during the semester without penalty. However, any post uploaded after 4:00 PM on the due date will not be considered and will receive a grade of 0%.
- Once during the semester, you will be asked to give a **5-minute presentation** in which you will share your reflections on the assigned reading and initiate a discussion with the class. On most Tuesdays, the class will begin with two or three students introducing and presenting the assigned material. A calendar for these presentations will be provided during the second week of the course.

### Quizzes: Midterm + Final (20% + 30%)

A midterm is scheduled for February 20. It will be a 50-minute in-class quiz consisting of ten open-ended questions that you will be required to expand upon and reflect on. The questions will cover general topics related to the readings, films, and discussions held in class.

On April 8, the final will take place, which will consist of two parts: a quiz based on open-ended questions, similar to the midterm, and an in-class essay. For the essay, you will be asked to write about a topic we have encountered throughout the semester. You will have the option to choose from different topics and will need to reflect on your chosen topic during the allotted time. Further instructions will be provided during the course. The final will last 1 hour and 40 minutes.

### Conference Report (15%)

On Friday, April 11, UF will host a one-day symposium dedicated to the 125<sup>th</sup> anniversary of Sigmund Freud's *The Interpretation of Dreams*. Five scholars specializing in psychoanalysis and philosophy will come to Gainesville to reflect on the legacy of Freud's most famous work. The symposium will last the entire day, and you will be required to attend at least one of the five presentations and write a short paper. In this paper, you will reflect on the discussion held at the

conference and connect it to some of the topics discussed throughout the semester. Further instructions will be provided in class. The deadline for the submission of the paper will be the last day of class.

## **Evaluation**

Evaluation method in this course is consistent with UF's policies on grading

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grades are calculated on a numeric scale, as below:

A 93–100	A- 90–92	
B+ 88–89	B 83-87	B- 80-82
C+ 78–79	C 73–77	C- 70–72
D+ 68–69	D 63–67	D- 60–62

A grade of 59 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

## **Cell phones and Computers**

The use of personal computers and other electronic devices in class is acceptable only for purposes related to class discussion and collaboration. Casual web browsing, emailing, chatting, texting, etc. unrelated to class activities will not be tolerated.

## **Plagiarism and Cheating**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code”. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code

specifies a number of behaviors that are in violation of this code and the possible sanctions. Here, you can read the Conduct Code. If you have any questions or concerns, please consult with the instructor.

### **Policies on the use of GenerativeAI in this class**

U-M GPT, ChatGPT, and other similar technologies are advancing rapidly and there are many instances where they will be key tools in your schoolwork and career. For the purposes of this class, we are asking all students to pledge that they will *not* use these technologies. We believe this is key for this learning environment because we want you to learn how to *critically engage with* the material we'll be discussing, including learning how to search for and identify relevant sources, synthesize these materials, and make recommendations without the aid of technology. Artificial Intelligence cannot do this learning for you. Students who are found to have used GenerativeAI or the like to complete their assignments will receive a grade of zero for that assignment.

### **Accommodations for Students with Disabilities**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **Statement on Harassment**

UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment.

### **Online Course Evaluation Process**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## **Campus Resources**

### Health and Wellness

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *UF Health Shands Emergency Room / Trauma Center*: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services*: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273- 4450.

### Academic Resources

- E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392- 1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Teaching Center](#): 1317 Turlington Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- [Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).

## **Schedule of classes**

### Week 1

1/14



Explanation of the syllabus/Introduction to the course

1/16

What is a Dream?

## Week 2

1/21

(screening in class) *The Spirit of the Beehive* (Victor Erice, 1973)

1/23

Discussion on the film

(reading) Fernando Savater, *The Risks of Initiation into the Spirit*

(reading) Luis O. Arata, "I Am Ana": *The Play of the Imagination in The Spirit of the Beehive*

(reading) Alain Mitjaville, *About The Spirit of the Beehive*

(reading) Miguel Ángel Lomillos, *Familial Discourse in The Spirit of the Beehive: The Parents' Estrangement*

Presentation #1

Discussion post #1

## Week 3

1/28

Bruce Fink, *A Clinical Introduction to Freud* (Ch. 3: "Dreams. The Royal Road to the Unconscious") (part 1) Sections:

- What We Learn from Dreams: Almost Everything
- Backdrop to Freud's Study of Dreams

