The Gallatin School of Individualized Study
New York University
Spring 2014

First-Year Research Seminar: ART and the DREAM LIFE (FIRST-UG712)
Monday/Wednesday, 12:30-1:45 PM
501 1 Washington Place

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Office Hours: Monday 11AM-12:30PM; 3-3:30PM

COURSE DESCRIPTION
What is the connection between sleeping and waking life, between dream visions and creativity? Are dreams prophetic or aesthetic? Do they fulfill desire or endlessly frustrate it? Do they reveal or conceal our truest selves? Taking these issues as our starting points, we will consider a variety of texts—scientific, religious, philosophical, literary, visual, and film, as well as our own dreams—as we explore the connections between sleep and aesthetics, between nightmares and trauma, between dreams and beauty. We will think too about the possibilities art offers for reconciling the many paradoxes of dreaming.

Using writing as a way of reading and thinking critically, we will work, throughout the semester, on the process of crafting analytical and literary critical essays, as well as a final research paper.

COURSE OBJECTIVES
Writing is a process, and this First-Year Research Seminar is designed to help you become more comfortable with that process in the context of academic writing. To this end, we will focus on using writing as a way of reading and thinking critically. In the course of the semester, we will work on crafting analytical and literary-critical essays, paying particular attention to drafting and revision. We will also focus, as the course title suggests, on making use of researched materials as an important aspect of crafting an argument.

The primary aim of this course, then, is to cultivate and refine the skills necessary to the production of lucid, lively writing, writing that is both the result and the basis of lucid, lively thinking. Articulating and developing persuasive, elegant arguments, built around the texts we study and bolstered by a variety of interdisciplinary sources, will be our great concern.

REQUIRED TEXTS
All texts have been ordered at the NYU Bookstore (726 Broadway).


**OPTIONAL TEXTS**
We will be working with portions of some of these texts; assigned excerpts will be posted on NYU Classes or be made available as handouts. Others will be assigned in full, but are, when noted, available in online versions. Should you wish to purchase these works, copies have been ordered at the NYU Bookstore.

• States, Bert O. *Dreaming and Storytelling*. Cornell UP, 2011.
• Stringberg, August. *A Dream Play*. Theatre Communications Group, 2005. [NOTE: This text is available through GoogleBooks.]

All other readings will be made available via NYU Classes (indicated as “Classes” on the schedule) or as handouts.

**COURSE POLICIES**
It is essential that you attend class regularly, arrive promptly, and submit all work on time. If you suspect you might need an extension, please let me know well ahead of time so that we can make arrangements. If you need to miss a class, it is your responsibility to find out about any work you may have missed. Please keep in mind that more than two unexcused absences will have an adverse effect on your grade; so will persistent lateness.

Participation—both in class discussion and in smaller group work—is an important part of your course grade. Please come to class prepared to ask questions, to comment, to fully engage. You must bring the assigned readings to each class meeting.

Please make sure to turn off all cell phones before class begins. (Seriously.) And, for the sake of furthering a collegial atmosphere in this class, which is, after all, a seminar, please do not use laptops in the classroom. On those days when the assigned reading is posted on NYU Classes, you may use a tablet, but please be advised that phones cannot be used as readers.

REMEmber: Any and all work you hand in this semester must be your own. Whenever you use someone else’s words or ideas, you must cite them properly. Per official school policy: “As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy.”
Please do not hesitate to let me know if you have any questions or concerns!

COURSE ASSIGNMENTS and REQUIREMENTS
As part of preparation for our class meetings, you will be asked to post a brief (200 or so words) response to the appropriate forum on NYU Classes once a week. (The class will be divided into two groups, and you will take turns posting.) Your response must address a specific aspect of the text(s) being discussed that day; to that end, you must include at least one quote or particular image/detail. It is everyone’s responsibility to become familiar with all posted responses as part of preparations for class.

In addition, each of you will be leading our class discussion in the course of the semester. As part of this assignment, you will need to post two or three questions/concerns/ideas you wish to take up. You will also post a two-page (500 or so words) reflection on an issue of significance in the text being discussed. You will have a chance to sign up for discussion leading shortly.

You will also be asked to prepare two presentations in the course of the semester. The first presentation will be on a reading/art work, selected by you and connected to sleep and/or dreaming; the second will be based on your research in preparation for the third paper. You will have the chance to sign up for presentation times shortly.

You will be keeping a dream journal, an ongoing semester-long project. Selections from the journal will be handed in at the end of the semester. You will also be asked to read from your journals during our last class meeting. Finally, the journal will provide materials you will be using in your final course project.

You will be responsible for an analytical essay, a research paper, and a final project, based on your own dreams. Because we will be approaching writing as a process, you will be expected to bring in drafts of work in progress for in-class workshops. All submitted essays must be accompanied by a one- to two-page reflection on the writing and revision process, articulating your goals for and concerns about the paper, as well as a careful consideration of the choices you made in accomplishing these goals and addressing these concerns.

PLEASE NOTE: All papers will be submitted by email, as PDF attachments. The file name must be “LastName EssayNumber DueDate.” Essays must be submitted by NOON on the date due. Late papers will be marked down half a grade for each day after the due date.

FORMAL WRITING ASSIGNMENTS
The FIRST ESSAY will be a four- to five-page analysis of some aspect of your chosen text using a theoretical model derived from another text of your choosing. That is, you will be asked to discuss a text in terms of another text.

