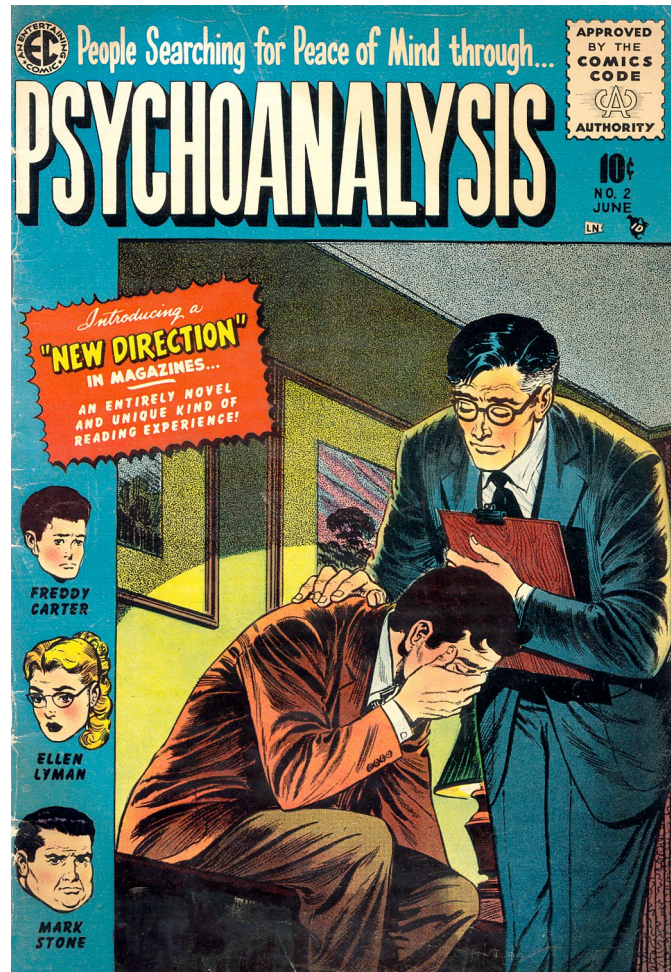


ENG 4015

Introduction to Psychoanalysis Through Popular Culture

Section 14DD, Class # 24098



Instructor Name: Pietro Bianchi

Course meeting times & locations: Turlington 2334, MWF Period 6 (12.50 - 1.40)

Office Location and Hours: Turlington 4342, W period 4-5 (10.40 – 12.35) or by appointment

Course website: elearning.ufl.edu

Instructor Email: pietrobianchi@ufl.edu

Our subjective life is full of malfunctions, small crises, things that do not work or that break down. The hypothesis of psychoanalysis – already from its forefather Sigmund Freud at the turn of the XX century – is that these moments, no matter how small or insignificant, hold the truth of a subject. And that in order to listen to this truth, it is necessary not to fix these small events as soon as possible, but to let them speak freely. Psychoanalysis is a practice that takes the time to hear – and to render productive –

these symptoms, because it believes that critical moments are a great opportunity and not an accident.

Course Objectives

In this class we will attempt to recognize and to listen to the critical and symptomatic occurrences of our world, as they appear and are represented in contemporary ideologies and fantasies: in literature, TV shows, pop music, contemporary art and media. All the terminologies and concepts that characterize the practice of psychoanalysis (unconscious, desire, death drive, symptom, libido etc.) are already present in our world and already inform our lives. It is just a matter of recognizing their presence and reflecting on them. This course will teach you how to familiarize yourselves with the Freudian unconscious through horror films or video-art; to reflect on the Lacanian concept of desire through stand-up comedy shows or social media; to see the appearance of the “death drive” in trap music or performance art.

Required Readings and Materials

All the readings will be posted in Canvas and while not being substantial in terms of number of pages (roughly 20 pages every week), they will have to be studied thoroughly because they will be necessary in order to have the theoretical background for understanding the discussions in class. They will be scholarly articles, passages of famous books by Sigmund Freud or Jacques Lacan, or at times even contemporary clinical discussions by practicing psychoanalysts. The core of the course though will be the cultural products (films, TV series, pop songs etc.) that we will analyze together in class and that highlight some fundamental psychoanalytic concepts. Every week there will be a film (or excerpts of films, or episodes of TV series) that will be discussed at length. Some films will be assigned to watch before coming to class, some others will be screened in class. Given the minimal amount of assigned readings it is crucial that you will watch the films with extreme care and attention (avoiding breaking down the vision in parts, avoiding check the cell phone while watching them etc.). You will be asked in class about even the minutiae and the small details of these films, so please consider them as the most important part of the assignment of the class! Finally, Friday classes will be generally (even though not always) devoted to the analysis of recent and not-so-recent popular music songs (country, hip-hop, rock etc.) that will be listened to in class.

The films that will be assigned to watch at home before coming to class are:

Woody Allen, *Match Point* (2005)
Darren Aronofsky, *Black Swan* (2010)
Nanni Moretti, *The Son's Room* (2001)
Hirokazu Kore-eda, *Shoplifters* (2018)
Clint Eastwood, *Million Dollar Baby* (2004)
Ingmar Bergman, *Scenes from a Marriage* (1973)
Martin Scorsese, *The Wolf of Wall Street* (2013)

Gus Van Sant, *Paranoid Park* (2006)

They can easily be found on major streaming platforms (Amazon, Netflix, Kanopy etc.) or on reserve at UF Library West. If you are encountering problems in finding them, you should contact me by email at least 3 or 4 days before the assignment is due.