- What Is a Dream?
- Dreams Are Microsymptoms
- The Nature of the Latent Content
- How to Approach a Dream
- How to Get Someone to Associate to a Dream
- Why Are the Wishes in Dreams So Often Counterintuitive?
- An Unconscious Wish Is Formulated in a Complete Sentence (or, The Unconscious Is Structured Like a Language)

1/30

Bruce Fink, *A Clinical Introduction to Freud* (Ch. 3: “Dreams. The Royal Road to the Unconscious”)

Discussion Post #2

Presentations #2

#### Week 4

2/4

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Part I)

-Ch. V: Difficulties and First Approaches;

-Ch. VI: The Premises and Technique of Interpretation;

-Ch. VII: The Manifest Content of Dreams and the Latent Dream Thoughts

[\*The Woman in the Window\*](#) (Firtz Lang, 1944)

2/6

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Part I)

Discussion Post #3

Presentations #3

Week 5

2/11

*Mulholland Dr* (David Lynch, 2001)

(reading) Todd McGowan, *Lost on Mulholland Drive: Navigating David Lynch's Panegyric to Hollywood*

Discussion Post #4

Presentations #4

2/13

*Mulholland Dr* (David Lynch, 2001)

Week 6

2/18

[\*The Prince of Homburg\*](#) (Marco Bellocchio, 1997) (provided by the instructor)

Clodagh Brook, *The Oneiric in the Cinema of Marco Bellocchio* (section on "The Prince of Homburg")

Preparation of the Midterm

2/20

Midterm

Week 7

2/25

*Lost Highway* (David Lynch, 1997)

(reading) Slavoj Žižek, *Fantasy Decomposed/The Three Scenes*

(reading) Kelly Bulkeley, *Dreaming and the Cinema of David Lynch*

Discussion Post #5

Presentations #5

2/27 (online)

*Lost Highway* (David Lynch, 1997)

Week 8

3/4

*Inland Empire* (David Lynch, 2006)

Mark Fisher, *Curtains and Holes: David Lynch*

Brian Rourke, ['A Man I Once Knew': Old Tales and Bad Time in David Lynch's Inland Empire](#)

Discussion Post #6

Presentations #6

3/6

*Inland Empire* (David Lynch, 2006)

Week 9

3/11

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Part II)

-Ch VIII: Children's Dreams

-Ch IX: The Censorship of Dreams

-Ch X: Symbolism in Dreams

-Ch XI The Dream-work

Discussion Post #7

Presentations #7

3/13 (online)

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Part II)

Week 10

3/25

*Nightmare on Elm Street* (Wes Craven)

Carmilla Mary Morrell, [\*Not Falling Asleep Won't Save You\*](#)

Bruce Fink, *A Clinical Introduction to Freud* (Ch. 3: "Dreams. The Royal Road to the Unconscious") (part 2) Sections:

- How Not to Approach a Dream
- Overdetermination: A Simple Example
- Tools for Interpretation

Discussion Post #8

Presentations #8

3/27

*Nightmare on Elm Street* (Wes Craven)

Bruce Fink, *A Clinical Introduction to Freud* (Ch. 3: “Dreams. The Royal Road to the Unconscious”) (part 2)

### Week 11

4/1

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Part III)

-Ch. XII: Some Analyses of Sample Dreams

-Ch. XIII: The Archaic Features and Infantilism of Dreams

-Ch. XIV: Wish Fulfilment

-Ch. XV Uncertainties and Criticisms

Discussion Post #9

Presentations #9

4/3

Preparation for the Final

### Week 12

4/8

### Final

4/10

Presentation of the conference

Bruce Fink, *A Clinical Introduction to Freud* (Ch. 3: “Dreams. The Royal Road to the Unconscious”) (part 3) Sections:

- Does Absolutely Every Dream Fulfill a Wish?
- Daydreams, Fantasies, Slips, and Bungled Actions (Parapraxes)
- Dreams and Memories

**4/11**

**Freud Conference**

Week 13

4/15

(screening in class) *Pursued* (Raoul Walsh, 1947)

4/17

Discussion on *Pursued*

(video essay) Tag Gallagher, [\*A speck in the cosmos: the inner frontiers of Raoul Walsh's Pursued\*](#)

Bill Craske, [\*Pursued\*](#)

Discussion Post #10

Presentations #10

Week 14

4/22

Conclusion

