**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.


**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.


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


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


Class Five  Seminar on Winnicott, Part I


Class Six  Seminar on Winnicott, Part II.


Class Seven  Seminar on Winnicott, Part III.


Class Eight  Some aspects of the creative process.


Class Nine  Some novel applications.


2. ________________ . “The Unfinished Manuscript in the Drawer”. Ibid.


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

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


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

“After you, my lovely language”.

-- André Breton