Course Description

This seminar develops themes addressed in “MCC-UE 1009 Psychoanalysis: Desire and Culture.” We will expand and deepen our understanding of core Freudian and post-Freudian concepts via texts by Melanie Klein, W.R. Bion, Jacques Lacan, Jean Laplanche, and others. These texts will be considered alongside a series of media-cultural artifacts selected for study by seminar participants.

Student Learning Objectives

By the end of this course students will be able to explain the differences between Freudian and post-Freudian conceptions of the unconscious, including differences among leading post-Freudians.

By the end of this course, students will be able to explain how media-cultural phenomena engage unconscious processes.

By the end of this course students will be able to argue both for and against applying psychoanalytic concepts to media-cultural phenomena.

Required Texts

Most readings in this course are available through the PEP-WEB database, available via the NYU library’s online resources pages. Additional readings will be posted on NYU Classes.

NYU CLASSES

This course uses NYU Classes for assignments, announcements, and communication. NYU Classes is accessible through at https://home.nyu.edu/academics.

Course Assignments and Evaluation Rubric

Participation – 30%
In this course we will work intensely with short but often very difficult texts. First and foremost, students are expected to show up to all classes prepared to discuss the session’s readings in detail. Participation constitutes 30% of the final grade.

Presentations & Short Papers (2 each) – 40%
Students will also be responsible for two presentations in which they present a media-cultural artifact (short text or film, artwork, piece
of music, website, etc.) that either illustrates or challenges the central claims made in the week’s readings. For example, they might bring in a music video related to the theme of envy as examined by Melanie Klein, or an Instagram that engages the theme of narcissism as explored by Jacques Lacan. Each of these presentations should be followed, no more than one week after the presentation, by a 4-5 page paper discussing the artifact, the readings, and the class discussions. Each presentation/paper will count for 20% of the grade.

Final Paper – 30%
Finally, there will be a culminating paper of 10-12 pages in which students consider the potentials and pitfalls of psychoanalytic cultural criticism. This will count for 30% of the final grade.

Evaluation Rubric
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments

A  =  94-100
A- =  90-93
B+ =  87-89
B  =  84-86
B- =  80-83
C+ =  77-79
C  =  74-76
C- =  70-73
D+ = 65-69
D  = 60-64
F   = 0-59

Course Policies
Absences and Lateness
More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

Format
Please type and double-space your written work. Typing improves the clarity and readability of your work and double-spacing allows room for me to comment. Please also number and staple multiple pages. You are free to use your preferred citation style. Please use it consistently throughout your writing. If sending a document electronically, please name the file in the following format Yourlastname Coursenumber Assignment1.doc

Grade Appeals
Please allow two days to pass before you submit a grade appeal. This gives you time to reflect on my assessment. If you still want to appeal your grade, please submit a short but considered paragraph detailing your concerns. Based on this paragraph I will review the question and either augment your grade or refine my explanation for the lost points.

General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism
http://steinhardt.nyu.edu/policies/academic_integrity
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
• cheat on an exam,
• submit the same work for two different courses without prior permission from your professors,
• receive help on a takehome examination that calls for independent work, or
• plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
• copy verbatim from a book, an article, or other media;
• download documents from the Internet;
• purchase documents;
• report from other’s oral work;
• paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
• copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty
• Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
• Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
• Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
• Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
• Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions
When a professor suspects cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline.

The Steinhardt School Statement on Academic Integrity is consistent with the New York University Policy on Student Conduct, published in the NYU Student Guide.

Student Resources
• Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

• Writing Center: 411 Lafayette, 3rd Floor. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.

Schedule
Week 1 Introduction(s)
Freud: The Unconscious in the Consulting Room and Beyond
Week 2 Freud, Civilization and its Discontents
Week 3 Freud, “Analysis Terminable and Interminable”
Week 4 Freud, An Outline of Psychoanalysis
Klein and the Kleinians: Unconscious Phantasy
Week 5 Klein, “Notes on Some Schizoid Mechanisms”
Week 6 Klein & Riviere, Love, Hate, and Reparation
Week 7 Isaacs, “The Nature and Function of Phantasy”
Spillius, “The Emergence of Klein’s Concept of Projective Identification”

Britton, “Daydream, Phantasy, and Fiction”

**Bion: The Theory of Thinking**

Week 8  Bion, “Attacks on Linking”

Week 9  Bion, “A Theory of Thinking”

Bion, “Evidence”

**Lacan: Real, Symbolic, Imaginary**

Week 10  Lacan, *My Teaching*

Week 11  Lacan, “The Mirror Stage”


Week 12  Lacan, “The Function and Field of Speech”

**Laplanche: The Challenge of Interpretation**

Week 13  Laplanche, “Psychoanalysis as Anti-Hermeneutics”

Laplanche, “Starting from the Fundamental Anthropological Situation”

Laplanche, “Three Meanings of the Term ‘Unconscious’”

Week 14  Laplanche, “Notes on Afterwardsness”

Week 15  Conclusion(s)