Some of the readings will be excerpts of the following books. Even though the assigned readings will all be available on Canvas, feel free to buy the entire books if you prefer to have the hard-copy:

Bruce Fink, *A Clinical Introduction to Freud: Techniques for Everyday Practice* (W. W. Norton & Company, 2017)

Sigmund Freud, *Introductory Lectures on Psychoanalysis* (multiple editions)

Slavoj Žižek, *Less Than Nothing* (Verso, 2012)

Alenka Zupančič, *What IS Sex?* (MIT Press, 2017)

Course Requirements

The requirements for this course fall under three categories:

Attendance and Participation (20%)

The core of this class will be the discussions in the classroom, where your active participation will not only be graded but will be a fundamental component for the success of the class. I firmly believe that more than an individual performance, a university class is a collective effort to increase the knowledge of everyone and regarding which we should all be considered responsible. Please be an active participant of this class!

Attendance is mandatory and no more than two unexcused absences for personal reasons will be tolerated. Each additional unexcused absence will reduce your Attendance and Participation score by 3 percentage points. For every other absence you should provide documentation as soon as possible, and to make up the material covered in class, which includes viewing films and getting notes from class discussion. I will take attendance at the beginning of class. If you are not in class in the first five minutes, you will be counted as absent.

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

Two Short Papers of 3-4 pages (20% + 20%)

They will be due on September 30 and November 4 and should be 3-4 pages long (Times New Roman 12, double-spaced). One of them should be focused on a film, a TV episode or a song that has been covered in class (for example the figure of fatherhood in *Million Dollar Baby* or the notion of death drive in *Wolf of Wall Street* etc.), while the other should be devoted to a cultural product (a song, a film, a comics, an Instagram

page... pretty much anything) that has not been discussed in class and that you consider exemplary of one of the psychoanalytic concepts that we studied. A further and more detailed explanation will be given in class.

Final Research Essay of 8-10 pages (40%)

The final research paper has to be 8-10 pages long (Times New Roman 12, double-spaced) on a research topic related to the ones covered in class. You can focus on films/TV episodes/song that have seen in class or also on something that we have not seen but that you consider relevant for our discussions. In the paper you should refer to at least three academic texts that have been read during the semester. A proposed abstract should be sent to me by e-mail for November 13, about which you will receive feedback.

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 90–100	A- 87–89
B+ 84–86	B 80–83	B- 77–79
C+ 74–76	C 70–73	C- 67–69
D+ 64–66	D 60–63	D- 57–59

A grade of 56 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

Cell phones and Computers

Cell phones are strictly prohibited and should be kept turned off and out of sight during class. Computers and tablets are allowed only for taking notes purposes and only with the wi-fi feature off. All other uses are prohibited.

Plagiarism and Cheating

Plagiarism is the unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends, as well as purchased papers or other research materials. Every form of cheating will result in a letter grade F for this course and in a report of misconduct to the Dean of Students Office.

Accommodations for Students with Disabilities

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester and contact the instructor as soon as possible.

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 feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Health and Wellness

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc> and 392-1575

Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161.

Schedule:

August 21-23

Introduction, What is Psychoanalysis?

August 26-28-30

The Symptom

-excerpt from Steven Soderbergh, *The Knick*

(Readings: Bruce Fink, *A Clinical Introduction to Freud: Techniques for Everyday Practice*, Chapter 7; Sigmund Freud, *Introductory Lectures on Psychoanalysis*)

September 2, Class does not meet - Labour Day

September 4-6

Figures of Desire I

-Woody Allen, *Match Point*

(Readings: Bruce Fink, *A Clinical Introduction to Freud: Techniques for Everyday Practice*, Chapter 1; Sigmund Freud, *Introductory Lectures on Psychoanalysis*)

September 9-11-13

Figures of Desire II

-Darren Aronofsky, *Black Swan*

(Readings: TBA)

September 16-18-20

The Gaze and the Voice

excerpt from *It Follows* (David Robert Mitchell) and *Dead of Night* (Cavalcanti)

(Readings: excerpts from Mladen Dolar, *A Voice and Nothing More* and Slavoj Žižek *Less Than Nothing*)

September 23-25-27

Encountering the Real

- Nanni Moretti, *The Son's Room*

(Readings: excerpts from Slavoj Žižek *Less Than Nothing*)

SHORT PAPER #1: DUE SEPTEMBER 30 (in paper in class and online)

September 30–October 2

Oedipus and Family Complexes I

-Alina Marazzi, *For One More Hour With You*

(Readings: TBA)

October 4, Class does not meet - Homecoming

October 7-9-11

Oedipus and Family Complexes II

-Hirokazu Koreeda, *Shoplifters*

October 14-16-18

Oedipus and Family Complexes III

-Clint Eastwood, *Million Dollar Baby*

October 21-23-25

The Sexual Difference I

-Ingmar Bergman, *Scenes from a Marriage*, episode 1-3

-excerpts from TV series *Love* (created by Judd Apatow, Lesley Arfin, Paul Rust)

(Readings: excerpts from Alenka Zupančič *What IS Sex?*)

October 28 – November 1

The Sexual Difference II

-Ingmar Bergman, *Scenes from a Marriage*, episode 4-6

(Readings: excerpts from Alenka Zupančič *What IS Sex?*)

SHORT PAPER #2: DUE NOVEMBER 4 (in paper in class and online)

November 4-8

Death Drive I

-Martin Scorsese, *The Wolf of Wall Street*

November 11 Class does not meet (Veterans Day)

ABSTRACT FOR FINAL PAPER: DUE NOVEMBER 13

November 13-15

Death Drive II

November 18-22

The *Sinthome*

- Gus Van Sant, *Paranoid Park*

(Readings: TBA)

November 25

The *Sinthome II*

(Readings: TBA)

November 27-29 Class does not meet (Thanksgiving)

December 2-4

Conclusion

FINAL PAPER: DUE DECEMBER 4 (in paper in class and online)