The SECOND PAPER will be a six- to eight-page research paper on a topic of your own choosing. [The topic should be related to our course theme.] As part of the research project, you
will need to submit a prospectus, which will include an annotated bibliography. You will also be presenting your research to the class.

The THIRD PAPER will be an interpretation of one of your own dreams, using any of the theories we touch on in the course of the semester. You may choose, if you wish, to submit a non-written interpretation—say, a drawing—or a more “creative” one—say, a poem. All interpretations must be accompanied by a two-page consideration of why you have chosen to pursue a particular interpretive strategy.

READING SCHEDULE

Monday, January 27
INTRO

Wednesday, January 29
The Interpretation of Dreams [“The Method of Interpreting Dreams”; “The Dream as Wish-Fulfillment”]
Ronen Goldman, Surrealistic Pillow Project (CLASSES)
LISTEN: M83, Hurry Up We’re Dreaming (CLASSES)

Monday, February 3
The Interpretation of Dreams [“Distortion in Dreams” and “The Dream-Work”]
Sylvia Plath, “Johnny Panic and the Bible of Dreams” (CLASSES)
Jee Young Lee, Selected Photography (CLASSES)
Craft [“Thinking in Print”]
LISTEN: Cocteau Twins, Treasure (CLASSES)

Wednesday, February 5
The Interpretation of Dreams [“The Psychology of the Dream-Process”]
Anne Sexton, Selected Poems (CLASSES)
John Berryman, Selected Poems (CLASSES)
Craft [“Connecting with Your Reader”]
LISTEN: The Cure, Disintegration (CLASSES)

Monday, February 10
Children’s Dreams [“Seminar on Children’s Dreams, Winter 1936”]
Hans Christian Andersen, “Ole-Luk-Oie” (CLASSES)
Craft [“From Topics to Questions”]
LISTEN: Bat for Lashes, Fur and Gold (CLASSES)

Wednesday, February 12
Children’s Dreams [“Seminar on Children’s Dreams, Winter 1939”]
Karen Russell, “ZZ’s Sleep-Away Camp for Disordered Dreamers” (CLASSES)
Craft [“From Questions to Problems”]
LISTEN: Portishead, Dummy (CLASSES)
Monday, February 17
PRESIDENT'S DAY

Wednesday, February 19
FIRST PAPER WORKSHOP

Monday, February 24
Miindsight [“What Are Dreams?” “Dream Belief,” and “The Imagination of the Child”
FIRST PAPER DUE

Wednesday, February 26
The Power of Movies [“Dreams on Film”]
Craft [“From Problems to Sources”]
LISTEN: My Bloody Valentine, *Loveless* (CLASSES)

Monday, March 3
The Power of Movies [“Reviewing the Dream Theory” and “How To Make a Dream”]
Craft [“Engaging Sources”]
LISTEN: Deerhunter, *Cryptograms* (CLASSES)

Wednesday, March 5
In-Class Film Screening

Monday, March 10
In-Class Film Screening

Wednesday, March 12
LIBRARY INSTRUCTION SESSION

Monday, March 17
SPRING RECESS

Wednesday, March 19
SPRING RECESS

Monday, March 24
*The First Surrealist Manifesto* (CLASSES)
*Un Chien Andalou* (CLASSES)
Craft [“Making Good Arguments” and “Making Claims”]
LISTEN: Air, *Moon Safari* (CLASSES)

Wednesday, March 26
Magritte, Dali (CLASSES)
Craft [“Assembling Reasons and Evidence,” “Acknowledgments and Responses,” “Warrants”]
LISTEN: Warpaint, *Exquisite Corpse* (CLASSES)

**Monday, March 31**
“Dreams and Storytelling” (CLASSES)
LISTEN: Mazzy Star, *So Tonight That I Might See* (CLASSES)
**RESEARCH PROSPECTUS DUE**

**Wednesday, April 2**
*The Dream Life of Balso Snell* (CLASSES)
*Craft* [“Planning” and “Drafting Your Report”]
LISTEN: Lush, *Spooky* (CLASSES)

**Monday, April 7**
*Alice’s Adventures in Wonderland*
*Craft* [“Revising Your Organization” and “Revising Style”]
LISTEN: Beach House, *Teen Dream* (CLASSES)

**Wednesday, April 9**
*Alice’s Adventures in Wonderland*
*Craft* [“Introductions and Conclusions”]
LISTEN: Slowdive, *Souvlaki* (CLASSES)

**Monday, April 14**
**RESEARCH PRESENTATIONS**

**Wednesday, April 16**
**RESEARCH PRESENTATIONS**

**Monday, April 21**
**SECOND PAPER WORKSHOP**

**Wednesday, April 23**
*A Dream Play* (CLASSES)
LISTEN: Sigur Rós, *Inni* (CLASSES)
**SECOND PAPER DUE**

**Monday, April 28**
*A Dream Play* (CLASSES)
LISTEN: Washed Out, *Within and Without* (CLASSES)

**Wednesday, April 30**
*Dream Life*
LISTEN: Lykke Li, *Youth Novels* (CLASSES)

**Monday, May 5**
*Dream Life*
LISTEN: Chairlift, *Does You Inspire You* (CLASSES)

**Wednesday, May 7**

*The Night of Your Life*

LISTEN: GEMS, *Medusa* (CLASSES)

**Monday, May 12**

Dream Journal Readings

**THIRD PAPER DUE**