The course will constitute both a broad overview of Freudian theory and a collective conversation on the usefulness of Freud's ideas for literary scholarship in our 'post-post-post' age. The readings will include a selection of classic Freud essays and case histories, as well as excerpts from *The Interpretation of Dreams*.

In conjunction with the primary works, we will also watch three Hitchcock films--*Rope*, *Rear Window* and *Vertigo*. The intellectual goal here will be to consider how well such works might serve as 'test cases' for a reinvented 21st-century Freudian interpretation.

**Books**

- *The Freud Reader* [Paperback]
  Sigmund Freud (Author), Peter Gay (Editor)
- *The Psychopathology of Everyday Life*
  Sigmund Freud (Author), James Strachey (Editor), Peter Gay (Introduction)
- *The Interpretation of Dreams*
  Sigmund Freud
- *The Uncanny*
  Sigmund Freud
- *Tribute to Freud* [Paperback]
  H.D. (Hilda Doolittle)

**Films**

- *Rear Window (1954)*
  Alfred Hitchcock
- *Vertigo (1958)*
  Alfred Hitchcock

(DVDs of both will be on reserve in Green Library)
Requirements

1) Attendance, Reading, and Class Participation

Students will complete all readings for the course according to the schedule below. This is a graduate-level course: 100% attendance is required; **casual absences are not acceptable.** (Students forced to be absent for any reason are expected to notify the instructor in advance.) All students should be prepared to participate fully in every class discussion. Classroom participation will account for 20% of your final grade. (**Note: no incompletes will be given in this course except in authentic cases of illness or emergency.**)

2) Written Assignments

a) Weekly Blog Entries Due on Tuesdays

We will have a Course Blog on Coursework, to which each student will be asked to contribute **two well-honed paragraphs of writing** in advance of each weekly colloquium session. **Weekly Blog Entries should be submitted online by 8 pm on the Thursday before each class; so I can xerox some or all for the next day’s class discussion.** These contributions will be critical ‘responses’ to the reading for the day, though the student will have considerable latitude as to topic and emphasis. You may post two paragraphs on unrelated topics; or one two-paragraph response on a single topic.

All blog entries will be shared with one’s classmates, and students will be asked to keep up with one another’s entries. In class we will use these glosses as our discussion ‘prompts.’ Not only will they help us identify key themes and topics in the works under study we’ll consider each gloss itself as a piece of concise critical rhetoric to be analyzed.

Your responses should emphasize close and detailed reading. One model that works very well for this kind of venture: choose a **passage** from the reading, reproduce it for the blog, then follow up with your commentary or gloss. If you would like to follow this model for every entry you make, that would be absolutely fine. Again, you may reproduce two separate passages, each with its own single paragraph-commentary, or a single passage with a longer two-paragraph commentary.

As to passages and subjects: you are free to choose. But I would ask that you strike a balance, whenever possible, between your glosses on Freud’s texts and your glosses on the literary and/or cinematic ‘texts.’ In other words your commentaries should ‘mix’ it up a bit: some may be about a topic or passage from Freud, some about the literature or film we have prepared for that week. Again, one simple model (though you are not at all restricted to this): produce one gloss on a Freud passage each week, and the other on whatever literary work or film has also been assigned that week. But I am open to pretty much any permutation of the ‘two paragraphs’ requirement. And of course, responses that relate a Freudian topic directly to a literary or cinematic example will always be welcome.

Be prepared to read your blog entry aloud in class and entertain comments and questions about it.

b) Final Course Paper
Each student will prepare a **12-14 page critical essay** on a topic of his or her choice. (Please, no longer than 14 pp.) Papers should be prepared and formatted in a manner suitable for scholarly publication. **Late papers will not be accepted.**

You may develop your paper out of a blog entry or entries if you wish.

**Reading and Class Schedule**

(Unless otherwise noted, all essays to be found in Peter Gay's *The Freud Reader*)

*Exact pages TBA*

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<thead>
<tr>
<th>Week 1</th>
<th>Tues Sept 22</th>
<th>Introduction---Freud and His Time</th>
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<td></td>
<td>Thurs Sept 24</td>
<td><em>The Psychopathology of Everyday Life</em> (first 2/3rds)</td>
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| Week 2  | Tues Sept 29 | *The Psychopathology of Everyday Life* (entire)  
"Negation"
"Creative Writers and Day-Dreaming" |
|         | Thurs Oct 1   | "Anna O."
"Screen Memories"
"Repression"
"The Unconscious" |
|         |               |                                  |
| Week 3  | Tues Oct 6   | *The Interpretation of Dreams* (excerpts tba)  
"" |
|         | Thurs Oct 8   | *The Interpretation of Dreams* (excerpts tba)  
/ |

**First blog note due today!**  
**2nd blog note due**
| Week 4 | Tues Oct 13 | "Family Romances"  
"A Special Type of Choice of Object Made by Men"  
"On the Universal Tendency to Debasement in the Sphere of Love"  
"Some Psychical Consequences of the Anatomical Distinction Between the Sexes"  
"Character and Anal Erotism" | 3rd blog note due |
|--------|-------------|----------------------------------------------------------------------------------|------------------|
| Thurs Oct 15 | D.A. Miller, “Anal Rope”  
Hitchcock, Rope | | |
| Week 5 | Tues Oct 20 | "Dora" Case History | 4th Blog Note due today |
| Thurs Oct 22 | NO CLASS! PROF. CASTLE AWAY | NO CLASS! PROF. CASTLE AWAY | |
| Week 6 | Tues Oct 27 | "Three Essays on the Theory of Sexuality"  
"Notes Upon a Case of Obsessional Neurosis" ("Rat Man") | 5th blog note due |
| Thurs Oct 29 | "From the History of an Infantile Neurosis" ("Wolf Man")  
Jonathan Swift, "The Lady's Dressing Room,"  
"Cassinus and Peter" | 6th blog note due | |
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<th>Week</th>
<th>Tues Nov 3</th>
<th>H.D., <em>Tribute to Freud</em> (first 2/3rds)</th>
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<td>&quot;Observations on Transference-Love&quot;</td>
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<td>&quot;Analysis Terminable and Interminable&quot;</td>
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<td>Thurs Nov 5</td>
<td>H.D., <em>Tribute to Freud</em> (entire)</td>
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<td>Week 8</td>
<td>Tues Nov 10</td>
<td>&quot;On Mourning and Melancholia&quot;</td>
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<td>7th blog note due</td>
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<td>Thurs Nov 12</td>
<td>Hitchcock, <em>Vertigo</em></td>
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<td>Week 9</td>
<td>Tues Nov 17</td>
<td><em>Civilization and Its Discontents</em> (entire)</td>
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<td>Thurs Nov 19</td>
<td><em>Civilization and Its Discontents</em></td>
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<td>Week 10</td>
<td>Tues Nov 24</td>
<td>Thanksgiving break</td>
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<td>Thurs Nov 26</td>
<td>Thanksgiving break</td>
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<td>Week 11</td>
<td>Tues Dec 1</td>
<td><em>Vertigo</em></td>
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<td>Thurs Dec 3</td>
<td>Conclusion</td>
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