

Syllabus

PP 613: Psychoanalytical Perspectives on the Arts and Humanities
Spring Trimester, 1999
Wednesdays, 3:15-5:00 PM
David L Downing, PsyD

Course Description and Course Objectives

Applied psychoanalytical studies have informed not only such allied social sciences and disciplines as anthropology and sociology; but have contributed mightily to programs as diverse as rhetoric, literary criticism, women's studies, and film. From the outset, the founder of psychoanalysis, Sigmund Freud, viewed culture and its diverse expressions as a compromise-formation between forces emanating from the Id (associated with the Primary Process, and the Pleasure Principle) and the regulatory functions associated with the Ego (associated with the Secondary Process, and the Reality Principle). Therefore, all expressions of human activity, including the highest cultural achievements, are, in a sense, derivative communications that can be examined with regards to more latent, unconscious motivations and meanings.

The course will examine some of the theories of psychoanalysis as applied to the "projective systems" of the arts. A methodology for viewing outgrowths of the creative process will be provided such that the student may find him- or herself as a cultural participant-observer, at once centered, and somewhat de-centered from the society-at-large. An indirect accompaniment of the course is the possibility for greater attunement to and consequent use of the metaphorical and symbolical derivatives offered by our patients, creative expressions within the clinical hour, as well as creative potential of our patients that can be worked with in the service of psychological health and well-being.

Office Hours

Office hours are by appointment. Students are encouraged to avail themselves of the instructor's office hour times. The professor is in the office Monday through Friday, assuring student access, as needed.

Course Expectations

1. It is anticipated that all readings be completed prior to the class session so as to permit a seminar-like style, ambience, and dialogue. Classroom discussion, including *Question & Answer*, as well as grappling with/containing ambiguity will be a principle way the course will proceed; and provide the instructor with a basis for assessing each member's internalisation of course content.
2. This Two-Credit-Hour, *Credit/No-credit* course offering will require that the student develop a scholarly paper by the end of the Trimester. This should optimally apply course materials to the analysis of a particular film, literary work, artistic/literary movement, artist, writer, conceptual issue (eg, "creativity"), and so forth. Another option would be to consider a unitary subject from different *perspectives* within psychoanalysis (eg, Object-Relations & Classical Drive theories). Alternatively, the class participants may wish to consider a joint project around such an endeavour. It is anticipated that such efforts be original, critical works that contribute to the field of applied psychoanalytical studies in this area. For this reason, the Instructor strongly encourages the students to consider developing the papers for presentation at a professional conference (eg, the annual *Madness & Creativity* conference in Santa Fe).

3. The above requirements will be weighted as follows: A. Class participation in weekly discussion of course materials: (50%); B. Scholarly paper/project: (50%).
4. It is the responsibility of students with special needs to bring these to the attention of the Instructor.

Course Readings

Required readings are purchased through MBS Book Services. They maintain twenty-four hour per day ordering through the Internet for your surfing convenience. All required texts are on reserve in the Library. The Instructor as necessary will provide other materials.

Class One *Introduction to the course and general overview. The applicability of the psychoanalytical method to the understanding of the arts and humanities.*

1. Kaplan, Donald M (1995). "The Psychoanalysis of Art". In Clinical & Social Realities, New York: Jason Aronson.
2. Sass, Louis A (1998). "Psychoanalysis, Romanticism, & the Nature of Aesthetic Consciousness". Psychoanalytic Review, 85 (5), 717-746.

Class Two *Psychoanalytical principles as applied to the understanding of literature, art, and cultural life. The dialectical balance between the internal and external worlds. Problems associated with the psychoanalytical method.*

1. Schafer, Roy (1980/1993). "Narration in the Psychoanalytic Dialogue". In Berman, E (Editor), Essential Papers on Literature & Psychoanalysis.
2. Skura, Meredith Anne (1981/1993). "Literature & Psychoanalytic Process. Surprise & Self-Consciousness". *Ibid*.
3. Bonime, Florence & Eckardt, Marianne H (1977/1993). "On Psychoanalysing Literary Characters". *Ibid*.

Class Three *Seminar on Freud and the arts, Part I.*

1. Spitz, Ellen Handler (1985/1993). "A Critique of Pathography: Freud's Original Psychoanalytic Approach to Art". In Berman, E (Editor), Essential Papers on Literature & Psychoanalysis.
2. Mahony, Patrick J (1986/1993). "The Art & Strategy of Freud's Exposition". *Ibid*.
3. Kaplan, DM (1995). "Surrealism & Psychoanalysis". In Clinical and Social Realities.
4. Davis, Frederick B (1973). "Three Letters from Sigmund Freud to André Breton". Journal of the American Psychoanalytic Association, 21 (1), 1127-134.

Class Four *Seminar on Freud and the arts, Part II.*

1. Spence, Donald P (1987/1993). "The Metaphorical Nature of Psychoanalytic Theory". In Berman, E (Editor), Essential Papers on Literature & Psychoanalysis.
2. Freud, Sigmund (1913/1993). "The Theme of the Three Caskets". *Ibid*.

3. Marcus, Steven (1974/1993). "Freud and Dora: Story, History, Case History". *Ibid.*

Class Five *Seminar on Winnicott, Part I*

1. Winnicott, DW (1967/1993). "The Location of Cultural Experience". In Rudnytsky, PL (Editor), Transitional Objects & potential Spaces.
2. Kahane, Claire (1993). "Gender and Voice in Transitional Phenomena". *Ibid.*
3. Wyatt-Brown, Anne M (1993). "From the Clinic to the Classroom: DW Winnicott, James Britton, and the Revolution in Writing Theory". *Ibid.*

Class Six *Seminar on Winnicott, Part II.*

1. Milner, Marion (1993). "The Role of Illusion in Symbol Formation". In Rudnytsky, PL (Editor), Transitional Objects & Potential Spaces.
2. Bollas, Christopher (1993). "The Aesthetic Moment & the Search for Transformation". *Ibid.*

Class Seven *Seminar on Winnicott, Part III.*

1. Schwartz, Murray M (1993). "Where is Literature?". In Rudnytsky, PL (Editor), Transitional Objects & Potential Spaces.
2. Hutter, Albert D (1993). "Poetry in Psychoanalysis: Hopkins, Rossetti, Winnicott". *Ibid.*

Class Eight *Some aspects of the creative process.*

1. Kaplan DM (1995). "What is Sublimated in Sublimation?". In Clinical and Social Realities.
2. Kavalier-Adler, Susan (1993). "Compulsion *versus* Reparation". In The Compulsion to Create: A Psychoanalytic Study of Women Artists. New York: Routledge.
3. Winnicott, DW (1971). "Creativity and its Origins". In Playing and Reality. New York: Routledge.

Class Nine *Some novel applications.*

1. Kaplan, DM (1995). "The Psychopathology of Television Watching". In Clinical and Social Realities.
2. _____. "The Unfinished Manuscript in the Drawer". *Ibid.*
3. _____. [Optional] "Character and Theatre". *Ibid.*

Class Ten *Special topics and readings, to-be-arranged.*

Class Eleven *Special topics and readings, to-be-arranged.*

Required Texts

Berman, Emanuel (Editor) (1993). *Essential Papers on Literature & Psychoanalysis*. New York: New York University Press.

Rudnytsky, Peter L (Editor) (1993). *Transitional Objects & Potential Spaces: Literary Uses of DW Winnicott*. New York: Columbia University Press.

“Poetry? It isn’t where you think. It exists outside of words, of style, etc”.

“After you, my lovely language”.

-- André Breton